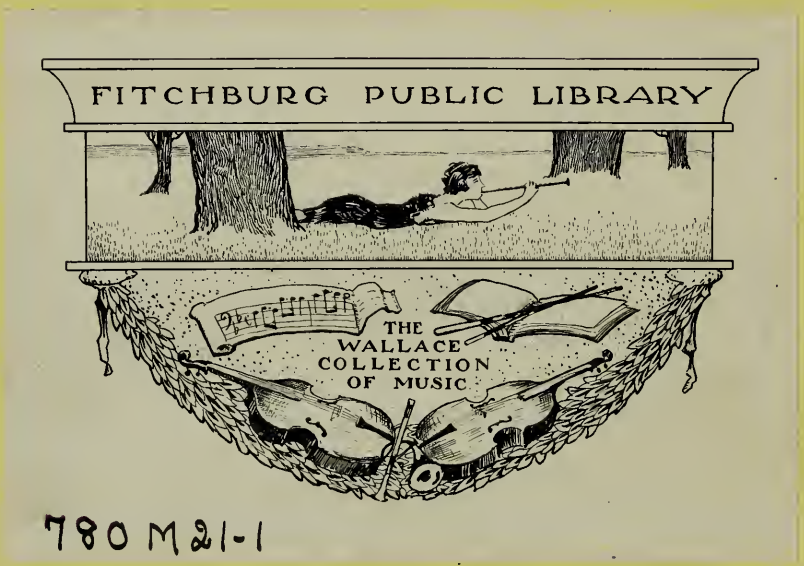
THE MONTHLY MUSICAL RECORD

VOL. I.



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TO OUR READERS.

AT the commencement of a new periodical, it may naturally be asked, "What are its claims to the notice of the public? what is its *raison d'être?* and in what respects, if any, will it differ from the numerous musical papers already in existence?" These questions we propose to answer as clearly and concisely as may be.

We believe that our musical contemporaries, ably conducted as we gladly admit that they are, yet leave some important departments of the art nearly, if not entirely, untouched. It has therefore seemed to us, not only that ample room is left open for another publication without improperly trenching on ground already occupied, but that new and valuable contributions may thus be made to the knowledge and enjoyment of the wide and happily extending circle of those who have an intelligent appreciation of high-class compositions.

With this view it will be our object in the first place to furnish ample intelligence on musical matters, both British and Foreign. With regard to the former, while it will be of course impossible in a Monthly Paper to record *all* the musical news of the day (especially during the height of the season), we shall endeavour to notice all the principal concerts, and any events bearing on the progress of the art; and in the latter department the Proprietors of this Paper, from their extensive connection with continental publishers, possess peculiar advantages. Arrangements have been made with special correspondents in the principal musical centres of Europe, who will furnish what we feel assured will be most valuable letters from those places.

To the Review department we intend to devote our best efforts. We are well aware that existing musical papers notice new publications; but these notices are chiefly, if not exclusively, devoted to works issued in this country. While we shall, with as much care and fulness as our space will admit, follow in this already well-trodden path, a large portion of this department will be devoted to the notice of foreign compositions, which might otherwise be unknown to the British public. We shall restrict ourselves, as far as possible, to works possessing some real artistic value.

The Proprietors of the MONTHLY MUSICAL RECORD, aiming solely at the advancement of the science to which they are specially devoted, strongly desire that it should be understood by the public, and particularly by those more immediately interested in the publication of music, that works issued by any other house will be reviewed with the same independent appreciation and impartiality as those issued by themselves. It is their earnest desire that this Journal shall not degenerate into a mere trade advertisement.

Articles of general musical history and criticism, and analyses of standard works, especially such as are but little known, will also form a prominent and, it is hoped, a valuable feature of this Periodical. The series of papers on "Schubert's Masses," the first of which appears in this number, may be regarded as a specimen of this class of contribution, of which it is believed there are but few examples in other musical serials.

It is intended also, from time to time, to give translations of papers of the best French and German writers on music. Many of these are unknown to the generality of the English musical public; and we feel assured that their presentation in an English dress will be both interesting and valuable.

In conclusion, we have only to add that, consistent with honest impartiality, it is the fixed intention of the Editor and the Proprietors to avoid all personalities, and to keep clear of that spirit of *clique* which is the rock on which the success of an undertaking like the present would be most seriously endangered. With the hope that the MONTHLY MUSICAL RECORD may prove to be worthy of approval and support, and with the purpose of adding to it from time to time any new features which may enhance its value, we commit it to the judgment of the public, and commend it to their favour.

FRANZ SCHUBERT'S MASSES.

BY EBENEZER PROUT, B.A.

THE interest which of late years has been increasingly manifested by musicians and the public in the compositions of Franz Schubert—an interest which is chiefly owing to the exertions of the directors of the Crystal Palace Concerts, who have introduced many of his finest works to the English public for the first time—renders any apology for the subject of these articles superfluous, more especially as the works to be noticed are mostly inaccessible to the admirers of their author, from the fact of their being published only in separate parts. The scoring of the masses from these parts has been to me a labour of love, and I believe I shall be able to show that Schubert is not less distinguished as a sacred composer than as the author of the songs which first established his reputation, or of the orchestral and chamber music which has since so largely added to his renown.

There exist six masses by Schubert; of these, however, only five are at present published in any form. It is much to be hoped that some enterprising German publisher will think it worth while to engrave the mass in A flat, which still exists only in manuscript, as it dates from the period of the ripest development of its composer's genius. It was written in 1822—about the time of the B minor symphony—and is considered by those who know it to be among the finest of its author's works.

The so-called "Deutsche Messe," composed in the year 1827, is not properly a *mass* at all, but merely a collection of short part songs for a male choir, the words being a free paraphrase in German verse of the text of the Romish service. It has been recently published in vocal score by Spina of Vienna. Some of the movements are very charming, but it is not a work which, either from its extent or importance, requires a detailed analysis.

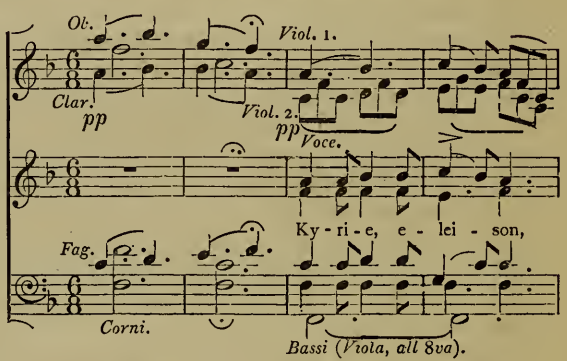
I propose in the present series of papers to examine the five published masses in the order of their production, and without further preface shall proceed to—

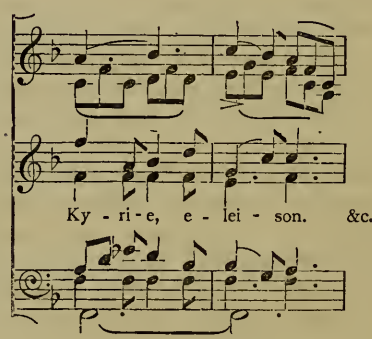
1. THE MASS IN F.

This mass was written in the year 1814—according to date on the manuscript, in the possession of Dr. Schneider at Vienna—between May 17th and July 22nd. Kreissle von Hellborn, in his Life of Schubert, says it has never been engraved. This is an error, as it is published in parts by Glöggl of Vienna. It was composed for the centenary festival of Schubert's parish church of Lichtenthal, in the suburbs of Vienna; and as the work of a lad of seventeen, is at least as remarkable an instance of the precocity of genius as Mendelssohn's overture to the "Midsummer Night's Dream." Michael Holzer, the choirmaster at Lichtenthal, had been Schubert's instructor in singing, and the high esteem in which he held his pupil would render it probable that the commission to write the mass for such an occasion was the result of his kind interest. From the score of the mass in G, which Schubert subsequently wrote for the same choir, it would seem that the ordinary orchestra of the church was very small. Doubtless, however, a full band was engaged for this special occasion; and one can imagine the delight with which the enthusiastic lad would apply himself to his work, with the additional incentive, so grateful to a composer, of knowing that he would be able to hear the effects which he had conceived.

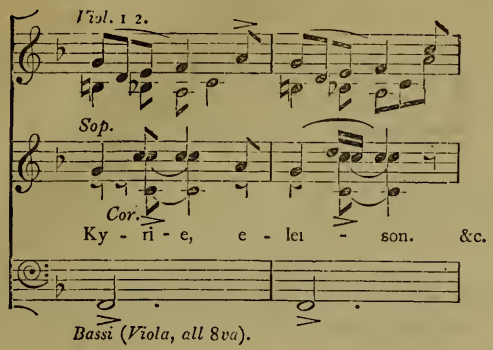
The instruments used in the mass are (in addition to the stringed quartett) oboes, clarinets, bassoons, horns, trumpets, trombones, and drums. But Schubert knew better than to lavish the whole of his resources at once. With a moderation which cannot be too much commended, and which it may be wished were more imitated, he reserves his full orchestra for special effects. It is only in the "Gloria" and the "Sanctus" that we find it employed at all.

The "Kyrie" (larghetto $\frac{6}{8}$, 94 bars) is of a quiet devotional character throughout; and it may be noticed here that Schubert never commits the mistake of which Haydn (as notably in his first and second masses) was so often guilty, of setting the "Kyrie" to lively and even jovial music. After two bars of prelude for the wind instruments, the chorus enters *pp*.

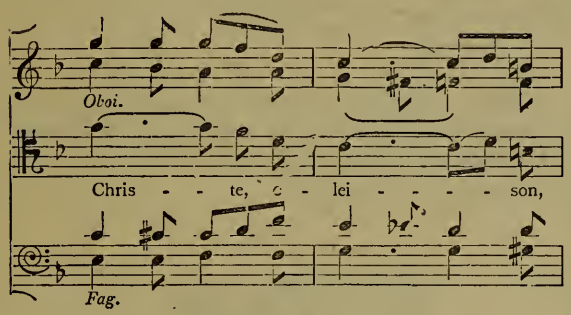


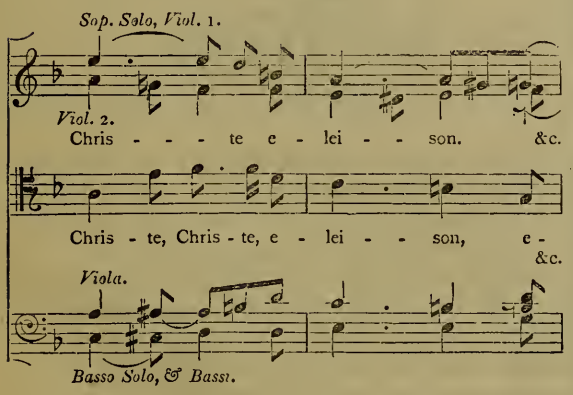


The voices, it will be seen, are accompanied only by the strings. After a full close for the chorus, six bars later, a soprano solo enters, of great simplicity and beauty, accompanied by one of Schubert's characteristic orchestral effects, a *sf* for the horns, on the unaccented beat of the bar.

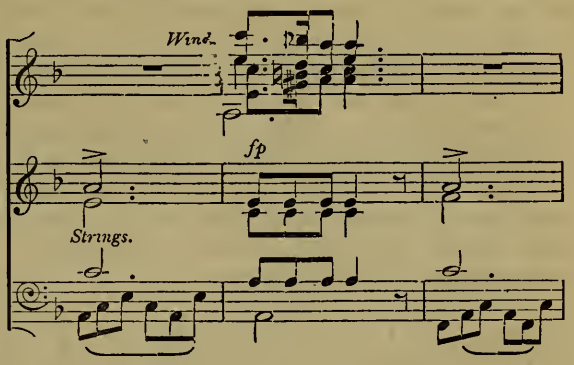


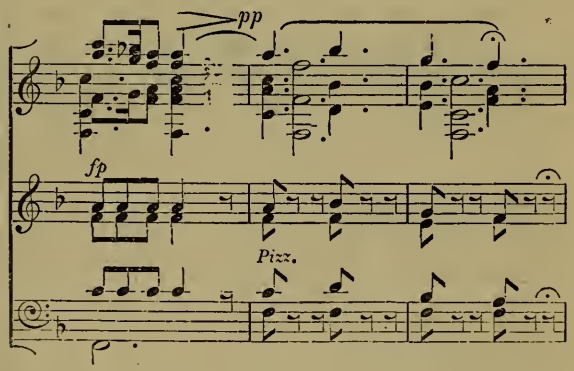
At the subsequent entry of the chorus, the music unexpectedly modulates into D minor, and there is a pause on the dominant of that key. Our space will not allow the close analysis of each phrase, or there would be found matter worthy of note on every page of the score. Two more extracts, however, must be given. The first is the tenor solo "Christe," followed by the same phrase, in the minor, for three solo voices.



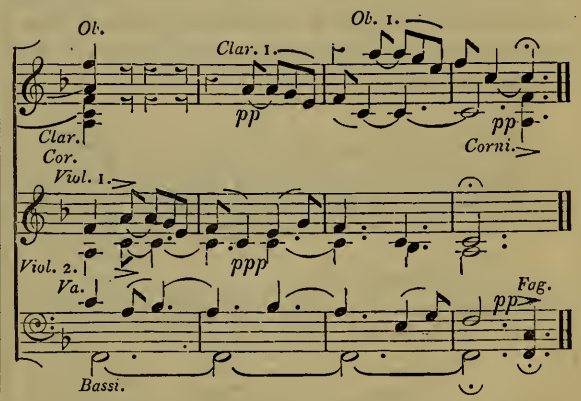


The second extract is the beautiful return to the subject of the "Kyrie." The "Christe" closes in A minor, and then follows this passage for the orchestra:—



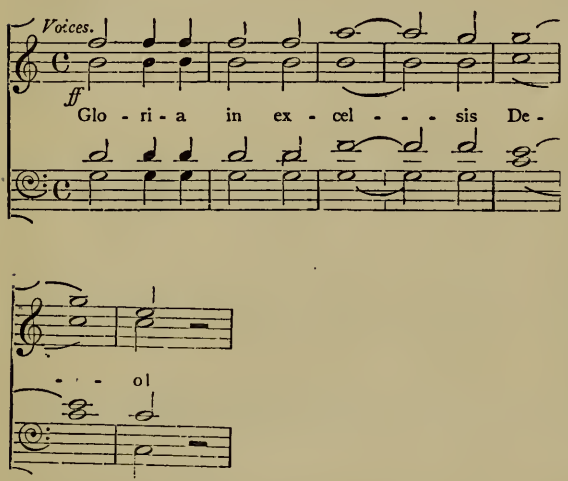


The theme of the "Kyrie" is then resumed with a florid middle part for the second violins and tenors, and after a repetition of the soprano solo, of which the commencement has been quoted above, the movement concludes, or rather, dies away in a faintly breathed prayer, the last snatch of melody being passed along from one instrument to another, till the oboe has the last word, and all is silence.



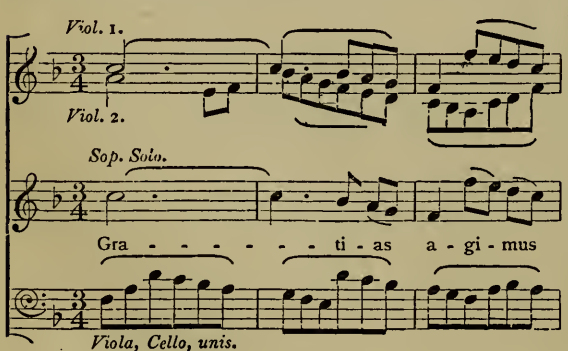
The "Gloria" is the most amply developed portion of the mass, being in no less than five movements. The

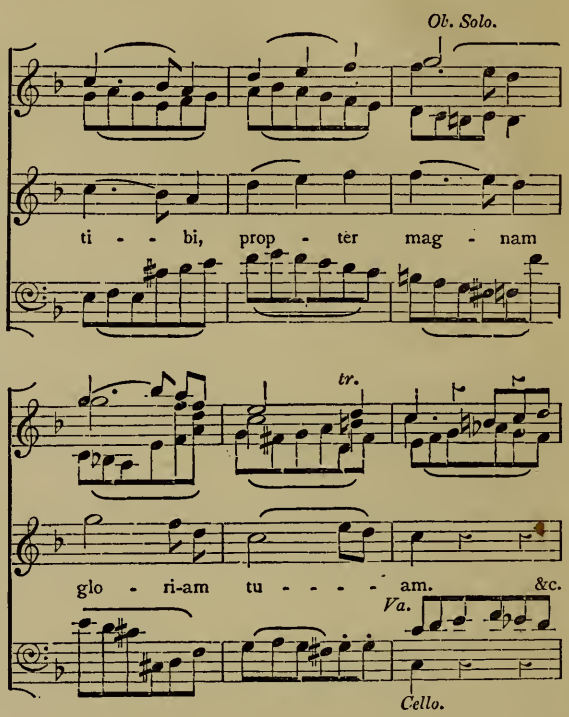
opening chorus (C major, allegro vivace ₵, 106 bars) reminds one much more of Haydn's and Mozart's style than most of the other portions of the mass. The music throughout is broad and vigorous, the orchestral accompaniments bustling and spirited, but we find few of Schubert's individual characteristics. Before passing on to the next movement, however, the unusual employment of the chord of the ninth just at the close of the chorus is worth quoting. The whole orchestra accompanies the voices in the unison and octave.



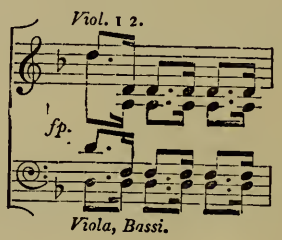
When the passage is repeated in the coda at the end of the "Cum Sancto," the common chord of F is substituted for the chords of the seventh and ninth above quoted.

The "Gratias" (F major, andante con moto, 3/4, 81 bars) is mostly a trio for soprano, tenor, and bass soli, the chorus entering only at the close of the movement. The subject (and a most graceful one it is) is first announced in three parts in the orchestra by the two violins and viola, an oboe solo entering at the cadence, and is then taken up as a soprano solo, with quiet accompaniments for the strings. Here are the first bars :—





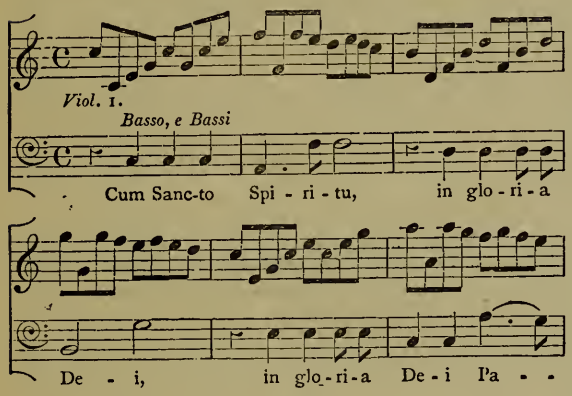
The music is carried on in the same suave and melodious manner till near the close, when one of those sudden and characteristic changes of rhythm to which Schubert was so partial is introduced.



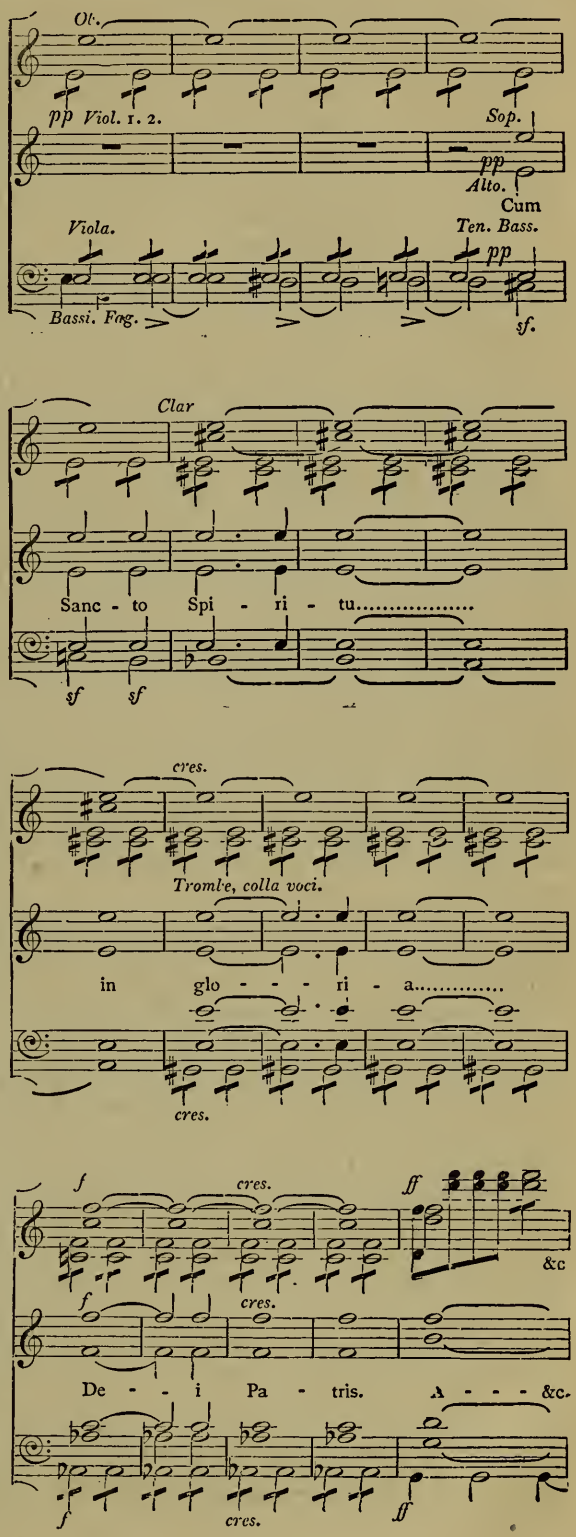
At the next bar the chorus enters *forte* with the words "Domine Deus, rex cœlestis." At the words "Domine fili" the voices subside to a *piano*, and after a half-close in the key of D minor the next movement follows.

"Domine Deus, Agnus Dei" (adagio, D minor, ₵, 24 bars). This is undoubtedly one of the most striking and beautiful numbers of the mass, but unfortunately it is impossible to give any adequate idea by an extract without writing out the score in full, for which there is not space in these columns. The solo voices first utter the words of the prayer singly, the whole quartett uniting at the words "qui tollis peccata mundi," the response "miserere

nobis" being taken up by the subdued chorus. This might be quoted, but a very imperfect idea of the charming effect would be obtained, unless one also quoted the orchestral accompaniment, in which a quartett of reed instruments (two oboes and two bassoons) is answered by a quartett of brass (two horns and two trombones), *pianissimo*, an anticipation of the magical effects which Schubert some years later obtained from the brass instruments in his "Rosamunde" music and his B minor symphony. The whole adagio is conducted in the same lofty vein to the end, the only drawback to it being that it makes the following movement sound rather flat by comparison. The "Quoniam" (C major, allegro ¢, 20 bars) is little more than a prelude to the amply developed fugue that follows—"Cum Sancto Spiritu" (C major, allegro vivace ¢, 184 bars). The bold subject is first announced by the basses, with a florid accompaniment for the violins, which is sustained incessantly through the movement.



Though full of spirit and motion, this fugue can hardly be called great in respect of workmanship. Schubert's forte was, like Beethoven's, not in the strict style, and of this he seems to have been aware himself, for there is remarkably little fugal writing in his masses, though we shall meet with some most beautiful canons. Excepting the mass in E flat, there is no other in which the "Cum Sancto" is treated as a fugue. A very brilliant and somewhat lengthy coda concludes this portion of the work. There is one passage in it which deserves quotation on account of the remarkable enharmonic modulation, reminding one of Beethoven, and yet not exactly in his manner.



The peroration is the same, with some slight amplification, as that of the first movement of the "Gloria," and brings this portion of the work to an effective termination.

(To be continued.)

ITALIAN WRITERS FOR THE CLAVECIN.

EXTRACTED FROM A LECTURE AT THE SOUTH KENSINGTON MUSEUM.

BY E. PAUER.

THE first indications of proficiency on the Spinett, or "Instrumento da Penna," are to be found in Venice. Here, as everywhere else, the organists were the chief performers on the spinett, and as the mighty republic for a long time patronised the organ music of San Marco, it is easily understood that the most richly gifted and the most genial Italian musicians were anxious to obtain the honourable and highly influential appointment as "Organisto di San Marco."

In 1550, Girolamo Parabasco was known as the best performer on the spinett. About the same time young ladies were evidently desirous to reckon among their accomplishments that of performing well on the "instrumento da Penna." I will quote a letter of the poet, Pietro Bembo, in which he writes to his daughter Elena, who had asked his permission to take lessons:—"Concerning your wish to take lessons on the spinett, I beg to say (you being too young to understand it) that performances on such instruments are only suited for vain and coquettish persons. My desire is that you should be a modest and amiable girl. It would give you little pleasure to play badly or indifferently, neither would it be desirable to play really well. You should devote at least ten or twelve years to it, and practise all that time steadily and assiduously, without thinking of anything else. If your friends wish to be amused by your playing, tell them you do not like to make yourself ridiculous. After all, my dear child, be satisfied with the sciences and—your needlework."

So runs the letter of Signor Pietro Bembo, written in 1521. What a blessing for us poor professors of music that present papas are not quite so strict, and do not fear their daughters will become vain or coquettish by taking pianoforte lessons!

Besides Parabasco, the most distinguished performers and composers were at that time Claudio Merulo and Andrea Gabrieli. The nephew of the latter, Giovanni Gabrieli, however, effected more in developing a regular instrumental style than any of his predecessors. It has been already mentioned that the performers on the spinett were organists, but it must not be imagined that at the time of Parabasco and Claudio Merulo the style of organ compositions was at all like what it became under Bach or Handel. The pieces played generally resembled sacred compositions. A regular figurated style was not yet known. The compositions were for the most part "Suonate di Chiesa," or Church Sonatas. We must take care not to accept the term sonata in the modern sense. The word Sonata itself merely comes from suonari, "to sound." Our Sonata is a later invention. Gabrieli soon found that grave forms, such as the Motettos, had something monotonous about them, and that the organ as an instrument was capable of giving a greater variety. He therefore adapted the shorter form of the Canzones. To show what a step forward this was, I quote the opinion of a German contemporary, Michael Praetorius, who states in reference to Giovanni Gabrieli's compositions, "His sonatas are set in a grave and splendid manner, like motettos; but his canzones move with so many black notes, in such a cheerful, free, and quick way." This was about 1570. We may, then, admit that towards the end of the sixteenth century instrumental music began also in Italy to acquire an independent existence.

If Gabrieli felt the necessity of forming another style, it was decidedly Girolamo Frescobaldi, born at Ferrara in 1591, who profited by this innovation, and, aided by a singularly good taste, improved upon Gabrieli's changes. Frescobaldi was one of those highly gifted men who form an epoch in history. Such men stand out as signal-posts to show the road. It was as an organist he made his fame. If reports are to be trusted, he played once in the Vatican of Rome before 30,000 people, and gained by his splendid performance the title of the "Hercules of Music." In 1618 he published his great work for the spinett, comprising Ricercatas, Canzone, Fantasias, Toccatas, Capriccios, and Partitas. This interesting collection contains pieces in which the first indications of a certain freedom of treatment are discernible. In a Capriccio, for instance, he treats a subject with a thoroughly characteristic expression. We further find a Capriccio di durezza, full of discords. We meet with a Capriccio cromatico, founded on the chromatic principle. In his Canzones we find (for the first time in this form) a tune worked out regularly through the whole piece.

Frescobaldi was also famous as a teacher. From far and near zealous pupils came to profit by his advice. Among the most distinguished was John Jacob Frohberger, with whom we shall meet when treating of the German composers.

Domenico Scarlatti, who, with Muzio Clementi, was the most important Italian composer for our instrument, was the son of the great Alessandro Scarlatti, who has nothing to do with our subject, his compositions being mostly vocal. Domenico was born at Naples in 1683, and was first taught by his father's friend Gasparini. In 1709, after having delighted every one with his wonderful playing, he went to Venice, where he met Handel, whom he so much admired that, to have the opportunity of hearing him more often, he followed him to Rome. In 1715 he was appointed "Maestro di Capella di San Pietro," but only remained there for four years, when he left for London, where he was most agreeably received, and remained until 1723. He once more returned to Rome, where he astonished every one by his wonderful technical execution, at that time unequalled. He ultimately accepted an appointment at court in Madrid, was ennobled, and died there, universally respected, about 1760, a year after Handel's death. We have upwards of 300 pieces by Scarlatti, and any one who may be anxious to make a more than superficial acquaintance with this original composer's works has no difficulty in doing so, as there are four complete editions published. Scarlatti calls his compositions Sonatas, Studios, Capriccios. The form of the whole Sonata is actually the form of the first movement of the present Sonata. The Sonata of Haydn, Clementi, Mozart, Beethoven, Weber, consists of three or four movements. Scarlatti's pieces are all original and full of life, replete with technical difficulties, and bright; but in purity of writing and in charm of harmonious changes they are sadly deficient. It will strike you that there is a continuous "tinkling" about them, which sometimes reminds of the "hurdy-gurdy." This may arise from the frequent use of the pedal bass. Schumann, one of the most intellectual critics we ever had, referring to Scarlatti, remarks, "Scarlatti has much that is excellent and that distinguishes him among his contemporaries. The mailed style (if we may so speak) of a John Sebastian Bach is not to be found in Scarlatti. He is far emptier, more rhapsodical and superficial, and

often so quick in tying knots and untying them again, that it is difficult to follow him. His style is, for his time, short, piquant, and pleasing; but although his works hold so important a place in musical literature, we must own that there is much in them that can no more please us." So far Schumann. Scarlatti, in the preface to his works, says:—"Reader, professor, or amateur, whoever thou art, do not expect a profound intention in these pieces. For me there is no other rule in music worthy of a man of genius than to please that sense whose object music is." It may be here observed that if all composers had thought so, it would be impossible for our art ever to have reached the high degree of perfection to which it has attained. I must just draw your attention to a point worthy of your notice. Scarlatti was so impressed with the genius of Handel, whom he met, as previously mentioned, in 1704 in Rome, that he followed him to several other towns, and showed him in an unmistakable manner his sincere attachment. In the house of Cardinal Ottoboni, a competition between Handel and Scarlatti took place. A contemporary says that Scarlatti possessed complete mastery in tender passages, in a charming playfulness; had a rich, sometimes even an extravagant fancy, and could develop his ideas in an excellent musician-like manner. But Handel had, in addition to all this, something splendid, eminently brilliant and sparkling in his performance. What struck the Italian audience most was the polyphony and force of the German's playing. In Bach's biography we read that he was well acquainted with Scarlatti's works, and very partial to them.

I must mention, for the sake of completeness, that among the Italian clavecinistes after Scarlatti were Domenico Zipoli, a clever organist of Rome, the celebrated amateur Benedetto Marcello, who owes his chief fame to his Psalms, and Francesco Durante. There are six sonatas known of his compositions, divided into studies and divertimenti. Baldassaro Galuppi, a Venetian, generally esteemed as a clever opera writer, contributed to the library of the Clavecimbalo about twenty sonatas. The famous Padre Martini of Bologna, who plays such an important part in Mozart's earlier life, left us twelve excellent but somewhat dry sonatas. Pietro Domenico Paradies, of Naples, published in 1746 a series of most charming Sonatas. In justice to Paradies, it should be stated that Clementi held his pieces in great respect, and practised them with the utmost attention.

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *Dec.*, 1870.

IN spite of the war which Germany is at present compelled to wage, the opening of our musical season has been even richer and more brilliant than in former years. Besides the very great number of regular concerts, all the principal musical societies have arranged performances for charitable objects. These concerts have, through the combination of forces which otherwise do not work together, produced quite exceptional results. In consequence of the unusual quantity of material, our present notice can only be very brief; and, leaving a chronological record of musical events, we must confine ourselves to mentioning the most important of the rich material presented to us.

Early in October the series of renowned concerts of the Gewandhaus at Leipzig was commenced. Before speaking of the two new works produced for the first time—a symphony by Max Bruch, and *Kalanus*, a small secular oratorio by Gade—let us mention that all the orchestral performances were of remarkable perfection. The band was no less excellent in its discreet accompaniment of the solo music, both vocal and instrumental. The symphony of Bruch was throughout unfavourably received by the public, and obtained also from critics a very harsh judgment. With no wish of lauding the work, and without venturing to maintain that the symphony left an especially favourable impression on us, we are still unable to concur in the general condemnation. The first movement at least deserves, to our thinking, juster appreciation. Built upon two not very long, indeed, but thoroughly pregnant *motivi*, it presents a number of ingenious combinations which mostly sound well. If the movement does not succeed in producing the exciting impression of a genuine work of art, the reason is that here not the living power of a truly creative fancy comes forward, but only the intelligent reflection of a talent experienced in all the resources of art. Clever, but less attractive, were the andante and finale, which follow the first allegro. The symphony contains no scherzo. The performance on the part of the orchestra, under the direction of the composer, showed great mastery, and certainly bore none of the blame for the more than cool reception of the work by the public.

Gade's latest work, *Kalanus*, performed at the sixth Gewandhaus Concert, does not rise above that master's other productions for the last fifteen years. From the moment when Gade forsook his own special tone-world, from the moment when his compositions lost their specific, northern, Scandinavian, *saga*-like colouring, we have no longer to note his original tone-pictures in their youthful freshness, as he gives them in his first symphonies, in his *Erl-König's Tochter*, in the *Frühlings-fantasie*, and other works. Far from his original sphere, in the domain of the Indian and Grecian myth, moves Andersen's poem. It was as little possible to the poet as to the composer, to give to this poem dramatic life. The score contains many fine traits, but it nowhere attains a clear characterisation of persons and situations. The single numbers of the work, too, suffer from an empty formality, not often to be met with in Gade's music. Only in a few places in this composition does he rise above the well-sounding and becoming. These pieces, the opening chorus of the first and the concluding chorus of the second part, are unquestionably of remarkable beauty. The performance of the composition, by chorus and orchestra, was equally excellent; the solo parts were admirably given by Fräulein Mahlknecht, Herr Gura, and Dr. Gunz.

At the extra concert for the benefit of the International Union, by the Gewandhaus orchestra, a new "Fest-Ouverture," by Carl Reinecke, was extremely well received. The piece fully merited its success, through its rich and vigorous invention, set forth to the best advantage by brilliant instrumentation.

As instrumental soloists we heard at the Gewandhaus, among others of less note, Frau Clara Schumann, and Herren Joachim, and Tausig. As regards the performances of all three the critic's work is superfluous. We hardly know to which the palm should be allotted, they have so excited our admiration. Frau Schumann played Beethoven's concerto in G with a truly ideal perfection, such as we never remember to have heard either from her or any other player. Joachim played the violin concerto of Beethoven, and the "Chaconne" of Vitali, edited by David. Both performances were imbued with the highest devotion to art. Tausig, through the never-failing power and accuracy

of his execution, as well as through the manly earnestness of his style, gave full effect to Chopin's E minor concerto, of late but seldom performed.

Among the ladies who have appeared at the Gewandhaus concerts, Madame Amalie Joachim (wife of the distinguished violinist) and Frau Peschka-Leutner deserve the principal mention; also a young Fioritura singer, Frl. Gips, from Holland, has appeared with success.

The concerts of chamber music in the Gewandhaus are this year specially interesting, through select programmes and excellent performances. Riedel's choral society gave on the fast-day a most careful performance of Beethoven's *Missa Solennis*.

By far the most interesting novelty was presented us by the Leipzig Opera in Richard Wagner's *Meistersinger*. In Germany this opera has, for the first time, found a thoroughly favourable reception at Leipzig. Not a little of this complete success is due to the fact that a number of "cuts" has been made with good taste, especially in the very long recitatives. Of the work itself we cannot speak at length. Without ranking as high as *Lohengrin*, it is, next to this opera, Wagner's most important work. Every eminent work bears in itself its own standard of measurement; and so, too, the *Meistersinger* must be judged by its own nature, and not by comparison with art-works of other composers, and of other times. Although essentially a consequence of Wagner's theory of the musical drama, *Die Meistersinger* has wonderful passages, considered merely from a musical point of view, which charm as much through truth and depth of expression, as through beauty and symmetry of the musical form. That these parts contain the most successful scenes of the opera, shows very plainly how untenable Wagner's theory of the musical drama is. Exactly where his genius throws off the fetters he has forged for himself, he works with most striking effect. The opera was admirably "got up" in Leipzig under Capellmeister Schmidt; and Frl. Mahlknecht as "Eva," and Herr Schmidt, through his impersonation of "Hans Sachs," especially distinguished themselves in the performance.

Among the great number of concerts at Berlin, we notice the splendid performances of the Domchor,* which we lately also heard in Leipzig. Equally grand was the concert of the choir of the Royal Chapel in the Opera House, for the benefit of the "König Wilhelm's Verein." Only the performance of the 9th Symphony of Beethoven suffered from unsteadiness of the *temps*, which arose from the unfavourable situation of the chorus behind the orchestra, and separated from the soloists. The "Singakademie" gave a very worthy performance of Handel's "Judas Maccabæus," which immortal work was also given at Bremen on the 18th of October, and at Cöln on the 22nd of November.

Of the Subscription Concerts at Dresden, Breslau, Schwerin, and other chief towns of North Germany, we have nothing but favourable reports to make. Everywhere a really gratifying artistic activity is developing itself. The music trade, too, notwithstanding the war, is in no way declining. The *Bureau de Musique* of Peters at Leipzig is rendering especial service in the spread of classical music. The "Edition Peters," issued by this firm, contains nearly all the classics, in the cheapest and, at the same time, most correct form, under the careful revision of the highest authorities. The richest collection of classical masterpieces can scarcely be better, and more judiciously diffused among the great public, than is done in the "Edition Peters."

In the midst of the momentous events at present taking place, Germany intends to celebrate, next week, a festival of peace—the 100th birthday of Ludwig von Beethoven. All important musical towns are preparing grand performances. We will speak of them in our next letter.

* The cathedral choir.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, 15*th Dec.*, 1870.

THE attention of the musical public on the Continent is at present principally directed to Vienna. The most important towns, as Berlin, Dresden, Munich, and others, are too much agitated by the events now occurring to be able to devote themselves calmly to music. With Paris, which is and probably will always remain the centre-point of France, art is now out of the question; she only thinks of defence. Vienna is the quieter by contrast. Concerts and operas are well attended; and at the present moment we are about to celebrate the memory of the great master, Beethoven, who, born a hundred years ago, spent the largest and most important part of his life in our city.

For the last six weeks our musical unions and societies have been kept alive by numerous concerts, quartett soirées, &c. The "Gesellschaft der Musikfreunde" (Society of Friends of Music), called also "Musikverein" (Musical Union), gave their two first subscription concerts. At the first Handel's *Israel* was performed, with Mendelssohn's organ accompaniment. As the large organ built by Ladegast, for the great concert-room of the "Musikverein," is not yet finished, a smaller one took its place. It was for the first time that the Viennese had the opportunity of hearing an oratorio in this form, and it could not fail to produce all the more impression. The powerful choruses were executed by the "Singverein" (Choral Society), which numbered more than 300 voices. This "Singverein," closely connected with the "Musikverein," was originated by Herbeck, who during eleven years was its director, and raised it to a height which rendered rivalry impossible. Jos. Hellmesberger has succeeded to Herbeck's place as director of the concerts, and E. Franck (formerly director of the opera-chorus) as leader of the "Singverein." In the second concert the overture to *Medea*, by Cherubini, aria from the *Creation*, sung by Mdlle. Anna Regan, the 13*th Psalm*, by Liszt, and the music to the *Ruins of Athens* were performed. It is a pity that Vienna is only acquainted with the overture to *Medea;* the opera itself has not been given for the last fifty years. Mdlle. Regan, a pupil of Madame Ungher-Sabatier, sang for the first time in Vienna. Her method of singing was fully appreciated, but she failed in warmth. She was, however, on the whole well received. The Psalm was new to Vienna. Choruses and a tenor solo alternate in it. The composition is exactly in Liszt's own particular manner. It has several points of interest and genius, and requires particularly a careful execution of the tenor part. It was sung with great success by Herr Walther, of the Opera.

The "Singakademie" (Vocal Academy), which was founded at the same time as the Singverein in 1859, performed in the great Imperial Redoutensaal Handel's *Athalia*. R. Weinwurm has the merit of having directed this first-rate performance of a work which has not been heard in Vienna since the year 1837. This society merits much praise for its performance of many great works, as, for instance, last year Handel's *Acis and Galatea*, and Glück's *Orpheus*.

The concerts of the Philharmonic Society, formerly in the old Opera House, are now held in the splendid Hall of the

Musikverein. These concerts, founded in the year 1842 by Otto Niolai, have been conducted since 1860 by Otto Dessoff, one of the directors of the opera orchestra. Here are to be found the real lovers of music, and their opinion is held in Vienna for decisive. The orchestra is the same as that of the opera; J. Hellmesberger takes the lead of the violins. The execution is excellent, and can be compared with your distinguished orchestra of the Crystal Palace. There are eight subscription concerts during the season. The compositions performed in the first three concerts were: the overtures to *Euryanthe*, *Meerestille und glückliche Fahrt* (Calm Sea and prosperous Voyage), *Abencerragen*, *Carnaval romain* and *Zum Blonden Eckbert*, by Rudorff. The last piece, poor in invention, did not please. The concertos for piano, by Beethoven, in G major and C minor, were performed by T. Epstein and the blind T. Labor accurately, and in the spirit of the composer. Four symphonies were executed: Schumann (No. 3), Haydn (C major), Julius Zellner and Schubert (C major). The one by Haydn has been recently published in score by Ricter-Biedermann in Leipzig, and met with a splendid reception. It may be recommended here to the notice of the conductors in England. Zellner's symphony will be published by Gotthard in Vienna, and will not fail to be known elsewhere as it merits. Zellner is a talented and unpretending musician; his work shows earnest endeavour after the highest, and was, therefore, very favourably received. Your Monday Popular Concerts are represented here by the quartett-soirées by Hellmesberger, regularly given every season since 1849. The merit of having introduced Beethoven's last great quartetts to Vienna is due to Hellmesberger. For the last three years we have had also the "Florentiner Quartett" (Jean Becker and his colleagues), who give every winter about eight performances, frequented by a large audience. We have had but few concerts of virtuosi; it only remains to be mentioned that the well-known pianist Th. Leschetizky gave two concerts, in which his wife assisted as vocal performer, both with favourable results. We now turn to the opera.

The old Opera House has been totally closed. The last performance was *Tell*, on the 18th of April. Since that time the decorations and all the superfluous costumes have been sold. On the advantages and defects of the new Opera House much has been written. To both we have become used, also is the public more lenient to the much-criticised acoustic properties of the building. It is a house for great operas and splendid ballets; the opéra comique will never be at home there. Twenty-six operas and eight ballets have been *mis en scène* hitherto. Wagner's *Meistersinger* was new, and has been performed eleven times. Notwithstanding the large number of the opera-corps, it would be difficult to give such operas as *Rienzi* and *Barbiere di Siviglia;* on the other hand, for some parts there are three and four performers, and one is therefore not compelled to press hard on individual singers. In Vienna one would be astonished to hear of the demands made upon your admirable Mdlle. Titiens. For the most part the decorations and costumes are very brilliant, though some of the effects may be pronounced to be too striking. A retrospect of the representations from the 1st September—the recommencement after the holidays—till the middle of December will give the best proof of the activity of the management. Of Meyerbeer's operas, *L'Africaine*, *Huguenots*, *Robert*, *Prophète* (together seventeen evenings); Mozart, *Don Giovanni*, *Zauberflöte*, *Marriage of Figaro* (eleven evenings); from Wagner, *Tannhäuser* and *Lohengrin* (six times). Then the operas, *Mignon*, *La Juive*, *Faust* (each five times); *Freischütz*, *Tell*, *Fra Diavolo* (each four times); *Romeo and Juliet* (three); *Norma*, *Joseph and his Brothers*, *Lucia* (each twice); *Fidelio*, *Armida*, *Maskenball*, *Martha* (each once). The first tenor was sung alternately by Walther (lyric parts), Müller, Labatt; baritones—Beck, Bignio, Mayerhofer; bass—Dr. Schmid, Rokitansky, Draxler, Hablawetz. First soprano—Wilt, Ehnn, Dustmann, Friedrich-Materna, Rabatinsky; second parts—Tellheim, Boschetti, Siegstadt; alto—Gindele. The engagement of Mdlle. Minnie Hauck was very successful; she has a very good method of singing and acts excellently. Herr Zerlina in *Don Giovanni* and *Fra Diavolo*, and Susanna in Mozart's *Figaro* are magnificent. A change in the management, expected now for some months, seems likely to be fulfilled. Director Dingelstedt would then take the management of the Burg-Theatre, and Herbeck, the first "Hofkapellmeister" (appointed 28th of April as "musikalischer Beirath" and director of the "Musikkapelle"), would succeed Dingelstedt as sole director of the opera. In my next report you will probably hear that this change has taken place. I shall also send you a full account of our Beethoven Festival.

Reviews.

Overture to the Operetta "Der vierjährige Posten." By CARL REINECKE. Op. 45. (Full Score.) Leipzig: Breitkopf and Härtel.

IN this country Herr Reinecke is probably better known as a pianist, from his performances at the Crystal Palace Concerts, the Philharmonic Society, and elsewhere, than as a composer, although some of his works have been heard from time to time at Sydenham—notably a very charming entr'acte to his opera *King Manfred*, which has been more than once played there. But in Germany he takes even a higher position as a composer than as a player, and any unprejudiced person who examines the score now under notice will admit that his capacities are of no mean order. Without being able to credit him with that individuality of style which is the special characteristic of the highest order of genius, we can say that this overture shows a thorough mastery of classical form, and that perfect knowledge of the resources of the orchestra which is the natural result of the composer's long experience as a conductor. The subjects, too, are all well chosen and pleasing, and there is none of that straining after effect which is so often unpleasantly noticeable in modern compositions. Our space will not admit of a lengthened analysis; we can only say that the work consists of two movements, an elegant andante pastorale in C major, $\frac{6}{8}$ time, leading through an accelerando to a very animated presto. The work is well worthy of a hearing; and some of our concert directors might include it with advantage in their programmes.

Kalanus: a Dramatic Poem. By CARL ANDERSEN. Music by NIELS W. GADE. Op. 48. (Full Score and Vocal Score). Leipzig: Breitkopf and Härtel.

THERE will probably be many of our readers who have never heard of Kalanus; it may, therefore, be as well to state that he was an Indian philosopher, who followed Alexander the Great during his travels through India, according to the libretto of the work now before us, because, in consequence of his splendour, he mistook him for the god Brahma. Discovering, from Alexander's ordering the burning of Persepolis, that he was a mere mortal, and subject to human passions, Kalanus was so disappointed that he committed suicide by burning

himself alive. Such a subject for a cantata does not at first sight appear very promising; but the most has been made of the materials, and the composer has successfully endeavoured to give an Oriental colouring to the music. The work is divided into three parts, the first of which is occupied by the meeting of Alexander the Great and Kalanus; the second by the feast, at which the former, instigated by Thais, gives orders for the destruction of Persepolis; and the third by the death of Kalanus. As most musicians know, Herr Gade is a disciple of the Mendelssohn school. His melodies are flowing and original, but a general resemblance to the style of the author of the "Scotch Symphony" is noticeable, more or less, through the work, and yet there is a difference of tone-colour, a kind of Northern character about the whole, which leaves an impression of its own. Among the best numbers of the cantata may be specified the opening three-part chorus (for soprano, alto, and tenor) "O mildes Licht," in A major, in which the melodies are most graceful, while the treatment of the orchestra is truly charming. Indeed, throughout the work the scoring is masterly, often also highly ingenious and novel. One of Herr Gade's favourite contrivances is the sub-division of the string band. Thus, in one movement (No. 5) we find a bass solo accompanied by the strings in no less than ten parts. The march and chorus (No. 2), "Heil Alexander," is very bold and brilliant, and the orchestration is so rich that it would make a most effective piece even without the voices. In the second part of the work (the Feast) Thais' two solos, interspersed with chorus (Nos. 7 and 8), are charming, more especially the first one. The brilliant chorus, No. 9 in E flat, $\frac{6}{8}$ time, is also admirable—jovial in tone, as a drinking chorus should be, without ever degenerating into vulgarity. It is, however, like some other numbers, open to the objection of being a little too much spun out. In the third part, the opening chorus in A minor, "So fern, so fern, von Ganges Strand," is not only one of the best movements in the whole cantata, but also that in which the Northern colouring already referred to is most distinctly perceptible. And now, having said thus much, we must also in justice add that there are several parts of the work in which the interest depends more on the treatment than on the idea. Such, for instance, are the finales to the first and third parts. Finished workmanship is everywhere apparent; but the subjects are not very striking. On the whole, however, Herr Gade has produced in *Kalanus* an important composition, which, if it does not add much to, will certainly not detract from his already well-earned reputation.

Grosse Passionsmusik nach dem Evangelisten Matthäus, von JOH. SEB. BACH. Vollständige Clavierauszug zu 4 Händen, von August Horn. Leipzig: Bartholf Senff.

TO the numerous admirers of Bach's wonderful genius, this arrangement for four hands of his greatest work will be heartily welcome. It is, as far as practicable on the piano, a most faithful reproduction of the original. Of course it is impossible for any arrangement to do full justice to the wondrous interweaving of harmonies which is so distinguishing a characteristic of Bach's music; but all that could be done in this way has been done by the present arranger. The work is quite complete, the recitatives being given entire. A valuable feature of this edition is that the whole of the words are printed with the music. We can cordially recommend this arrangement as being, in the absence of a full score, perhaps the substitute which will give the most adequate idea of the beauties of the original.

Chopin's Eighteen Nocturnes, for the Piano. Edited by E. PAUER.

Chopin's Forty-three Mazurkas, for the Piano. Edited by E. PAUER. London: Augener and Co.

IT will be generally admitted that Chopin was a man who was great in small things. In short pieces he was almost invariably successful, while his larger compositions are, with a few exceptions, more or less laboured and dry. There is no occasion, now, to examine the reasons of this; about the fact there will be little dispute. The volumes now under notice show him at his best. Perhaps his own individuality of style is most apparent in the Nocturnes, while the national Polish tone is most clearly reflected in the Mazurkas. Most of our readers who are pianists will be familiar with at least some of these pieces; and we believe there are very few, knowing some, who will not wish to make the acquaintance of the rest. To such the present edition will prove a boon, as it is most convenient in size; and the notes, though small, are particularly clear, the page not being over-crowded. Though published in London, the works have—it is evident from the type—been engraved in Germany; and it is well known how far German music printing surpasses the best English, both in beauty and distinctness. The name of Herr Pauer on the title-page is a sufficient guarantee for the careful and musicianly editing of these collections.

Wild Flowers: Six characteristic Pieces for the Pianoforte. By FRANZ M. D'ALQUEN. Augener and Co.

IT is somewhat startling to take up a piece of music, and find it entitled "Lonicera Caprifolium," while a companion piece bears the almost as alarming title, "Myosotis Palustris." It is true that on examination these dreadful words turn out to be nothing more formidable than the botanical names of the Goat's-leaf Honeysuckle, and the common Forget-me-not; still, after such titles, we naturally looked for something very formidable inside the covers, and it was quite a relief to find that these "Wild Flowers," in spite of their dreadful names, are really six charming little sketches for the piano. Mr. D'Alquen evidently writes because he has something to say. The pieces before us contain not merely passages for the players, but ideas; and they will be likely to find favour with any who are in search of music that is short, not too difficult, and thoroughly pleasing. They will also be found very useful as teaching pieces, as they require much attention to phrasing to do justice to them, and (like most music that is worth playing at all) will be utterly spoilt by a clumsy or slovenly performance. Perhaps the best piece of the set is No. 6, in F minor, which is particularly graceful and elegant; but Nos. 2 and 3 are very little inferior, and it is quite possible that by some players they might even be preferred. It is a pity, we think, that the author has indulged in the affectation of giving such extraordinary titles to his pieces; on the other hand, it is pleasant to have no fault to find with these sketches except their names.

Impromptu Caprices pour Piano. Par JOSEPH L. ROECKEL.

Evening Thoughts (Abend-Lieder): Three Musical Sketches for the Pianoforte. By JOSEPH L ROECKEL. London: Augener and Co.

THESE two sets of drawing-room pieces are evidently the productions of an experienced and accomplished writer. There is no unfinished workmanship in them; the harmony is excellent, and the passages lie well under the hand, and are grateful to the player. The four "Caprices" remind us in their general style of Schumann's pianoforte works.

There is nothing which is directly borrowed, or even imitated, from that author; we may say (paraphrasing a remark of Von Lenz) that Herr Roeckel has ideas of his own, but expresses them in the language of Schumann. The "Scherzino" in D minor (No. 2) is particularly pleasing; but the "Berceuse" and "A la Valse" (Nos. 1 and 4) are, we think, nearly equal to it. The "Melodie" (No. 3) is the least successful of the four, having less distinctly marked character than the rest of the series. The "Evening Thoughts" are less in the style of Schumann than the "Caprices," and more suggestive of Mendelssohn's "Lieder." While all are very good, we can especially recommend No. 2 in D minor, which is most elegantly harmonised, and contains some capital modulation. While varying in difficulty, all these pieces are within the power of moderately good players.

The Singer's Library of Concerted Music. Edited by JOHN HULLAH. London: Ashdown and Parry.

THIS admirable collection of part songs and other choral pieces (originally published, if we are not mistaken, by Messrs. Addison and Co.) is so well known to choral societies, that recommendation on our part is almost superfluous. It includes not merely many old-established favourites, but a large number of pieces written expressly for it by some of the first living English musicians. The present publishers have, we think wisely, determined on continuing the series; and the recent numbers which lie before us are, on the whole, quite equal in merit to their predecessors.

Concerts, &c.

CRYSTAL PALACE SATURDAY CONCERTS.

THIS most admirable series of concerts, which has now become, we trust, a permanent institution, has been continued during the last three months with the usual success, under the able conductorship of Mr. Manns. The past year being, as our readers are aware, the centenary of Beethoven's birth, performances of his principal works have formed an important feature in the series of concerts just brought to a close. Especially interesting has been the production in their regular order of the whole of his nine symphonies. How these glorious works are played by the Crystal Palace band is well known to all frequenters of the Saturday concerts; it is, therefore, needless to enlarge on the precision, spirit, and delicacy characterising their performance. In music of this class, Mr. Manns' orchestra is probably unequalled, certainly unsurpassed, by any other in this country. In addition to the symphonies, the whole of Beethoven's pianoforte concertos have been produced, though these were not played in chronological order. When we say that the players of the five concertos were respectively Herr Pauer, Mr. Franklin Taylor, Miss Agnes Zimmermann, Mr. Charles Hallé, and Madame Arabella Goddard, we need not add that full justice was done to those works. The same composer's violin concerto was also performed at the ninth concert (Nov. 26th) by Madame Norman-Neruda, in a manner that surpassed even the expectations of her numerous admirers. To the most unerring accuracy of intonation, she unites a purity of tone and refinement of expression, which render her inferior to very few living performers on her instrument. At the same concert, Beethoven's rarely-heard music to the "Ruins of Athens" was given entire. The wonderfully original and characteristic "Chorus of Dervishes," the Turkish March, and the short "Melodrama" for eight wind instruments, pleased so much as to obtain encores. We could not but think, however, that the opening chorus, and the march and chorus, "Twine ye the garlands," lost much of their effect by being taken considerably too slow.

The concluding concert of the first series, which took place on the 17th of December—the centenary of Beethoven's birth—was one of the most interesting of all. The programme included the Choral Symphony (No. 9), the Choral Fantasia (pianoforte, Madame Goddard), the Overture to *Prometheus*, and vocal solos; thus exhibiting every phase of the great composer's genius. Our space forbids us to give more than this bare record of the performance.

Owing to the unusual prominence given to Beethoven's works in the concerts now under notice, there has been less of absolute novelty in the programmes than usual. Three important works have, however, been given for the first time at the Crystal Palace—Mr. Sullivan's bright and tastefully-instrumented "Overtura di Ballo," composed expressly for last year's Birmingham festival, Dr. Bennett's Fantasia-Overture to *Paradise and the Peri*, and Ferdinand Hiller's Overture to *Demetrius*—this last a well-written and musicianly work, but slightly dry. Several of Beethoven's works which had not previously been heard at Sydenham were also brought forward. Among these may be mentioned the Mass in C and the well-known "Septuor"—the latter played by the whole body of the stringed instruments, an innovation which had been previously made in the performances of Mendelssohn's *Otello* and Haydn's variations on "God Preserve the Emperor."

In a hasty *résumé* like the present, much must necessarily be omitted; and we can only add that at the various concerts many of our leading vocalists have sung, and that there have been several "first appearances," with various degrees of success.

SACRED HARMONIC SOCIETY.

THE thirty-ninth season of this society commenced on the 25th of November last, by a performance of Handel's *Judas Maccabæus* in Exeter Hall, which, as usual at these concerts, was crowded to the doors. The principal solo parts were sustained by Madame Vangini (who was not heard to the best advantage in Handel's music, with which she was not, apparently, very familiar); Miss Vinta, who was very successful in the music allotted to her share; Mr. Vernon Rigby, and Signor Foli—both, as is well known, thoroughly competent and experienced oratorio singers. The choruses were sung with the usual force and spirit, and Sir Michael Costa conducted as usual—his ingenious, though somewhat noisy, "additional accompaniments" being well played by the orchestra.

On Dec. 16th, being the eve of the hundredth anniversary of Beethoven's birth, that composer's Mass in C and *Mount of Olives* were performed; the principal vocalists being Madame Sinico, Madlle. Drasdil, Mr. Vernon Rigby, and Mr. Lewis Thomas. While Sir Michael Costa has succeeded to a wonderful degree in obtaining the various requisite gradations of light and shade from his chorus, it is, we think, indisputable that works like the Mass are less effective with such an enormous body of voices than the oratorios of Handel. It is, in the nature of things, impossible, with so many performers, that the more delicate passages assigned to the orchestra should not suffer in their effect. In the more massive parts of the music—such, for instance, as the "Quoniam" of the Mass, and the concluding chorus to the *Mount of Olives*—a breadth and grandeur are realised, quite unattainable by a smaller choir. The whole performance was fully up to the high standard of these concerts.

MONDAY POPULAR CONCERTS.

FOLLOWING the example set by the directors of the Crystal Palace Concerts, Mr. Arthur Chappell has inaugurated the thirteenth season of these performances by a veritable "Beethoven Festival;" the whole of the programmes before Christmas being entirely selected from the works of that master. No more striking proof of the versatility of his genius could probably be given than is found in the fact that eight programmes, containing the requisite variety, could be compiled from his works alone. There is perhaps no other composer who could stand the same test. As most, if not all, of the pieces performed had been previously produced at these concerts, it is needless to give detailed notices of them. Suffice it to say that many of the best known quartetts, trios, and sonatas, with and without accompaniment, were performed in a manner which left nothing to be desired. The important post of first violin was filled by Madame Norman-Neruda and Herr Strauss. Signor Piatti was, as usual, the violoncellist; while the second violin and viola parts were ably sustained by Messrs. L. Ries and Zerbini. The pianists were Madame Arabella Goddard, Mr. Charles Hallé, and Herr Pauer. Among the vocalists we have only room to name Herr Stockhausen, who appeared on several occasions, and who, as a singer of the "Lieder" of Beethoven and Schubert, is probably without a rival. Mr. Benedict occupied his old post as conductor.

ST. JAMES'S HALL.

ROSSINI'S "Messe Solennelle" has been twice performed here, under the conductorship of Mr. H. Leslie—on November 16th and December 7th. On each occasion it was given as originally composed, with accompaniments for pianoforte, harmonium, and harp. The soloists at the first concert were Mdlle. Titiens, Madame Trebelli-Bettini, Signori Bettini, and Foli. At the second performance, Madame Alboni replaced Madame Trebelli-Bettini, while Mr. Sims Reeves and Herr Nordblom divided between them the tenor music, the soprano and bass parts being filled as before. The choruses were effectively sung by Mr. Leslie's choir. The second part of each concert was filled up with a miscellaneous selection.

Mr. Benedict's new oratorio, *St. Peter* (which was composed for the last Birmingham festival), was performed for the first time in London at this hall, on December 13th. The soloists were, with the exception of the bass, the same who sung at the first production of the work—Mdlle. Titiens, Madame Patey, and Mr. Sims Reeves; Herr Stockhausen replacing Mr. Santley. The choruses were sung by Mr. Barnby's choir, and the composer conducted his own work. A detailed notice of the music must be left for a future occasion; suffice it now to say that Mr. Benedict has made several modifications from the original, all of which are improvements, and that the whole performance, both by principals, chorus, and band, was admirable. The work is to be repeated at one of Mr. Barnby's "Oratorio Concerts" during the coming season.

ROYAL ITALIAN OPERA, COVENT GARDEN.

A SHORT series of performances, under the direction of Mr. Mapleson, was commenced at this theatre on October 31st, and terminated December 10th. Most of the principal *artistes* of the regular season appeared—Mdlles. Titiens, Ilma de Murska, Sessi; Mesdames Sinico and Trebelli-Bettini; Mdlle. Scalchi and Mdlle. Duval (who made a successful first appearance), Signori Gardoni, Fancelli, Vizzani, Cotogni, Foli, Antonucci, Caravoglia, Ciampi, Tagliafico, and others. Besides the most popular modern works, the following classical operas were given: *Don Giovanni*, *Figaro*, *Il Flauto Magico*, *Oberon*, *Der Freischütz*, and *Medea*. A grand centenary performance of *Fidelio* was also given on the 17th of December, the characters being sustained by Mdlle. Titiens, Madame Sinico, and Signori Gardoni, Foli, Rinaldini, Tagliafico, and Caravoglia.

Musical Notes.

STEPHEN GLOVER, the well-known composer, and author of "What are the wild waves saying?" and of an immense number of songs, duets, &c., which have achieved remarkable popularity, died at Bayswater on the 7th of December last, at the age of fifty-eight.

THE Saturday Concerts at the Crystal Palace will recommence on the 21st inst., when Schubert's unfinished symphony in B minor, and the overtures to *Medea* and *Guillaume Tell* are announced. Madame Norman-Neruda is also to play at the same concert Mendelssohn's violin concerto.

THE Italian Opera Buffa Company will commence their season on the 2nd inst. at the Lyceum Theatre. The prospectus is remarkable for novelty, both as regards the names of performers and the works to be produced. Signor Tito Mattei will be the conductor, and Mr. H. Weist Hill the leader.

MR. CHARLES HALLÉ, in his Gentlemen's Concerts at Manchester, is following the example set at the Crystal Palace, and giving the whole of Beethoven's symphonies in regular order.

IN Dresden, on the occasion of the Beethoven Centenary (Dec. 17th) a play was performed, entitled *Das Erwachen der Künste*, by Herr Rodenberg, to which was adapted the music to the *Ruins of Athens*.

OUR Vienna correspondent informs us that Handel's *Athalia* has lately been produced there with great success. It is useless, we fear, to hope for a chance of hearing it in this country.

HERR HANS VON BÜLOW, the pianist, is at present at work upon a new "Scalen-schule" (School for Scale-playing), to be published by Jos. Aibl, at Münich.

HERR C. F. POHL of Vienna, the author of "Mozart and Haydn in London," has just published a new book, entitled "Die Gesellschaft der Musikfreunde des österreichischen Kaiserstaates, und ihr Conservatorium" (The Society of Friends of Music, of the Austrian Empire, and their Conservatorium). The work is published by Braumüller at Vienna.

WAGNER'S opera *Lohengrin* was produced at the Hague, for the first time, on the 30th of November last.

A POSTHUMOUS movement from an unfinished string-quartett, by Franz Schubert, has just been published in score and parts by Bartholf Senff, of Leipzig.

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.

ARTISTIC CONSCIENTIOUSNESS.

It will be readily admitted as one of the first principles of art, that every one professing to bring before the public the works of a great mind—whether poet or composer—is bound in common honesty as far as possible to reproduce the original intentions of the writer. If the performer (be he actor or musician) thinks he can improve on the text, or even if he really can do so, justice to the author, between whom and the public the executive artist acts as interpreter, still requires a faithful presentation of the works which he brings forward. In most things, the principle is recognised that what is supplied to the public must really be what it is represented to be. If a tradesman mixes foreign ingredients with his tea or coffee, or an apothecary with his drugs, we treat it as adulteration. None of our public readers would venture to alter the text in giving a scene from Dickens, or a poem of Tennyson. Even on the stage, the system of "gagging" is disapproved by the intelligent portion of the public, and by the respectable press. But in music, unfortunately, a strict conformity to the author's intentions is—we were almost going to say the exception rather than the rule. This is more especially the case with vocalists. Almost all singers seem to consider that they have a perfect right to make whatever alterations in the music may seem good in their own eyes. If they have a voice remarkable for some particular high or low notes, and there is no special opportunity for their display in the piece to be performed, passages must, forsooth, be transposed an octave higher or lower, or a cadenza must be introduced entirely out of keeping with the rest of the music, on purpose to show off these notes! Of course we are aware that there are many instances (especially in the works of the older masters, and in modern Italian music) in which embellishments and slight variations of the text are not only allowable, but even intended by the author; but it cannot be denied that in numerous cases arbitrary changes are made, to the utter destruction of the composer's meaning. We do not for a moment suppose there is intentional dishonesty in this; it is simply that the performers think less about the music than about their own execution of it. But we think it none the less reprehensible; for the audience—the larger part of it, at least—not being acquainted with the original text, carry away an erroneous idea of the author's intentions, and frequently imagine him to have written something which he would have been the first indignantly to disclaim.

In instrumental music the abuse is fortunately less common, though not less pernicious. No doubt, here also there are certain cases in which judicious modifications of the text are plainly in accordance with the composer's views. Take for instance some of Beethoven's earlier piano sonatas, written when the compass of the instrument was only five octaves. Here we occasionally meet with passages which have evidently had to be modified because of the limited range of the key-board. Such are the occasional breaks of octave passages in the bass, where at that time there were no notes below F. Where we may feel morally certain, from the context, that had the notes been in the instrument they would have been used, there can be no objection to introducing them. But what is to be said of such cases as the following?—In performing Beethoven's well-known "Kreutzer-Sonata," more than one of the pianists who stand among the first in public estimation (but whom, wishing to avoid personalities, we shall not name) continue the chromatic scale for the treble of the piano in the last variation of the Andante an octave higher than written, showing off the player's rapid and neat execution—which no one ever doubts—to the total destruction of the rhythm! Surely such tampering with the original is unworthy of any one aspiring to the position of an *artist* (we use the word designedly in preference to "player") of the first rank.

The worst example of corruption of an author's text which we ever had the bad fortune to meet with, was an edition lately published of Weber's well-known "Invitation à la Valse," "transcribed for concert-performance by ——" we suppress the name. Such an atrocious caricature of a great master was, it is to be hoped, never before put on paper. Liszt himself, great artist though he no doubt is, was by no means scrupulous in his dealings with the works of others; but this piece fairly out-herods Herod! Nearly every passage is altered, and an outrageous cadenza, as ugly as it is difficult, is introduced in the middle. Surely the force of folly could no further go!

It is in the true interests of art that we protest against all arbitrary alterations in musical performances. The composer must know best what he has to say, and how he wishes to say it; and to profess to be playing or singing Mozart or Beethoven, when in reality one is doing nothing of the sort, is at least disingenuous. If the musical public would enter an energetic protest against such unwarrantable breaches of trust, one might have some hopes of a change for the better; but so long as our audiences think more of the "high C" or "low D" of a singer, or the brilliant execution of a pianist, than of the great and beautiful ideas of the music which is being performed, there is but little prospect of improvement.

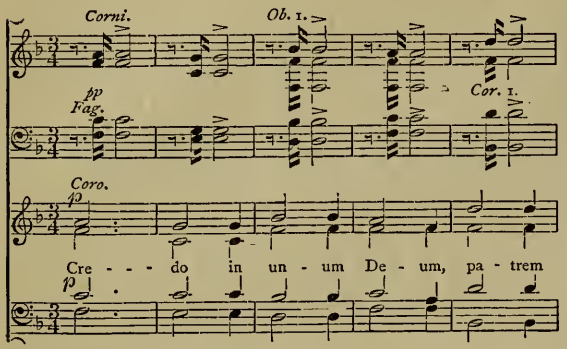
FRANZ SCHUBERT'S MASSES.

BY EBENEZER PROUT, B.A.

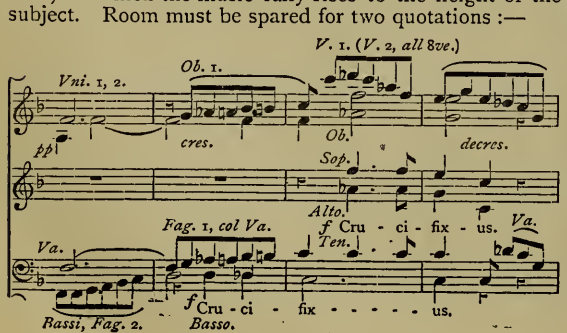
I. THE MASS IN F (*continued from page* 6).

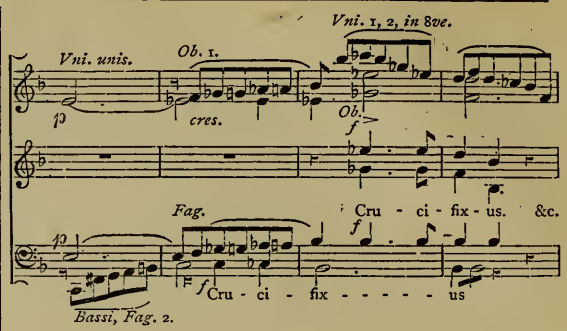
The "Credo" of the mass in F strikingly contrasts with the "Gloria" in respect of development, being throughout in one movement, without change of time (F major, andantino, $\frac{3}{4}$, 227 bars), and is remarkable both for the novelty and beauty of its effects. Neither clarinets, trumpets, nor drums are employed in it; and, instead of the noisy jubilant style to which Mozart and Haydn have accustomed us in setting these words, the general feeling of the music is subdued and reverential. We shall meet again with a similar style of movement at this place, in the masses in G and E flat. In those in B flat and C, on the contrary, our author has adopted (and certainly with less success) the more usual method of treatment.

After six bars of prelude, the chorus begins *piano* :—

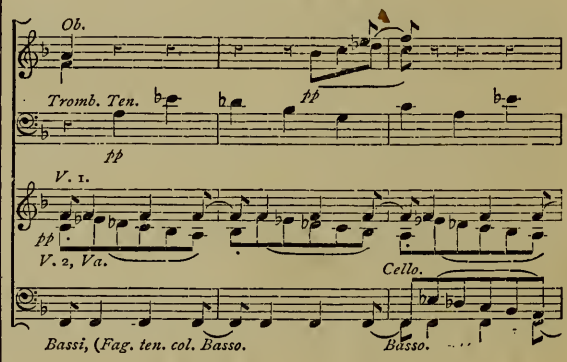


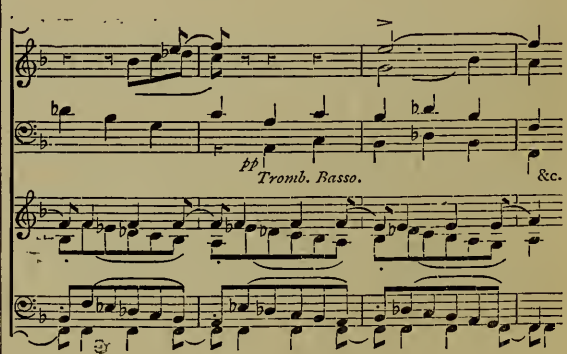
In the above illustration the string parts are omitted, to save room. The violins play in the octave above and unison with the soprano, while the violas and basses do the same with the bass voices. The figure for wind instruments here introduced is continued (except for a few bars at the "Crucifixus") through the entire movement—a favourite device of Schubert's, to be met with in many of his songs. At the "Credo in unum Dominum," the first subject is repeated, still *piano,* but with a new quaver figure for violins and tenors in octaves, which gives a fresh colouring to the whole. On the words "Deum de Deo" the music becomes brighter, and a *forte* of some twenty bars' duration is introduced, leading to a full close in D minor. To this succeeds a tenor solo in B flat, to the words "Qui propter nos homines," of no special originality or merit; and the following, "Et incarnatus est," which Schubert, in some of his other masses (especially that in E flat) has set so beautifully, is hurried through in a most disappointing manner. Ample compensation is, however, made at the "Crucifixus," in which the music fully rises to the height of the subject. Room must be spared for two quotations :—



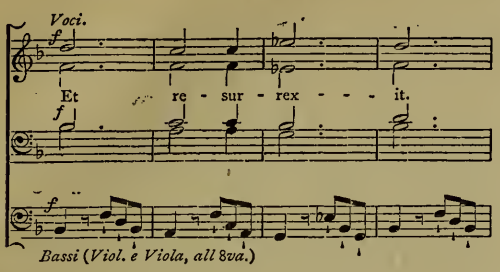


In this striking passage the brass instruments sustain the harmony with the voices. Four bars later occurs a fine pedal point, of which it will be only necessary to give the orchestral parts, as the voices throughout intone the F, *piano,* in unison and octaves, to the words "Crucifixus sub Pontio Pilato; passus, et sepultus est."

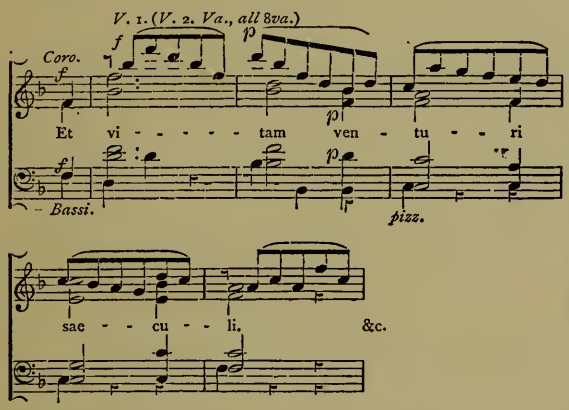




This employment of the trombone, *pianissimo,* is perfectly original, and remarkable as an early instance of Schubert's fondness for that instrument. A somewhat analogous effect will be remembered in the first allegro of his great symphony in C. After a subdued close in F major, the "Et resurrexit" breaks forth exultingly, with the original motivo (now *forte*) in the key of B flat, and a new and vigorous accompaniment for the whole stringed band in unison—



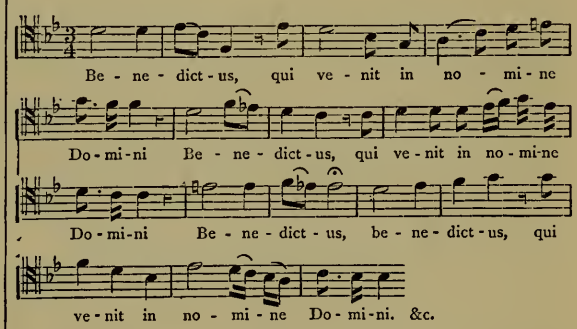
the wind instruments still continuing the figure quoted in the first extract. After a bass solo, of a bold character, "Et iterum venturus est," the first subject once more recurs, *piano*, in the key of F, at the words "Credo in Spiritum Sanctum," accompanied by the same violin passages that were met with at the "Credo in unum Dominum." The rest of the movement much resembles the first part, till reaching the "Et vitam," which is thus set—



with the same figure for wind instruments that has been more than once referred to. The passage is repeated, the second time with the cadence prolonged; at the "Amen" the voices subside to a whisper, and four bars of symphony for the strings, with a remarkable *pizzicato* passage for violoncellos and double basses, bring this striking and original movement to a conclusion.

The "Sanctus" (F major, ¢, adagio maestoso, 22 bars) is inferior in interest to some other portions of the mass. The opening, however, is worth noticing both for its originality and beauty. The basses alone begin with a *tremolo* (*pp.*) on the dominant. On this foundation the chord of the seventh is built up note by note in the orchestra, with a continual *crescendo*; till at the third bar the voices, brass, and drums enter with an imposing *fortissimo* on the common chord of F, for the one word "Sanctus." At each repetition of this word a similar effect is produced—always with the two bars of symphony *crescendo*, but each time with a variation of the harmony. This opening is calculated to arrest attention, and excite expectations which the rest of the movement fails to realise. At the "Pleni sunt cœli," the interest falls off, the music from this point being by no means in the composer's best style. Contrary to the almost universal custom, Schubert has not set the "Osanna" to a *fugato*. The same is also the case in the masses in B flat and C. Before passing on, it is worth while to notice that this "Sanctus" presents the solitary instance throughout the work of a miscalculated orchestral effect. In the accompaniment to the "Pleni" there is an arpeggio for clarinet and bassoon, which, from its being placed in the middle of the voices and against a *fortissimo* for full chorus and orchestra, would be almost, if not quite, inaudible. It is wonderful that a mere lad (as the composer of this work was) should, with this one exception, have not written a note for the instruments which would be ineffective.

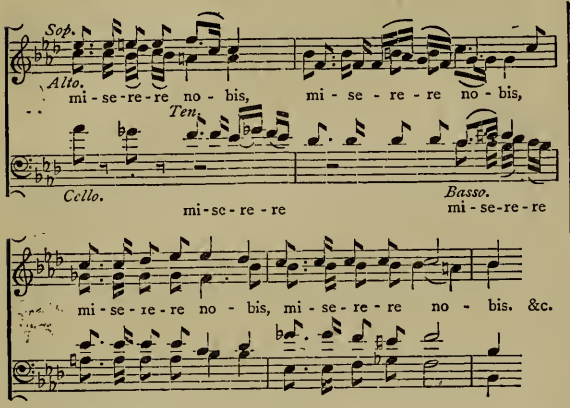
The "Benedictus" (B flat major, 3/4, andante con moto, 73 bars) is one of the most inspired and, as regards workmanship, certainly the most beautifully-finished movement in the whole mass. It is a canon in the unison and octave for two soprano and two tenor solo voices, carried with the strictest imitation, and yet with the most charmingly natural flow of melody, to the end. The idea may, it is not impossible, have been suggested to the author by the well-known canon in *Fidelio* with which the one now under notice may well pair off. The second tenor first anounces the theme.



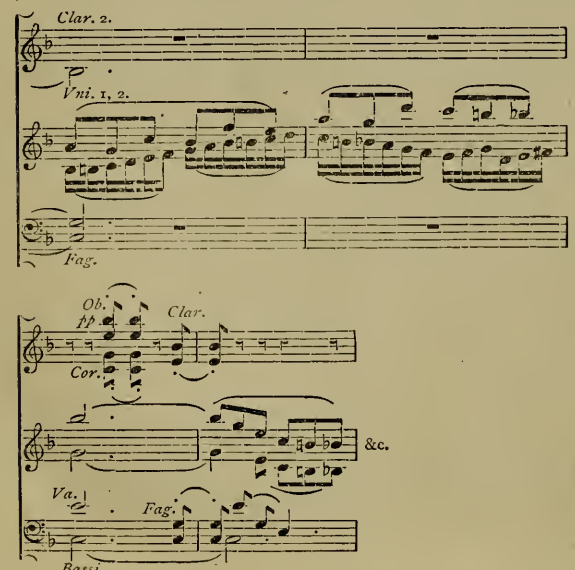
Space will not allow a fuller extract, so as to give the accompaniment as well as the melody. At each resumption of the theme by a fresh voice, a new orchestral figure is introduced. Specially charming is the scoring when the first soprano enters. While all the four voice parts are moving apparently with the utmost freedom, yet really in the strictest canon, the strings accompany *pizzicato*, and the clarinet and bassoon in octaves interject fragments of melody, which twine around the voice parts in the most graceful manner, with an effect as novel as it is pleasing. Owing to the impossibility of compressing the whole score into a few lines, and the no less impossibility of leaving out even a single part without spoiling the passage, it cannot be quoted here. At the close of the canon after four bars of symphony the chorus enters, for three bars only, with the words "Osanna in excelsis," to conclude the movement according to the requirements of the Catholic service.

Schubert, it may be here remarked, is invariably successful in his treatment of the "Benedictus." It seems as if some of his happiest ideas were always suggested by these words; and he was so careful always to do full justice to this portion of the text, that for one of his masses (that in C), not satisfied with the first setting, he wrote in the last year of his life, and twelve years after the completion of the work, a second "Benedictus," which is one of his finest and most characteristic compositions.

The "Agnus" of the mass in F (adagio, F minor, ¢, 22 bars) commences with a prelude of two bars, in which the chief subject is announced by a solo oboe. The tenor voice accompanied only by the strings then repeats the same melody, and at the "miserere nobis" the oboe joins in the cadence. The prayer is then taken up by the chorus, *piano*,



The oboes and bassoons play with the voices, while the strings accompany in detached chords. At the third bar of the extract Schubert's favourite trombones enter, *piano*, to fill up the harmony. The consecutive octaves between tenor and bass at the close, are characteristic of our author's carelessness about details in composition. There is scarcely one of the masses in which frequent consecutive fifths and octaves are not to be met with. They are evidently the result of inattention ; and when Schubert's surprising rapidity of composition is remembered, the wonder would rather be that such *lapsus calami* are not much more common. After the cadence quoted above, the first subject is repeated as a bass solo in the key of B flat minor ; the chorus entering at the "miserere," as before ; and a half-close in F minor leads to the "Dona" (F major, $\frac{6}{8}$, andante, 81 bars). This movement is founded on the theme of the "Kyrie," the developments, however, being entirely different. The music is mostly quiet—the trumpets, trombones, and drums being silent throughout. An almost ceaseless flow of semiquavers for the inner parts of the stringed quartett gives animation to the movement, which is full of the most delightful melody. We have only space for one short extract—the symphony leading back to the return of the first subject, after a half-close for the chorus, on the chord of the dominant seventh.



The last notes of the "Dona" die away *pianissimo*—surely much more appropriate treatment for such words than the lively, and even jovial, music which is to be met with in this place in many other masses—even in some which are highly and deservedly esteemed. Schubert himself did not always manifest the same good taste in this matter. In the masses in B flat and C, we shall find the "Dona" set after the conventional model. In the year following the composition of the present work, he wrote a second "Dona" for it ; but as this still remains unpublished, I am unable to give any account of it.

In spite of the fact that no intimation of any other mass in F is to be found either in the life of Schubert, or in the catalogue of his works, it is difficult to avoid the suspicion, from internal evidence, that this work must be of later date than that assigned to it by his biographer. In originality and fecundity of invention it is superior to the three masses (in G, B flat, and C) which follow it ; while the scoring is even more advanced, in comparison ; and it is hard to believe that, after breaking into such new tracks, he should have returned to the well-trodden paths of Haydn's and Mozart's orchestra. Still, in the absence of proof to the contrary, we must accept it as his first mass ; and if it be, it is probably (excepting Beethoven's in C) the most remarkable "First Mass" ever composed, undoubtedly the finest ever written by a boy of seventeen. In the whole series no other will be found, except the last and best, in which Schubert's individuality is more strongly manifested.

FRENCH WRITERS FOR THE CLAVECIN.

EXTRACTED FROM A LECTURE AT THE SOUTH KENSINGTON MUSEUM.

By E. PAUER.

In France we find among the most celebrated clavecinistes, Jacques Champion, generally called Chambonnières ; François Couperin, sometimes styled Couperin le Grand, and Jean Philippe Rameau. For quantity and quality their works are highly distinguished. All three lived during the reign of Louis XIV., and I need not observe how much, with regard to elegance, refinement, and taste, France was at that period in advance of England and Germany ; in some respects, also, of Italy.

Rameau was of a rather misanthropical disposition, and, perhaps, less affected by the caprices of that "dandy *par excellence*," Louis XIV. ; still he could not help writing in the spirit of his age, and the result is that we possess in the works of Champion, Couperin, and Rameau, truthful images of the great "Rococo" period. We begin with André Champion. A contemporary, *Le Gallois*, says, "He produced a peculiarly sharp and brilliant tone on his instrument, and only his pupil Hardelle was able to imitate him in this respect." Of Champion we possess two volumes of compositions. In many of his pieces we find the special French style of ornamenting simple melody. This manner was maintained by Rameau in a more moderate way. It was carried by Couperin almost to a ridiculous point, and therefore ended in empty mannerism. Champion's writing is graceful and naïve ; it deserves considerable attention and respect for his pure and harmonious treatment. Compared with the Italian pieces, it will be perceived there is a certain earnestness combined with elegance. The phrases of the French are more pointed and finished, and there is a greater piquancy in the effect.

François Couperin, principal organist of St. Gervais, was born in Paris in 1688. In 1701 he was appointed Claveciniste de la Cour, and, as already mentioned, the

influence of a court life, and most particularly of the opulent splendour and studied etiquette of Louis XIV., are to be recognised in the style of his works. If we divested any of Couperin's pieces of the numerous *agréments*, the little turns, trilles, shakes, slidings, etc., we should always find a very fair and genuine material. If, however, played with all the little manners or *galanteries*, as they were called by Sebastian Bach, a piece of Couperin's resembles somewhat a lady in the costume of the time, with all the attributes of beauty spots, grand toupé, numberless bows, ribbons, enveloped in graceful folds of a Brussels lace veil. It has been well remarked that art expresses more or less the fashion of its time. Couperin was, notwithstanding all his mannerisms, a great artist; and Bach, who never disdained anything, studied the works of his French contemporary as closely as those of Scarlatti. Some of the titles of Couperin's pieces are very singular, such as "La Mylordine," "Les Nonnettes," "L'Enchanteresse," "La Prude," "La Marche de Gris-vêtus," "La Dangereuse," "L'Angélique," "Le Dodo," &c. He was *par excellence* the Ladies' Claveciniste, and in his preface he courteously says about the titles: "Les pièces qui les portent, sont des espèces de portraits qu'on a trouvé quelques fois assez ressemblants sous mes doigts." A valuable work of Couperin, particularly in an historical point of view, is his "L'Art de Toucher le Clavecin." It gives a complete description of all the *agréments*, of the way they ought to be executed, and affords many valuable hints as to expression and style in general. May I just for a moment draw your attention to an important point concerning all music written before the invention of the hammer? Before the hammer was employed as a means to produce the sound, it was impossible to play louder or softer by pressing harder or lighter on the key. The tones were all equally loud. The great number of little notes was indispensable to produce anything in the shape of a crescendo or sforzando. A trille, for instance, sharply and precisely executed, held good for a sforzando note; again, a sliding scale performed rapidly produced the effect of a crescendo. But with our present instrument it is not necessary to play *all* these little notes. They can be advantageously discarded, without any fear of injuring the sense of the composition. It will only be necessary to find out how the natural expression of the piece should be given. That this deficiency in the clavecin was in a great degree a reason for the application of these ornaments, may be easily seen by comparing violin compositions of the same time. The violin, enjoying as it does the power of continuing the sound, has never been so overcrowded with *galanteries* or *agréments*.

Before I proceed to Rameau, I must mention a clever Frenchman—Louis Marchand. He was eminently a virtuoso; his compositions are by no means very remarkable, and appear, when compared with those of Rameau, insipid and shallow.

Marchand, then enjoying a great reputation, was instrumental in convincing the Germans of the incontestable superiority of their countryman, Sebastian Bach; and for this reason, if for no other, he will always command a certain interest. Marchand was born in 1699, at Lyons, and in his fourteenth year had already received the appointment of Organist of the Cathedral of Nevers. When about twenty-five, Louis XIV. nominated him Organist to the Court at Versailles, and made him Knight of the Order of St. Michael. But his vanity and arrogance increased with his fame, and, lost in debauchery, he forgot to provide for his much-respected wife. The king, hearing of Marchand's behaviour, at once ordered that half of his salary should be withheld, so as to be handed over to his (Marchand's) wife. Soon after the king's command was executed, Marchand had to perform mass before the whole Court. With the "Agnus Dei" the organ was silent. Everybody thought that a sudden indisposition had seized Marchand. But after the service, the king met Marchand taking a walk. He asked him for the reason of this sudden interruption, whereupon Marchand coolly answered, "Sire, if my wife receives half of my salary, she may also play half of the service." The king was so annoyed at this impertinent answer, that he banished him for several years from France. During this time Marchand came to Dresden, and was invited to perform before the Court. He pleased so much that the Saxon king offered him an excellent appointment. At the same Court another Frenchman, Volumier, was engaged, and he could not endure Marchand's arrogance. He doubted his ability to compete with Sebastian Bach. The Saxon king, hearing of this, invited Bach to perform at a concert with Marchand. They met. Marchand began with variations on a French chanson, neatly and elegantly played, and with charming expression. Every one was pleased, and he was warmly applauded. Bach, being asked, quietly sat down, and began with full and rich chords. He took the same chanson, and improvised a dozen other variations, in the most complicated style. There was but one opinion as to who was the *real* master. Bach invited Marchand to give an organ performance together on the next day. Bach was punctual, but waited in vain for Monsieur Marchand, who had left Dresden the same morning, and never returned to Germany.

I must not omit to name another clever claveciniste of this period—Louis Claude Daquin. He was another musical prodigy. He gave concerts when he was only eight years old. But when Rameau appeared, Daquin was so completely put in the shade that his contemporaries ceased to mention him.

Jean Philippe Rameau was in some respects the greatest of French composers. He was evidently *un homme sérieux*, rather more German in the style of his studies than Frenchmen generally are. Born at Dijon, in 1683, he performed in a remarkable manner as early as in his eighth year. For a long time organist at Lille and Clermont, he became famous by the publication of his "Nouvelles Suites de Pièces de Clavecin, avec des Remarques sur les différens genres de Musique." Again, in 1706 and in 1721 he published two more volumes. These last two books of pieces are among the gems of our literature. In Rameau's pieces we discern the desire to extend and ennoble the sphere of the clavecin, and he tries energetically to express, in a characteristic manner, different feelings. What he has attained in this particular, has not been realised by any other contemporary, save Bach; but it is doubtful whether Bach had at that time any influence on Rameau. Music-printing was then in its infancy. Bach never was in France, Rameau never in Germany; and, although we read that Bach took great interest in Rameau's writings, it is questionable whether Rameau knew much of Bach or Handel. Compare the pieces of Rameau with those of Scarlatti, you will at once be struck with the greater richness in the harmonies. A warmth of feeling, agreeable to the ear and sympathetic to the heart, is evinced by the former. Italian instrumental music is mostly cold. The French, if they have not the depth of feeling of the Germans, are, nevertheless, accomplished in rounding and finishing their phrases. They elicit great contrasts, and possess also a talent for plastic beauty; for symmetry, in which the Italians of that time were rather deficient. Looking at the titles of Rameau's compositions, we find much fewer of those eccentric names which occur in Couperin. Rameau is

more earnest. Amongst his pieces, a little plaisanterie has attained considerable notoriety; it is called "La Poule." In this piece, which is written in the form of a sonata's first movement, he imitates a hen. Although a mere joke, it shows the artist at once, and the arrangement of the "co, co, co, co, dai," so happily relieved with most tender and graceful phrases, is in every respect felicitious. When we compare the Italians with the French writers of this period, we find that the former write in a more spontaneous and simple way, natural but slightly monotonous. The Frenchmen, Rameau and Couperin, are more refined. Their taste and the elegance of their expression are superior.

The following amusing anecdote is related of the rather morose and misanthropic Rameau. He seems to have been very partial to a Mdlle. Sallé. This young lady, a celebrated dancer, full of talents, besides being proficient in the art of Terpsichore, sang and played well, and with much feeling and delicacy. She once expressed to Rameau the ardent desire she had to be able to compose a piece of music, and begged him to assist her in trying to set about it. "Nothing is easier," said Rameau; "you can try now." He gave her a pin and a sheet of music-paper, and requested her to prick on or between the lines, wherever she pleased. When she had done so, Rameau made a note on each pin-hole, without altering or omitting a single one; arranged them according to rhythmical value, added the clef, and then presented the charming lady with her composition. Mdlle. Sallé's pin composition was known and admired in France for many years as a dance, with a *piquant* melody, entitled "Les Sauvages dans les Indes galantes."

ON THE BEATS OF IMPERFECT CONCORDS.

BY W. S. B. WOOLHOUSE, F.R.A.S., ETC.

THE theory of the beats of imperfect concords is, perhaps, the least generally understood by musicians, although the subject possesses considerable interest, and is capable of decided practical application in accurately tuning a given tempered scale of notes, especially those of organ-pipes.

The inquiry was first scientifically treated in my small work on "Musical Intervals," &c. (now out of print). A further exposition in the MONTHLY MUSICAL RECORD may possibly be of some use, as conducing towards a more extended knowledge of the subject, and an increased familiarity with the principles on which it depends.

If two notes, when sounded together, form a perfect concord, the numbers of their respective vibrations, performed in any given time, are necessarily in the exact proportion of two simple numbers appertaining to the interval of the concord. The numerical fractions which denote the principal consonant intervals are the following, viz. :—

Minor third	$\frac{5}{6}$	Major third	$\frac{4}{5}$
Fourth	$\frac{3}{4}$	Fifth	$\frac{2}{3}$
Minor sixth	$\frac{5}{8}$	Major sixth	$\frac{3}{5}$

For example, the note C, between the bass and treble staves, vibrates 256 times, while the note E, immediately above it, at the interval of a perfect major third, vibrates 320 times in a second. These numbers are in the ratio of 4 to 5, so that the lower note C performs 4 vibrations in exactly the same time that the upper note E performs 5 vibrations. Therefore, if they begin their vibrations together, they will again be precisely together after 4 vibrations of the note C and 5 of E, and will have performed a cycle from coincidence to a renewed coincidence, which cycle we designate the *cycle of the concord*. When 64 of these cycles are completed, the note C will have performed 64 times 4 or 256 vibrations, and the note E 64 times 5 or 320 vibrations; and the time occupied by these vibrations is, therefore, just one second. Thus it appears that the coincidence of the vibrations regularly recurs at the rate of 64 pulsations in one second; and this rate being one-fourth of the corresponding vibrations of the note C, will cause the sensation of another note C, two octaves lower, which last-mentioned note is what is known as the *third sound* of the concord, and is, indeed, the *grave harmonic* detected by the sensitive ear of Tartini. If, however, in any exceptional case the coincidences should happen to recur at a slow rate, say less than about 30 per second, they will then, instead of causing the sensation of a deeper musical note, be simply heard as distinct pulsations or flutterings.

The subject of the present article relates to a comparatively much longer cycle, which belongs to the case of consonances which form intervals that are nearly, but not accurately perfect. All tempered consonances are attended by a series of beats. The periodic coincidences which take place with the perfect interval of the concord, are disturbed in consequence of the vibrations of one of the notes having gained a little upon the other at each successive place of former coincidence. As soon as this small, but accumulating, gain brings two contiguous and corresponding vibrations about to another coincidence, a long cycle of the vibrations will be completed; and they will continue and perform a similar long cycle in the same manner, and so on. The coincidences at the beginning and end of these cycles are the times when the beats are heard, and, consequently, the time of the long cycle is the same as that between two consecutive beats. The beats are caused by the mutual concurrence of the vibrations in setting the particles of the surrounding air in motion, which makes the joint sound more loud at the places of coincidence, though not with sufficient rapidity to produce the sensation of another continued sound.

To investigate the theory, let P denote the number of vibrations of the lower note (k) in one second; Q, the corresponding number for the upper note (s); and $\frac{m}{n}$ the fraction which represents the perfect interval of the concord.

First, suppose the two notes to form a perfect concord; then, accurately, $\frac{P}{Q} = \frac{m}{n}$; and, tracing the successive vibrations through a cycle of the concord, when

(k) performs 1, 2, 3, ... m vibrations,
(s) " $\frac{n}{m}$, $2\frac{n}{m}$, $3\frac{n}{m}$, ... n " ;

and, since the numbers m and n are prime to each other, the value in the latter series cannot become *integral* until m vibrations of (k) and n vibrations of (s) are completed, when a coincidence will again take place. The vibrations will then have finished a small cycle from coincidence to a repeated coincidence, the time of this short cycle being m vibrations of (k), or $\frac{m}{P}$. This is the *cycle of the perfect concord.*

Again, the m terms of the fractions $\frac{n}{m}$, $2\frac{n}{m}$, $3\frac{n}{m}$, . . . n, will consist of m whole numbers, connected with the simple fractions $\frac{1}{m}$, $\frac{2}{m}$, $\frac{3}{m}$, ... $\frac{m-1}{m}$, o, but in a different order; and hence, at the two particular vibrations of (k) in each cycle, where this simple fraction becomes $\frac{m-1}{m}$ and $\frac{1}{m}$, the note (s) will be just $\frac{1}{m}$th of its own vibration respectively behind and in advance of that of (k), and these will evidently be the most contiguous vibrations of the two notes which occur in the cycle of the concord.

Suppose now that the interval of the concord is tempered; then $\frac{P}{Q}$ is not exactly but only approximately

equal to $\frac{m}{n'}$. The effect of the change is that for one vibration of (k) the upper note (s) now performs $\frac{Q}{P}$ instead of $\frac{n}{m}$ vibrations, and therefore gains or loses a small portion of its own vibration expressed by the difference $\frac{Q}{P} \backsim \frac{n}{m}$. It is evident that it will continue to gain or lose this quantity during every succeeding vibration of (k); and that as soon as it accumulates to the amount of the $\frac{1}{m}$th of a vibration, which has been shown to be the distance between the most contiguous corresponding vibrations of the two notes in the course of each cycle, it will bring these particular vibrations together, and cause a new coincidence for the first time. The number of vibrations of (k) to produce this effect is hence

$$\frac{\frac{1}{m}}{\frac{Q}{P} \backsim \frac{n}{m}};$$

which multiplied by the time of one of those vibrations, or $\frac{1}{N}$, gives

$$\frac{1}{mQ \backsim nP}$$

for the interval, in seconds, between the distant coincidences, which include the *cycle of beats*, the beats being heard at the places of coincidence.

The *number of beats in one second* is therefore

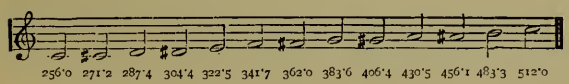
$$\beta = mQ \backsim nP$$

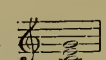
Hence the following rule for calculation:—

Rule.—Multiply the number of vibrations per second of the upper note by the numerator of the fraction which denotes the perfect interval of the concord; and multiply the number of vibrations of the lower note by the denominator of the same fraction: the difference between the two products will give the number of beats in one second.

If the first product exceed the second, the temperament is sharp; if it be less, the temperament is flat.

Example.—According to the scale of equal temperament, the numbers of vibrations in one second, for an octave of semitones, are



Required the number of beats in the triad 

1.—The fraction for the major third CE is $\frac{4}{5}$; therefore, by the rule,

Upper note 322·5 × 4 = 1290·0
Lower „ 256·0 × 5 = 1280·0
In one second, Beats 10·0 ♯

2.—The fraction for the minor third EG is $\frac{5}{6}$; and

Upper note 383·6 × 5 = 1918·0
Lower „ 322·5 × 6 = 1935·0
Beats 17·0 ♭

3.—The fraction for the fifth CG is $\frac{2}{3}$; and

Upper note 383·6 × 2 = 767·2
Lower „ 256·0 × 3 = 768·0
Beats 0·8 ♭

It thus appears that the three component intervals CE, EG, CG have the first tempered sharp, and the second and third flat; and that they beat at the respective rates of 10, 17, and nearly 1 beat per second.

SAVERIO MERCADANTE.

THIS prolific composer of operas, who died at Naples on the 17th of December last, was born at Altamura in the year 1798. In the twelfth year of his age, he began to study music at Naples, under Zingarelli. He made his first attempt at dramatic music, with a cantata for the Theatre "del Fondo," at Naples, in 1818; in the following year he produced his first opera, *L'Apotcose d'Ercole*, at the San Carlo Theatre, with success; and in the same year an opera buffa, *Violenza e Costanza*, which was equally well received. In 1820 he produced *Anacreonte in Samo;* and in consequence of his growing reputation, received a commission to write for Rome, in which city he brought out *Il Geloso Ravveduto* and *Scipione in Cartagine.* In 1821 he wrote for Bologna, *Maria Stuarda;* and for Milan, *Elisa e Claudio*, one of his best works, which created a *furore.* It would be a mere waste of space to give the names of the numerous operas which followed, as most of them are long since consigned to oblivion. Among his best works are *I Briganti*, *Il Giuramento*, and *La Vestale.* Like his more illustrious fellow-countryman, Donizetti, Mercadante wrote too much for his reputation; and hence the larger part of his music is of little real value. Though pleasing, and often very effective, his compositions cannot lay claim to much originality, as his style is an imitation at first of Rossini, later of Bellini and Donizetti. Yet he was (like most Italians) endowed with a natural vein of melody, and in some of his pieces will be found considerable dramatic feeling. His orchestration is also very skilful, and detached movements from his works will probably continue to be heard in the concert-room long after his operas have been finally banished from the stage. Had he expended more labour on his music, and written less for the present and more for posterity, his natural talents would have raised him to a higher position among composers than he has attained.

Foreign Correspondence.

[Owing, we presume, to the irregularity of the postal arrangements on the Continent, the letter of our Leipzig correspondent has not arrived at the time of our going to press. We hope to give a letter from him in our next number.]

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, 15*th Jan.*, 1871.

I NOW give you the promised report of our Beethoven Festival, which lasted five days (from the 16th till the 20th of December), namely, two representations in the Opera House (*Fidelio* and *Egmont*), three concerts in the great concert-room of the Gesellschaft der Musikfreunde, and, lastly, a banquet in the same hall. A colossal bust of Beethoven, crowned with laurel, was placed on a high pedestal behind the orchestra. First day: the opera *Fidelio.* The overture (Op. 115) was first executed, followed by a melodramatic Vorspiel (opening piece), by Mosenthal, adapted to the melodrama, *The Ruins of Athens*, from which was also taken the well-known march and chorus. Mdlle. Wolter, from the Burgtheater, in a Greek dress, recited as Polyhymnia the festival prologue, and concluded by crowning Beethoven's bust, which was placed in a Greek temple and surrounded by his principal works symbolically represented. At the same moment the head of the great master was brilliantly illuminated by an electric light, and the whole house broke out

into shouts of applause. The opera commenced with the great overture to *Leonore*, No. 3. It was the first time that the overture, No. 4 in E major, was not executed (a custom, however, already wisely introduced in your country by Signor Arditi), as hitherto the great overture has been always executed after the first act. The execution of this work by our orchestra, under the direction of Herr Dessoff, has long been justly celebrated, but the enthusiasm was never greater than this time. Mdme. Dustmann sang the part of Leonore well, though in some points Mdlle. Titiens shows more genius in her rendering. Herren Walther, Beck, and Draxler sang the parts of Florestan, Don Pizarro, and Rocco. Walther, a thorough lyric singer, wants depth of expression; Beck is a great favourite also in this part; Draxler is the veteran of our stage, and is never found wanting. Formerly the part of Rocco was given by the never-to-be-forgotten Staudigl, and Florestan by Wild. The chorus of Prisoners was first-rate; the *mise-en-scene* of the whole opera very good. This representation was followed by three concerts. The approaches to the splendid building of the Musikverein were adorned with flags. The excellent orchestra of the opera was engaged for the first and second concerts; Dessoff conducted the first, Hellmesberger, the second. Second day (first concert): overture, Op. 124, prologue by Weilen, recited by Herr Lewinsky, of the Burgtheater; concerto for piano, E flat major, performed by Door, professor of our Conservatoire; the 9th symphony. The soli were sung by Frauen Wilt and Gomperz-Bettelheim, Herren Labatt and Schmid. Wilt, Bettelheim, and Schmid known to the English through the Italian Opera in London; Bettelheim has quitted the stage; she is now married and lives in Brünn. Frau Wilt has studied much since her residence in London. Her voice was well fitted for the two greatest works of Beethoven. The execution of the symphony was glorious. Third day: *Missa Solennis*. Soli, Frauen Wilt and Bettelheim, Herren Walther and Rokitansky, from the Opera. The chorus was, at both concerts, composed of members of the best choral unions. The grandeur of the composition exercised its full sway over the audience. Fourth day: chamber music. 1. Grand trio, B major, Op. 97 (executed by Epstein, Grün, Popper). 2. Liederkreis, Op. 98 (sung by Walther). 3. Busslied, Op. 48, No. 6; Mailied, Op. 52, No. 4; Neue Liebe, neues Leben, Op. 75, No. 2 (all three sung by Frau Gomperz). 4. Quatuor, C sharp minor, Op. 131 (Hellmesberger and son, Bachrich, and Popper). The performance of all these numbers was in every way successful, but some of the effect was lost through the large size of the concert-room. A serious work such as the Quatuor, Op. 131, was not the most suitable conclusion to the musical performances, the audience being too fatigued to appreciate it as at any other time. In the evening of the same day, *Egmont*, with Beethoven's music, was represented in the great Opera House. It was the first time that the actors from the Burgtheater have performed in the Opera, and will probably be the last, as the house is too large for the drama. The appearance of the room, brilliantly lighted and filled with an audience in full dress, was like Covent Garden on its best evenings. Herbeck conducted the orchestra. Fifth day: the festal banquet. The hall was tastefully decorated; Strauss and his orchestra enlivened the conversation; Dingelstedt took the chair; Herbeck gave the toast "Beethoven." Amongst the specially invited guests, the biographers of Beethoven, Lenz, Thayer, and Nohl; Volkmann, the composer, from Pesth; Seroff, from Russia; Nottebohm, to whom we owe Beethoven's catalogue; Brahms, the much-esteemed composer, now living in Vienna, and many others were present. During the festival days the tomb of Beethoven was not forgotten. Members of the different Unions made the pilgrimage thither, sang, and laid garlands on the tombstone. Those who took share in the festival received, as a lasting memorial, a medal, on one side the head of Beethoven *en relief*, by Radnitzky, copied from his best portrait by Dietrich.

In the last weeks of the past year we have to notice two concerts: one by the Orchester-Verein, a society of *dilettanti* (united like the Sing-Verein with the Musik-Verein), since its foundation in 1859 under the conductorship of Carl Heissler; and a second one by the "Wiener Männergesang-Verein" (the Men's Vocal Society), which last was conducted for many years by Herbeck, and now by Weinwurm. The "Haydn-Verein," a fund for the widows and orphans of musicians (similar to your "Royal Society of Musicians"), performed Mendelssohn's *St. Paul* at Christmas in the Burgtheater, a place very unfavourable for musical performances.

Including the two oratorios, *Israel* and *Athalia*, mentioned in my first report, Vienna has had, therefore, three oratorios in the course of two months—a circumstance which does not frequently occur in Vienna. The Haydn-Verein will celebrate next spring the commemoration of its foundation in 1771; it possesses considerable funds, for which it is principally indebted to its performances of the *Creation* and the *Seasons*. In the fourth and fifth Philharmonic concerts were executed the overture to *Genoveva* by Schumann, a very fair concerto for piano, composed and well executed by F. Gernsheim, a professor from Cologne; a concerto for string instruments (E minor) by Handel; two songs by Antonio Lotti (Aria, "Pur dicisti"), and Berlioz ("Absence," from the *Nuit d'Été*), both sung by Mdlle. Regan; and the symphonies, No. 6 in G minor by Gade, and Nos. 2 and 4 by Beethoven. Mdlle. Pauline Fichtner gave a concert, with a programme which must have pleased the friends of progress. Besides Scarlatti, Schumann, and Chopin, she performed two compositions by Liszt—the concerto No. 2, A major, and a fantasie on *motivi* from the *Ruins of Athens*—both with an orchestra very brilliant and noisy. These are no compositions for ladies' hands, and Mdlle. Fichtner has not the requisite power for their performance. She played, however, a very fine *gavotte*, by Raff, exceedingly well. Two very interesting songs by Richard Wagner were given: "Im Treibhaus," and "Träume." They are called by the composer, "Studie zu Tristan," and are of great value in every respect. The Florentin-quartett, Jean Becker and consorts, have taken their departure from Vienna. They did not execute one new composition in their six evenings. The programmes were confined to Haydn, Mozart, Beethoven, Mendelssohn, Rubinstein (Op. 17, C minor), Schumann, Volkmann (Op. 14, G minor), Schubert (D minor), and the piano-quintett by Schumann, Op. 44. For the next few weeks we shall not have many concerts, as we live in Carnival, and though the world is full of misery round about us, and no one knows what the next future may bring, there are still people enough who like to dance and amuse themselves. In the Opera the change has taken place which was prophesied in my first report, namely, Herr Herbeck has succeeded Hofrath Dingelstedt as *sole director* of the Opera, retaining his place as conductor of the orchestra. On December 28th the representation of a new opera took place. *Judith*, an opera in four acts, by Dr. Mosenthal—the music by Franz Doppler, the celebrated flutist of our Opera-orchestra—is a work which shows a skilful hand in the treatment of the voice and of the instruments. In its dramatic parts, the influence of Wagner, Meyerbeer, and others is predominant. It is not a work of genius, but of great and zealous effort. The parts of Judith and Holofernes

are of great interest, and were well represented by Frau Friedrich-Materna and Herr Beck; also Labatt (tenor) as Athaniel, and Dr. Schmid as Joakim, must be mentioned. The chorus has a great deal to do, and merits much praise, as does the orchestra. The words by Mosenthal, the author of *Debora*, are excellent in every respect. The opera was well received, and has been already repeated three times. The severe weather has its influence also on the opera. Many of the members are ill, and among them the two tenors, Müller and Walter. It was, therefore, but natural to look out for assistance. Dr. Gunz, from Hanover, was invited; he arrived safely, but at the second representation (*Faust*) he fell ill, too, though but slightly. Last week he performed the title-rôle in Thomas' *Postillon of Longjumeau*, in which opera Mdlle. Minnie Hauck represented the part of Madelein exceedingly well. We have been promised for our two next representations *Fra Diavolo* and *Fliegende Holländer*, the latter one for the first time in the new Opera House.

Reviews.

Der Thurm zu Babel: Geistliche Oper in einem Aufzuge (The Tower zu Babel: Sacred Opera in One Act). By ANTON RUBINSTEIN. Op. 80. (Full Score and Vocal Score.) Leipzig: Bartholf Senff.

THE natural tendency of all creative art is to develop itself in new forms, and strike out fresh paths. It would show either prejudice or stupidity, if not both, to condemn a new work merely because it differed from anything that had preceded it. An author has a right, we conceive, to demand that his works shall not be measured by comparing them with previous productions. If a new musical composition is of real value, its merit is not diminished, but enhanced, by the fact that it in no ways resembles the great masterpieces of art which are universally admitted to hold the first place. And when one reflects how even honest and well-informed critics misjudged, on their first appearance, the compositions of Beethoven, Weber, Spohr, and others, and how, even in our own days, some now misunderstand such a writer as Schumann, it behoves a critic to be very cautious how he pronounces judgment on a work in many respects so unlike all received models as the one now under notice. It is, therefore, not without some diffidence that we venture to express an opinion that *Der Thurm zu Babel* is a great mistake, affording another instance of the truth that a great pianist is not necessarily also a great composer. Seldom has a more thoroughly tantalising work come under our notice. It is not that the music is weak—on the contrary, there are occasional indications of unmistakable power; but the composer is unfortunately a disciple of the ultra-modern German school, who either cannot or will not write simply and naturally. Herr Rubinstein seems to be suffering from a very severe attack of "cadenzo-phobia." Like Noah's raven, he wanders constantly about, seeking rest and finding none. The opening chorus of this work, for instance, "An's Werk, an's Werk!" (p. 12 of the full score) commences with a broad subject for the orchestra; but it is repeated again and again, till it becomes perfectly tedious, until the thirty-sixth bar. Here we touch the ground for an instant, and seem coming to a close in the original key. But, no! just as we are about to take breath, the composer hurries us on again, and for more than a hundred bars there is nothing approaching a full close in any key. And the larger part of this long passage is made up of disjointed phrases of one bar each for the voices, accompanied by a common-place figure for the strings, which, after a few bars, becomes positively fidgeting in its iteration. Probably the composer had the idea, by such treatment, of representing the ceaseless activity of the builders of the tower; but, if so, dramatic truth is dearly purchased at the expense of musical beauty. An even more striking example of over-development of a subject is found in the double chorus, "Das Wunder hat Baal gethan" (full score, p. 86), in which two or three somewhat common place and very fragmentary subjects are worked for 327 bars, the effect of the whole being laboured and indescribably tedious. Herr Rubinstein seems to endeavour to make up for poverty of idea by amplitude of treatment. One chorus (p. 64) is written in 5-4 time, an affectation of originality which is not justified by the effect. And now, having said thus much in blame of the work, which we fear it is impossible to consider a success, we must in justice add that there are some pieces which are not only pleasing, but really fine. The best movement in the work we consider to be the grand tenor scena for Abram, "Die Wolken haben sich verzogen." The opening movement is, it is true, somewhat dry; but the remainder of the piece is beautiful—the melodies are flowing, the rhythm decided (which, by the way, is rather the exception in many parts of the work), and the scoring most effective. It should be said here, in passing, that the orchestration throughout the work is very good—rich and full without noise—if we except the chorus descriptive of the falling of the tower, in which, of course, any quantity of "crash" was to be expected. Another very good song, also tenor, is "Nicht is est Schwüle" (p. 136), in which the rhythm again is clear and well marked. The short bass air, "O, wie nichtig," is of a fine sombre tone, though more vague in melody and less coherent than the two numbers last specified. It will be observed that all the pieces cited as most effective are solos. Is it unjust to the composer to infer that the less he aims at, the better he succeeds? We believe that if he would but renounce his constant straining after effect and originality at any cost, and resolve to write naturally, Herr Rubinstein is capable of producing a work of far higher artistic value than *Der Thurm zu Babel*.

Das Liebesmahl der Apostel: eine Biblische Scene, für Männerstimmen und grosses Orchester (The Love-feast of the Apostles: a Bible Scene for Male Voices and Full Orchestra). By RICHARD WAGNER. New Edition. (Full Score and Vocal Score.) Leipzig: Breitkopf and Härtel.

THOSE who expect to find in this work an illustration of Herr Wagner's recent theories on musical art will be disappointed; as, although the present is a new edition, the work is an early one of its composer's, having been written in the year 1845, between *Der fliegende Holländer* and *Tannhäuser*. We may as well, before describing it in detail, state our general opinion that it is one of the most original, powerful, and beautiful compositions that have for some time come under our notice. No one, we think, can rise from a perusal of the score without feeling that, whether the whole of it is to his taste or not, it is at least the production of a musician of no common order. Judged merely by its length, it must be called a small work; estimated by its quality, we have no hesitation in pronouncing it a great one. The subject of the piece is taken from the fourth chapter of the Acts, from the 23rd to the 31st verse. The opening movement, for unaccompanied chorus (of Disciples), "Gegrüsst seid, Brüder!" is of a quiet and flowing character, though with very bold modulation. Still Herr Wagner never (to borrow Mozart's phrase) "pulls in a key by the hair of its head;" and, though often abrupt and unexpected, the changes of key are never unpleasing. At the words "Kommt her, ihr die ihr hungert," a most charming phrase occurs, which is met with again later in the work. After a full cadence in F (the original key of the movement) the chorus is divided into three, the first choir singing in unison, the second and third in four parts each. The two latter are treated antiphonally, and the first is held in reserve till nearly the end of the movement, when it enters with the melody above referred to, "Kommt her, ihr die ihr hungert;" the effect of the unison of the one choir through the tangled web of harmony allotted to the other two being exquisite. The whole movement is most admirable, and would, if well sung, produce an unmistakable effect. In the remainder of the work, the three choirs are again united; but a separate small chorus of twelve bass voices (the Apostles) is added. These voices frequently sing in unison, but are sometimes divided into three or four parts. After the close of the first movement, *pianissimo* in F, they enter boldly *forte* and in unison in the key of D flat, and are answered by the chorus of Disciples *pianissimo*. After the Apostles have given their benediction, to which the Disciples respond, a quick movement follows, in which the former tell of the impending persecution—an occasional question being thrown in by the chorus. The whole of this portion of the music is highly dramatic, especially one point just at the close, where, as the Apostles say they are forbidden to speak in the name of Jesus of Nazareth, the chorus bursts in with an, as it were, involuntary "Ach!" and then whisper to one another as if terror-stricken the Apostles' concluding words, "Bei Todesstrafe." The third movement (marked *sehr langsam*), still without orchestra, is, to our thinking, the least effective part of the work. The opening bars, "Allmächt'ger Vater" are very fine, but the passage on the words, "send' uns deinen heiligen Geist," is vague and unsatisfactory. After a short movement (*mässig langsam*) for "Voices on high," of no particular note, we reach the point at which the full orchestra is introduced; and a "full orchestra" it is with a vengeance—only to be paralleled, perhaps, by some of those indicated in the late Hector Berlioz's scores. In addition to the ordinary stringed instruments, which in some places are divided into eight or nine parts, we find a piccolo, two flutes, two oboes, two clarinets, *four* bassoons, serpent, four horns, *four* trumpets,

three trombones, tuba, and *four* kettle-drums, three of which are tuned to C, thus giving overwhelming force to the dominant pedal with which this part of the music commences. We are now arrived at the point where "the place was shaken where they were assembled," and the pedal passage just referred to—thirty bars in length—on which progressions of diminished sevenths rise gradually to the extreme high notes of the orchestra, is intended to depict the shaking. Beginning *pianissimo*, and swelling out with a most imposing *crescendo*, the climax is reached at the *fortissimo* on the words "Gegrüsst sei uns, du Geist des Herrn!" where the common chord of F breaks in, like a blaze of sunlight, after the long series of discords that has preceded it. The choral passage is continued for some few bars, and is followed by a fine piece of recitative for the twelve Apostles in unison, accompanied by tremolos of the strings, while between each vocal phrase the wind instruments are brought in—a bold passage for violoncellos, horns, and trombones in unison being the chief feature of these interludes. A short *molto più maestoso* follows; and it is curious, by the way, to note that in the unaccompanied movements of this work the time-indications are exclusively in German, while in the parts accompanied by the orchestra they are throughout in Italian. The concluding chorus, succeeding the recitative last mentioned, opens with a melody of great breadth sung by the tenor voices, and repeated with slight variation by the basses, accompanied by a busy semiquaver figure for the violins, which, with only one slight break, is continued throughout the movement. There is no room for us to go minutely through this finale; but we must mention one point. At the return of the first subject, the melody is sung by the whole chorus in unison, and accompanied by the full orchestra with overpowering effect. A striking and very original *coda* concludes the work, which is distinguished by a breadth of style, a flow of melody, and a clearness of form which can hardly be too highly commended. Those who wish to make the acquaintance of Herr Wagner's music will do well to procure this work; for though, perhaps, hardly as representative of his style as some of his more recent productions, it shows his power to great advantage. We should, however, advise them, if accustomed to score reading, by all means to get the full score; for though the piano arrangement is extremely well done, it necessarily gives a most inadequate idea of such rich orchestration as the composer has employed.

Franz Schuberts' Violin-Quartette, Violin-Quintett, und Octett, für Pianoforte zu vier Händen bearbeitet (Franz Schubert's Violin-Quartetts, Violin-Quintett, and Octett, arranged as Piano Duets). Leipzig: F. E. C. Leuckart.

IT is only within a very few years that Schubert's claim to the position of a great instrumental composer has been recognised, at least in this country. And even now, we doubt if one in twenty of our readers, if examined on the subject, would prove to be acquainted with more than two or three of the series of works now before us. Herr Leuckart has conferred a real benefit on musicians by publishing in a very elegant, cheap, and, above all, admirably arranged edition, the whole of Schubert's chamber music for stringed instruments which is at present accessible. It is probably not generally known that there are no less than nineteen string quartetts by him existing. Six of them have been published in separate parts; and two of these (in A minor and D minor) are, thanks to Mr. Arthur Chappell, well known to the frequenters of the Monday Popular Concerts. The great quartett in G, a worthy companion to that in D minor, has also been performed there—we believe once only. This wonderfully fine composition, owing to the peculiar passages for the strings, is by no means easy to arrange effectively for the piano; but it has been capitally done by Herr Hübschmann—the pathetic slow movement, with its haunting melody for the violoncello, "comes out" particularly well. Among the less-known works of this series is the lovely quartett in E flat (Op. 125, No. 1), which has never, we believe, been played in public in this country. It is one of its author's most genial and melodious compositions, and, from its being easier than most of the set to play, will be likely to be a favourite both in the arrangement and in its original form. It is remarkable as a, perhaps, unique example of a work of which all four movements are not only in the same key, but built on the same theme—the principal subject in each case being merely the diatonic scale of E flat. Yet, by variation of rhythm, such a change of form is imparted to the melody, that it is probable that many players would not notice the similarity, unless their attention were especially called to it. This quartett cannot be called a great work in the same sense as those in D minor and G; but, as music that is simply charming, we know little or nothing to surpass it. The other quartett of the same Op. (No. 2 in E) is but little inferior to it. The great quintett in C, with two violoncellos, and the octett, are better known here, having been several times heard at St. James's Hall. The numerous admirers of Schubert will, we are sure, be glad to possess this complete and uniform edition of an important section of his works.

Frithjof auf seines Vater's Grabhügel: Concert-Scene für Bariton Solo, Frauenchor, und Orchester (Frithjof at his Father's Grave: Concert-Scena for Baritone Solo, Female Chorus, and Orchestra). Von MAX BRUCH. Op. 27. (Full Score and Vocal Score.) Breslau: F. E. C. Leuckart.

THE remarkable activity of German music-publishers, as compared with those in this country, would afford matter for curious speculation. Here we have a work which is, we should think from its form, not likely to have a very large circulation, issued not merely in full score and vocal score, but also in separate chorus and orchestral parts. There must either be a much larger demand for such music in Germany than there would be here, or the publishers must be far more enterprising than the heads of the great London firms. Herr Bruch is a very careful and painstaking composer: with genius of a high order we should not, judging from the present work, be disposed to accredit him. The scena is not deficient in ideas, though these are neither very novel nor remarkably pleasing; but it is effectively written for the voice, and capitally scored for the orchestra. A recitative in E flat leads to a *con moto* in G, in which the melody is given chiefly to the instruments, the solo voice being in many parts quite subsidiary. To this succeeds a chorus (*adagio ma non troppo*) in B major, with very effective arpeggios for the violins, *pizzicato;* and the work concludes with a *con fuoco ma non troppo vivace* in E flat, and an *andante sostenuto* in the same key, in which the chorus again joins the solo voice, though now in quite a subordinate position, as it merely strengthens the accompaniment, and the piece would sound quite complete were there no chorus at all. The work is evidently that of a practised writer, who knows how to handle his resources; but the divine fire which would give life to the whole is absent, not can we award it a place in the first rank as a work of art,

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Forty-eight Preludes and Fugues composed by J. S. Bach. Edited by E. PAUER. (Octavo.) London: Augener & Co.

IT would be absurd to say anything in recommendation of a work so well known and so highly esteemed by musicians as Bach's "Well-tempered Clavier;" our duty on the present occasion will be, therefore, restricted to noticing the appearance of this new and most excellent edition, which has been issued under the superintendence of Herr Pauer. The preparation of a good and reliable text of this work is no easy matter, owing to the sometimes considerable variations to be found in the different manuscripts and printed editions. That now before us is conformed to the best copies, and Herr Pauer has very wisely rejected Forkel's alterations and abridgments in the preludes of the first part. He has also added metronome marks throughout with great judgment. With respect to the engraving, it will be sufficient to say that it is in the same clear and elegant style as the well-known editions of Beethoven's, Mozart's, and other great masters' pianoforte works published by this firm. A short Life of Bach, and an excellent engraving of the well-known portrait by Hausmann in the Thomas-Schule at Leipzig, are prefixed to the volume.

Myrthen (Myrtle-wreath). Twenty-six Songs by ROBERT SCHUMANN. Op. 25. Edited by E. PAUER.

Waldscenen (Forest Scenes). Nine Pieces for the Piano by ROBERT SCHUMANN. Op. 82. Edited by E. PAUER. London: Augener & Co.

IT is impossible to study thoroughly the works of Schumann without being forced, if we are honest, to the conclusion that he was a man of great poetic feeling. We will even go further, and say that he was a great genius, but with an ill-regulated mind. An irresistible impulse was constantly urging him to composition; and perhaps there is no writer whose works more faithfully reflect his every changing humour. Unfortunately his zeal was not always according to knowledge; and, in consequence of his ceaseless activity in production, we find, side by side with much that is imperishably beautiful, crude and laboured passages, which mar, if they do not destroy, the effect of many of his works. He seems to have been deficient in severe self-criticism; and therefore, in finished workmanship, his works will not compare with those of such a writer as Mendelssohn. Yet they have a charm of their own to which no true artist, though he be not blind to their faults, can be insensible; and the time, we believe, is coming when he will be valued here, as he already is abroad, at his real worth. The "Myrthen," one of the finest of his collections of songs, shows him to the best advantage. They are not all of equal merit, but many of them are worthy to rank side by side with those of Schubert. Some few, such as

"Widmung," "Die Lotos-blume," "Du bist wie eine Blume," are already known here in other editions; but the larger part will, we think, be new to the English public. Some of the smaller songs, to words by Robert Burns, are most exquisite, and purchasers will find a perfect mine of enjoyment in the whole series. The amount of really fresh and new melody is something surprising, and the accompaniments are most tasteful, though not always very easy to play well. To those songs that were originally composed to German words an English text has been excellently adapted, we believe by Mr. H. Stevens.

The "Waldscenen" introduce us to a different phase of Schumann's genius. Most of his piano works are what the Germans call "Charakter-stücke," and what we may designate as Programme-music—pieces in which the impression to be produced is explained in the title. The present series is one of the most popular of these, and well deserves its popularity. Though not easy to play (as, indeed, very little of Schumann's music is), these pieces make no extraordinary demands on the executant, and will be within the reach of any good amateur performer.

Die Schöne Müllerin (The Maid of the Mill). Twenty Songs by FRANZ SCHUBERT. Op. 25. Edited by E. PAUER. London: Augener & Co.

SOME of the songs included in this series are among the best-known and most popular of this unequalled Lied-composer. Such are the "Ungeduld" (Thine is my heart), and the "Trockne Blumen" (Withered Flowers); but there are several others of the same collection which, though not so frequently heard in public, are quite equal in merit to those just named. Among these we would specify the "Halt" (Halt by the Brook), with its delicious accompaniment, the "Am Feierabend" (After Work), the "Morgengruss" (Morning Greeting), and, to our taste the most charming of all, the "Müller's Blumen" (The Miller's Flowers). But, in truth, the whole set is so melodious and characteristic of its author, that it is difficult to give preference to any particular number. Perhaps no composer ever possessed the heaven-sent gift of melody in such profusion as Schubert. It may be mentioned, as an example of his wonderful fertility of invention, that if he was dissatisfied with his first setting of a song, he would write another rather than take the trouble to revise what he had already done. None of the great masters, excepting Beethoven, repeats himself so seldom as Schubert. Among more than 360 of his published songs, we doubt if any two can be said to resemble one another. His melodies are always fresh and new, and almost always really beautiful. It was with reference to this very collection of songs, among others, that Beethoven, shortly before his death, exclaimed, "Truly, Schubert has a spark of the divine fire!" The present edition is beautifully engraved, and, besides the original German words, has an English version by Mr. H. Stevens, which may be specially commended for its fidelity to the original.

THE ROYAL EDITION OF OPERAS. *La Sonnambula.* By BELLINI. *Martha.* By FLOTOW. London: Boosey & Co.

TRULY this is the age of cheap music! We are perfectly aware that this remark is not by any means new; but such editions as these bring the fact irresistibly before us. Here we have the complete vocal score of an entire opera, with English and Italian words, for half-a-crown. We shall be much surprised if this edition does not induce at the opera the same custom which already prevails at oratorios, of following the performance with a copy of the music, instead of merely with a book of the words. Of works so well known as *La Sonnambula* and *Martha*, it is quite needless here to speak, but we must say a word in praise of this very good and convenient edition. It is brought out under the careful superintendence of Mr. Arthur Sullivan; the pianoforte arrangement of the instrumental parts is well done, and effective, without being needlessly difficult; and the type, though small, is remarkably clear and easy to read. The publishers put forward, on the covers, a most attractive list of promises for the remainder of the series, which will include many operas that have not (we believe) been hitherto published with an English text. Among them musicians will be especially interested to see the name of Wagner's *Flying Dutchman*, which was produced with so much success at Drury Lane last summer. We cordially recommend "The Royal Edition of Operas" to the notice both of professors and amateurs.

MUSIC RECEIVED FOR REVIEW.

Ellerton, J. L. "A Dream of Spring." (Lonsdale.)
Old, John. "Gossamer Wings." (Ashdown and Parry.)
Willey, J. P. "The Bride of Lorn Waltzes." (Hime & Son.)
Wrigley, J. G. "Heroic March," by F. Schubert, arranged for the Organ. (Forsyth Brothers.)

Concerts, &c.

SACRED HARMONIC SOCIETY.

THE directors of these concerts confine the performances, for the most part, to works so universally known that any detailed criticism is unnecessary. What can be said that is new about such works as the *Messiah* and *Elijah*? There is, therefore, no occasion to do more than record the concerts of the past month.

The customary Christmas performances of the *Messiah* were given on the 23rd and 30th of December last. The principal vocalists on the first occasion were Mesdames Sinico and Viardot-Garcia (the latter of whom has not been heard in this country for some years), Mr. Vernon Rigby, and Signor Foli. At the repetition of the oratorio in the following week, Mr. Santley replaced Signor Foli, the rest of the cast being unchanged.

On the 20th of January *Elijah* was given, the principal soloists being Miss Edith Wynne, Miss Julia Elton, Herr Nordblom, and Mr. Santley, the last-named probably the best representative of the Prophet now before the public. The ladies are both well known as able exponents of the highest class of music. Herr Nordblom sang the tenor solos allotted to him with care and taste. The band and chorus, under the direction of Sir Michael Costa, were as good in these concerts as they almost invariably show themselves.

MONDAY POPULAR CONCERTS.

THE first concert after Christmas (on the 9th of January) was signalised by the re-appearance of Madame Szarvady (better known to the musical public as Madlle. Wilhelmina Clauss) and Signor Sivori. It is now many years since the former appeared in this country, and earned a great reputation as a pianist and an able exponent of the highest order of classical music. She has returned with undiminished powers, which were fully appreciated by the connoisseurs who frequent the Monday Popular Concerts. She selected for her solo Beethoven's sonata in C sharp minor (the so-called "Moonlight Sonata"), her execution of which, whether as regards mechanical accuracy or intellectual interpretation, left nothing to be desired. She also took the piano part in Schumann's superb quintett in E flat—one of its author's finest and most characteristic works. It speaks well for the growing appreciation of Schumann's music in this country, that never has the quintett been (to judge from its reception) so thoroughly enjoyed by the audience as on this occasion. A strong desire was manifested for the repetition both of the slow movement and the scherzo, but the encore was wisely declined by the performers. Signor Sivori played Beethoven's romance in F (originally written with orchestral accompaniments) in his well-known finished manner, and also led Mozart's quartett in G (No. 1 of the set dedicated to Haydn), being ably supported by Messrs. L. Ries, Strauss, and Piatti; the four gentlemen also joined Madame Szarvady in the quintett. Herr Stockhausen was the vocalist, and Mr. Benedict, as usual, the accompanist.

On the following Monday (Jan. 16th) Madame Szarvady was again the pianist, and played Schumann's remarkable "Variations Symphoniques" in C sharp minor—a work, like most of its author's more important compositions for the piano, of great individuality, and of no ordinary difficulty. She also played with Madame Norman-Neruda Mozart's sonata in F (with the variations) for piano and violin. The remaining instrumental pieces were Mendelssohn's piano quartett in B minor, Op. 3, and Haydn's string quartett in D minor, Op. 76. Madame Neruda led the quartett, the other stringed instruments being taken by Messrs. L. Ries, Strauss, and Piatti. Herr Stockhausen was again the vocalist.

We have only space to add that at the concert on the 23rd, the chief items of the programme were Schubert's quartett in A minor (Op. 29), Mendelssohn's great fantasia for piano solo, Beethoven's trio in C minor (Op. 1, No. 3), and violoncello solos by Bach. Miss Agnes Zimmermann (whom we always hear with pleasure) was the pianist, and Madame Norman-Neruda again the first violin, the remaining parts of the quartett being filled as usual.

CRYSTAL PALACE SATURDAY CONCERTS.

THE first Concert of the second series for the present winter was given on Jan. 21st, when the principal instrumental piece was Schubert's unfinished symphony in B minor. This work, undoubtedly one of the most fascinating and poetical of its author's compositions has, as many of our readers will be aware, been only recently rescued from obscurity. It was published by Spina, of Vienna, in the spring of 1867, and was first played in this country at the Crystal Palace, on the 6th of April of the same year. We may safely say that a finer performance of it has never been heard than the one now under notice. The attention to every mark of

expression and phrasing by the whole orchestra was faultless, and the exquisite solos for the wind instruments in the *Andante con moto*, left absolutely nothing to desire, either in tone or style. The instrumental soloist was Madame Norman-Neruda, who gave a most admirable rendering of Mendelssohn's only concerto for the violin. Her performance of the slow movement was particularly remarkable for the beauty of its *cantabile* playing, and for its expression—genuine and artistic, yet without the slightest touch of exaggeration. The overtures to *Medea* and *Guillaume Tell*, which began and closed the concert, were both played to perfection. The vocalists were Mdlle. Corani and Herr Stockhausen.

On the following Saturday (the 28th) Mendelssohn's Italian Symphony, and a concerto of Mozart's, played by Mr. Charles Hallé, were the principal pieces performed. We shall give particulars in our next number.

MONTHLY POPULAR CONCERTS, BRIXTON.

THE fourth concert of this series took place on the 17th ult., when a specially interesting programme was provided by the director, Mr. Ridley Prentice. It opened with Schubert's lovely trio in B flat, Op. 99, to which full justice was done by Messrs. Henry Holmes, Piatti, and Ridley Prentice. A most praiseworthy feature in the programme was a performance by Messrs. Henry Holmes and Prentice of Mr. Walter Macfarren's sonata in F, for piano and violin. It is probably because of the too infrequent opportunities of performance that so few classical works are produced by English musicians. Mr. Prentice had already, at his first concert, been enterprising enough to perform Lady Thompson's trio in D minor, and the favourable reception awarded, both to that work and to the sonata on the present occasion, will, we hope, encourage him to take further steps in the bringing forward of native talent. Mr. Macfarren's work is in four movements, written in strictly classical form, and showing not merely a practised hand, but considerable resource both of melody and development. The second movement, a romance in A major, is perhaps the most original and striking portion of the work; but the whole sonata may be commended as well worthy of a hearing. On this occasion it was admirably played. The same may be said of Mendelssohn's well-known sonata in D, for piano and violoncello, which followed, in which Mr. Prentice secured the invaluable co-operation of Signor Piatti. The last piece in the programme was Beethoven's "Sonate Pathetique," admirably played by Mr. Prentice, whom we cannot praise better than by saying that his performance throughout the evening was worthy of his co-adjutors. The vocalist was Madame Dowland, who in the music allotted to her displayed a charming and sympathetic voice, and a cultivated and musician-like style. The concert was well attended.

BALLAD CONCERTS, ST. JAMES'S HALL.

MR. BOOSEY has been giving on successive Wednesdays a new series of these highly popular entertainments, and by a judicious admixture in the programmes of things new and old, as well as by securing the services of many of our principal public performers, has made them thoroughly attractive. There are thousands who would never go to St. James's Hall to hear a quartett or a sonata, that can thoroughly appreciate a "good old song;" and for this numerous class the Ballad Concerts supply exactly what they like. Out of the six advertised, four have already taken place; the remainder will be given this month.

ITALIAN OPERA BUFFA COMPANY.

As announced in our last number, the above company commenced its season of performances on the 2nd of January, at the Lyceum Theatre—a house much better suited for the lighter class of operas than the larger buildings of Covent Garden or Drury Lane. The singers engaged are mostly very good; though, as far as we can judge at present, there is no one member of the company likely to become a star of the very first magnitude in the musical world. Madlle. Veralli has a very agreeable and flexible mezzo-soprano voice, and sings in an artistic manner. Madlle. Brusa, Madlle. Colombo, and Madlle. Calisto can also be commended; as may Signori Piccioli, Torelli, and Rocca. Signor Borella is a most efficient buffo singer, and likely to be a popular favourite. The orchestra and chorus are both well up to the mark; and the conductor, Signor Tito Mattei (hitherto chiefly known as a brilliant pianist), displays considerable qualifications for his office.

The work selected for the opening night was Rossini's *L'Italiana in Algeri*, a good example of its composer's lighter style, though by no means equal to *Il Barbiere*, which was written three years afterwards. To *L'Italiana* succeeded *It Barbiere* and *L'Elisire d'Amore*, and on the 17th the first important promise of the prospectus was redeemed by the production of Signor Bottesini's new opera, *Ali Baba*. Without being able to call this a great or very original work, we can credit it with much pleasing and lively melody, and considerable dramatic feeling. Signor Bottesini also writes very effectively and gratefully for the voice. The opera was very favourably received, and the performance (which was conducted by the composer) did full justice to the music.

On the 24th Ricci's lively opera, *Crispino e la Comare*, was produced, the principal part being sung by Madlle. Colombo.

Musical Notes.

MADAME SCHUMANN announces two recitals of pianoforte music, to be given at St. James's Hall, on the 1st and 8th of the present month.

MR. BARNBY'S Oratorio Concerts are to be resumed on the 15th instant, when Bach's *Passion according to Matthew* is to be performed.

MR. JOSEPH SURMAN, the founder, and for many years the conductor of the Sacred Harmonic Society, died on the 20th ult.

VIOLIN players will be interested to know that very effective arrangements for a string quartett of Mendelssohn's Overtures have lately been published by Breitkopf and Härtel of Leipzig.

HERR ANTON RUBINSTEIN, the renowned pianist, has been giving two concerts with brilliant success at Odessa.

ALEXIS LVOFF, the composer of the well-known Russian national hymn, died at Kowno on the 28th of December last, at the age of 71.

MR. THAYER has lately completed the second volume of his great "Life of Beethoven."

WAGNER'S music seems to be making its way even in Italy. The "Societa Lirica" of Florence is preparing a performance of portions of the *Lohengrin*.

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.

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The Monthly Musical Record.

MARCH 1, 1871.

THE PROGRESS OF MUSIC AS AN ART.

IF the public of the present day could only be convinced that art in its very nature is progressive, the tendency which now exists among us to depreciate the works of great modern artists would soon diminish, if not disappear. We should be wrong, however, if we were to assert that this disposition to depreciate what is new is peculiar to the present time, or is confined to art in this or any past age. But it is not now our object to deal with this tendency in a general way; we mean to limit our remarks to its effects upon art, and chiefly upon music. As regards the sister arts of painting and poetry, the tendency to depreciate is more comparative than positive: it extols the old at the expense of the new, thus increasing the distance, so to speak, between them. But in music it is *positive* as well as *comparative* in its denunciations. We shall take these two points and examine them, in order, as we hope, to prove how inimical they both are to true progress.

Firstly, comparative disparagement. When a new composer enters the field of criticism, probably the first enemy he will have to encounter will be comparison with another and older writer. He will most likely have put himself in the way of this enemy, by having adopted either the school or the style of this other composer. "Plagiarist" will in all likelihood be the title applied to him. In the early part of his career, even the great Beethoven laid himself open to these criticisms. But by degrees his great genius worked out its own original and grand style, and eclipsed his earlier productions. He had also to deal with a nation which, at all events by its acts, encourages the young composer of promise, and does not indulge to such an extent as we do in comparative disparagement. But there is another and still more unjust comparison brought to bear on composers, and that too on the greatest, more than on the least. It is that of comparing those of different schools with each other, and especially the old with the modern, to the disadvantage of the latter. As an example let us take the *Messiah* of Handel and the *Elijah* of Mendelssohn—the former essentially ideal in its form and argument, the latter as essentially real and dramatic—and see how they are treated by modern critics. "The *Elijah* is very beautiful," say they, "but then the idea of preferring it to the *Messiah!*" Consider that some minds may be more fitted to admire a dramatic reality, while others are more capable of appreciating the ideal; and therefore that each work, *in its own school*, may be equally good. But comparison is also applied to works of the same nature, even though the composers be for the most part of different schools: for instance, to the "Why do the Nations" in the *Messiah*, and "Is not his Word" in the *Elijah*, both being of much the same style. Public criticism will say, simply because Handel has written "Why do the Nations," that it is a far finer piece than "Is not his Word;" whereas if Mendelssohn had written it instead of Handel, it would in all probability have been said, that both its form and realisation of ideas were behind his age. Yet this criticism would not disparage Handel in any way, for in his age "Why do the Nations" was certainly as wonderful, indeed far more so, than Mendelssohn's song is in ours. But if art is really progressing, it would be utterly contradictory to all reason to say that Mendelssohn's song is not an advance on Handel's. In like manner we might speak of other parts of the *Messiah* and the *Elijah*.

We now come to consider, secondly, what we have already called positive disparagement. The most common form of this is prejudice, and a very strong and stubborn enemy to the composer this is; in fact, none more so. This prejudice most commonly has its root in ignorance of the work it disparages. There is a modern composer, whose music has been met in this country with more opposition than any of the writers of the present day, and is still so to a great extent; that composer is Robert Schumann. Against him people are prejudiced because they are ignorant, and ignorant because they are prejudiced. Let us hasten to do away with this ignorance, and thus remove the prejudice, which hinders us from rendering to such a man the homage of our just appreciation. One who scorned all the applause and popularity which he might easily have gained, in order to be a true benefactor to the art of music; a man whose poetry of feeling was unsurpassed, and whose enthusiasm was as vast as it was real; this is the man whom we in England, we, the so-called patrons of the arts, have allowed to be passed over in silence or contempt, and the majority of whose works are still untried, except by his few admirers. A noble return, truly, to the memory of one who sacrificed his popularity to further the progress of his art! And furthered it he has, let his enemies (if they can be so called who condemn him in ignorance) say what they will. Bach was not understood in his own day, nor is he yet; Beethoven was not; nor is Schumann now. And why? Because to each the object of his life was the improvement of his art. And the reason of this is not far to seek. The greater the advance made by any artist, the less possible is it that he can be duly appreciated by contemporary minds. He is in advance of his age, and education and training must bring the world's mind up to his level, before his merits can be appreciated. If we look into the past, we see that each succeeding generation is educated up to the standard left by the advance of that which is passing away. The genius of the past age sows the seed for the progress of the future. The natural result of this is an opposition to improvement, which has manifested itself in every age, not only in music, but also in every department of art and science. But advance in the enlightenment of each succeeding age ought to make it more willing, as well as more able, to appreciate living genius. Let us who boast of our progress give evidence that it is no vain boast, but a reality, by appreciating the genius that may be working in our midst, and not require that a generation should pass away before the great works of this present genius should reap their well-earned honours. The greatest nation of artists has said that "in art, improvements must ever prevail." Let not the greatest nation of art's patrons seek to disprove the assertion.

FRANZ SCHUBERT'S MASSES.

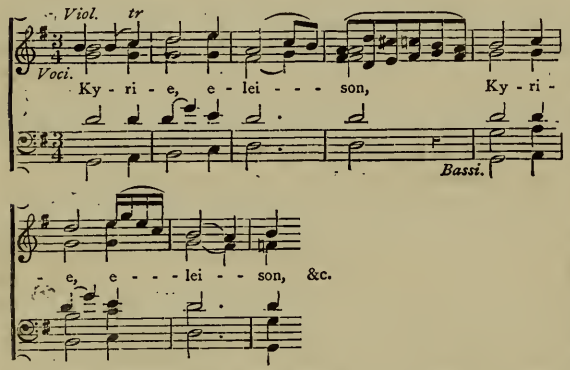
BY EBENEZER PROUT, B.A.

(*Continued from page* 16.)

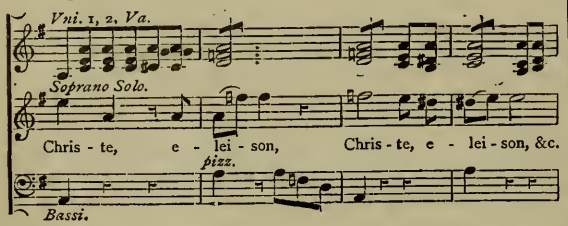
2. THE MASS IN G.

SCHUBERT'S second mass, like his first, was written for his own parish church of Lichtenthal; but unlike the first, it appears to have been designed for the ordinary service, and not for a special festival. This is evident from the smallness of the orchestra for which it was composed, which consists only of a stringed quartet, with two trumpets, drums, and organ. Several of the movements are accompanied by strings only. It was written in March, 1815, and was specially intended for his fellow-pupils under Holzer, who (as mentioned in noticing the mass in F) was his instructor in singing. As an example of the ingenious treatment of a small orchestra, and the skill with which a few instruments can be made to do duty for many, this mass may pair off with those which Mozart wrote for Salzburg.

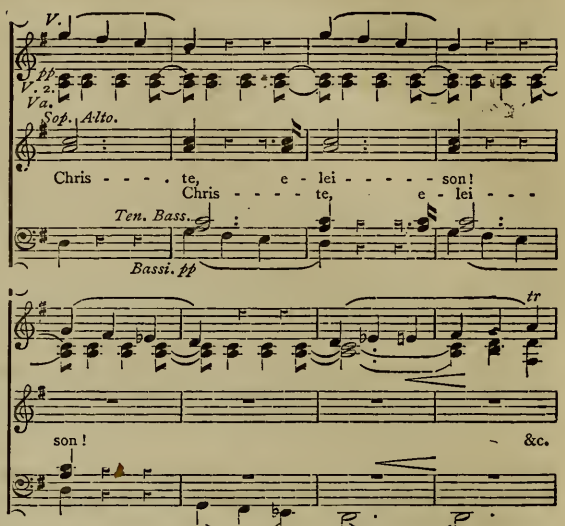
The "Kyrie" of the mass in G (G major, $\frac{3}{4}$, andante con moto, 99 bars) opens with a theme of extreme simplicity for the chorus, accompanied by the strings in unison. The trumpets and drums are not used in the movement, and indeed would have been out of keeping with the character of the music. The first eight bars are as follow:—



Five bars later follows a cadence in D, and after two bars of symphony the first four bars are repeated; but instead of continuing the phrase as before, the author modulates with surprising beauty of effect into A minor, in which key, after two more bars of interlude, the "Christe" begins as a soprano solo—

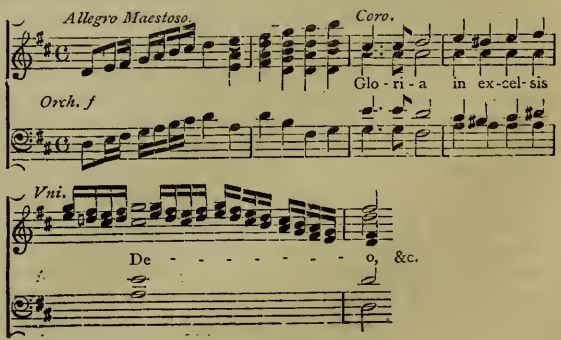


The effect of the pizzicato of the basses in this place is characteristic of Schubert, and recalls the similar employment of the double bass in the first allegro of his pianoforte quintet. The music is continued in the same strain for sixteen bars, when the chorus enters, and through beautiful modulations, which unfortunately space forbids quoting, finally settles down calmly on a dominant seventh on D. The return to the first theme is so charming that we must find room for it.

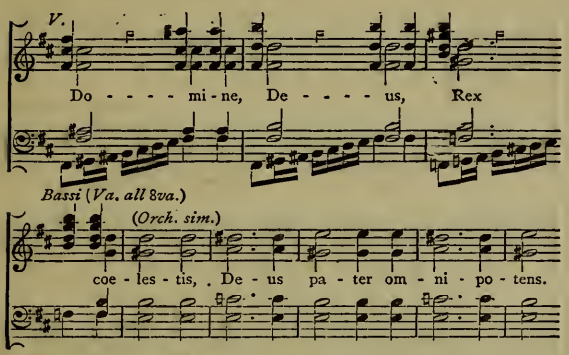


In the next bar the opening subject returns, and the first sixteen bars are repeated without change, and are followed by a full cadence in the key of G. As if, however, the composer were in love with his music (as well he might be) and could not bring it to an end, he prolongs the final close, by means of a pedal point of great beauty, for eight bars more, finishing, as in the mass in F, *pianissimo*. A quiet devotional spirit breathes through the whole of this "Kyrie." One can feel quite sure that the author threw his whole soul into the music, and, if a conjecture may be hazarded from the unity of the whole, it was probably thrown off with that rapidity of production which was one of Schubert's most striking peculiarities. The whole of the mass, indeed, was written in six days.

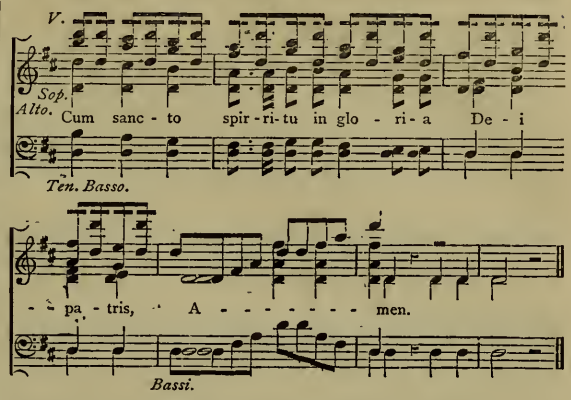
The "Gloria" (D major, $\frac{C}{2}$, allegro maestoso, 86 bars) is remarkable for its conciseness, being in one movement without change of *tempo* throughout. But though so short, the stamp of genius is impressed on every page. By the frequent use of "double string" notes and chords for the stringed band, a surprising fullness and richness of effect is obtained; so much so, indeed, that it is doubtful if any one hearing the mass with orchestral accompaniment would notice the absence of the usual wind-instruments at all, unless his attention had been previously called to it. The trumpets and drums, though treated in the conventional manner, and not with the novelty of effect to be met with in Schubert's later works, give great brilliancy to the whole. The first entry of the voices on the chord of $\frac{4}{2}$, instead of on the common chord, at once arrests attention—



At the word "pax" ("et in terra pax") the chorus subsides to a *piano*, with a moving accompaniment for the violins in octaves, proceeding to a half-close on A. It is curious that the following words, "Laudamus te," &c., seldom seem to have inspired Schubert with any great ideas. Except in his last mass in E flat, his setting of these words is always trite and commonplace. The progression of chords at this point in the work under notice is identical with that in the mass in B flat, which will next come under review. The violin accompaniments are brilliant and spirited, but the phrase itself is "as old as Adam." Ample amends are made, however, in the passage that follows—a lovely pedal point *piano*, at the words "Gratias agimus," succeeded by the subjoined bold and forcible setting of the "Domine Deus:"—

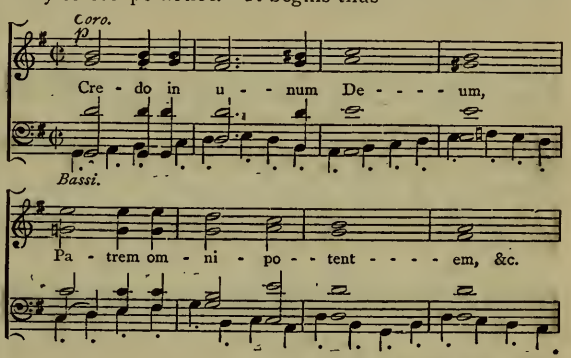


To save space, the accompaniments are omitted after the first three bars. At the fifth bar of the above extract the first violins take up the scales instead of the basses, while the other strings play a tremolo in unison with the voices, the trumpets and drums marking the rhythm throughout the phrase. Four bars more, on the chord of E major, lead to a pause, followed by a passage in which the soprano and bass voices *soli*, are joined by the alto and tenor *tutti*—a combination which, as far as I am aware, is not to be met with in any other work. And here is an appropriate place to remark on the carelessness with which Schubert treats his words. In not a single one of his masses are the whole of the words properly set to music. In the "Gloria" now under notice, the words "Qui sedes ad dexteram Patris," are omitted altogether; and in all his masses, excepting that in F, absolute nonsense is made of one passage of the "Credo" by the omission of the words "Et expecto resurrectionem;" which omission makes the context read "Confiteor unum baptisma in remissionem peccatorum mortuorum"—that is, "I confess one baptism for the remission of dead sins." But to return to this movement: at the "Quoniam" the theme of the "Gloria" is resumed, but only for four bars, and from this point our author appears to have hastened to his close. There is no fugue here, as is so usual at the end of this portion of the mass, but instead a very brilliant coda, with massive chords for the voices, and grand sweeping arpeggios for the orchestra, somewhat in the style of the "Credo" of Beethoven's mass in C, though not at all imitated from it. And then, most curiously, after a remarkably effective and vigorous passage, Schubert finishes the whole movement in the following singularly unsatisfactory and uncomfortable manner—



Undoubtedly such a close is original. Whether it is equally pleasing, is at least an open question.

The "Credo" (G major, allegro moderato, 188 bars) is by far the longest portion of the mass. Like the "Gloria" it is in one movement throughout. The greater part of it is accompanied merely by the strings, without even the organ. In its general character it resembles the "Credo" of the mass in F. Singularly enough, the opening bars are identical with that in melody, though the difference in rhythm and accompaniment would easily cause the similarity to escape notice. It begins thus—

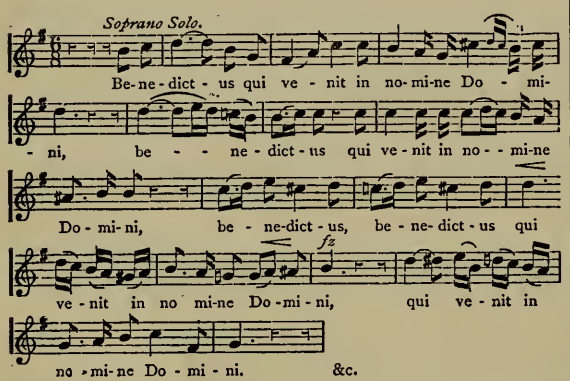


While the basses march along with their stately progression of *staccato* crotchets, the other parts of the quartet play sustained notes in unison with the voices. The music is continued in the same style; and at the 49th bar, at the words "Qui propter nos homines," the figure of crotchets is taken up by the violins in octaves, but *legato* instead of *staccato*. At the "Crucifixus" the moving figure is given to the whole string band *forte* in unisons and octaves, while the voices, in B minor, declaim the words in long holding notes, affording a bold contrast to what has preceded, and thus avoiding the monotony which would have been produced by too long an adherence to one model. At the "Et resurrexit" the music modulates to D major (*fortissimo*) and the trumpets, drums, and organ are brought in for the first time. Not for long, however, does the composer use all his resources. At the "Credo in Spiritum sanctum," the first subject returns, and from this point all the instruments except the strings are silent till the end of the movement. The effect of the whole "Credo" is solemn and impressive. Schubert evidently felt that in rehearsing the articles of faith, seriousness was the appropriate state of mind; and there is more solemnity in the "Credos" of his masses in F, G, and E flat, than in any others with which I am acquainted. Surely such a rendering of the words is

more suitable to the subject than the choruses to be found at this point in Haydn's and Mozart's masses.

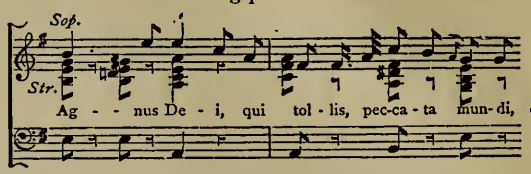
It is curious that both in this mass, and in the one in F, no importance is given to the "Et incarnatus," which in most masses is treated as a separate movement, and in many is one of the most striking portions of the whole. One has only to recall the setting of these words in Haydn's first or third mass to be struck with the difference.

The "Sanctus" (D major, C, adagio maestoso, 9 bars; "Osanna," allegro, 2/4, 28 bars) opens in a bold and striking manner; the voices entering, as in the "Gloria," on the chord of 4/2, but this time on a C♮ in the bass. The accompaniment, with its full chords and wide-spreading harmonies, gives quite the effect of a large orchestra. At the words "Pleni sunt cœli," the music suddenly modulates into the key of B flat, returning, in the last bar of the adagio, through the chord of the extreme sharp sixth to the dominant of the original key. A short *fugato* "Osanna" succeeds, of no particular interest or originality, though the coda with which it finishes is brilliant and effective. The "Benedictus," (G major, 6/8, 54 bars) is one of the finest inspirations of the whole work, and is a worthy companion to the same movement in the mass in F, which in its construction it much resembles. It is a lovely canon for soprano, tenor, and bass *soli*, accompanied only by the strings. After three bars of prelude for the orchestra, the following theme is announced by the soprano:—

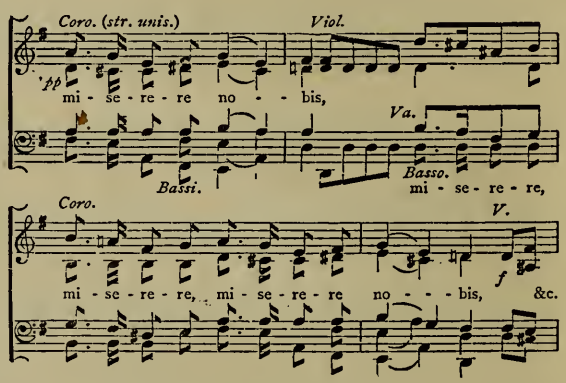


As in the mass in F, the accompaniment is varied as each additional voice enters—the soprano solo just quoted being simply accompanied in quavers; then when the second voice (the tenor) enters, a figure of semiquavers is given alternately to the first violins and basses, while the other parts fill up the harmony with iterated notes; and on the entry of the bass, triplets are introduced into the middle parts, while the first violins and basses continue their semiquaver figure, as before. The canon is strictly maintained by the voices to the end of the movement; and the melodious way in which the other two voices twine round and interlace with the principal subject is worthy of the highest admiration. A repetition of the "Osanna" already mentioned brings this portion of the mass to a close.

The "Agnus Dei" (E minor, C, lento, 44 bars) is the shortest, and most assuredly one of the finest and most impressive portions of the mass. The deepest melancholy pervades the opening. After a symphony of five bars, in which the melody is given to the lower notes of the second violins, while the first violins have a moving figure above in quavers and semiquavers, a soprano solo enters with the following pathetic theme:—



After three bars more the chorus enters *pianissimo* in D major. The sudden change of key is beautifully expressive of the assurance that the prayer for mercy will not be in vain. The whole phrase for the chorus is so exquisite that room must be spared to give it in full:—



The first symphony is then repeated in the key of B minor, and the opening solo is given by the bass voice in the same key, followed by the choral phrase in A major. For the third time the opening subject recurs, again for the soprano, and now in the key of A minor, in which, as the melody lies wholly in the higher notes of the voice, additional pathos is given to it, and it becomes a cry of agony. But at the words "Dona nobis pacem," the music subsides into the key of G, and for the last time the choral phrase quoted above is repeated to these words; the last two bars being echoed, after the voices have ceased, on the lowest notes of the strings, still *pianissimo;* and in the most subdued yet most effective manner the mass concludes.

It seems impossible for any one acquainted with our author's masses to concur in the opinion of this one given by Kreissle von Hellborn in his Life of Schubert (English translation, vol. ii., pp. 240-242). He says among other things, "On the whole the noblest of Schubert's known masses is that in G." The inference is almost irresistible that the writer knew neither the mass in F nor that in E flat. If the "known" masses did not include these two, the judgment is correct enough; but most certainly the mass in question is equalled by that in F, while it is far surpassed by that in E flat. Then he talks of "the joyful 'Dona nobis,'" and the concluding "Kyrie" (!) The confusion here is inexplicable. There is no separate movement for the "Dona," and every one knows that a mass never concludes with a "Kyrie" at all. One can only wonder at the strange statement, and leave it unexplained.

A notice of this work would be incomplete without reference to the remarkable fraud practised in connection with it. Robert Führer, a composer and organist of Prague, who died a few years ago, had the unparalleled audacity to publish this mass as his own composition; and the parts used for preparing the score from which the quotations in this article have been taken bear his name on the title-

page. It seems almost incredible that such a deception could have been successfully carried out; and it gives a conclusive proof of the utter neglect of Schubert's more important compositions, that the imposition should only recently have been exposed.

TWO PUPILS OF CLEMENTI,

JOHN BAPTIST CRAMER AND JOHN FIELD.

Extracted from a Lecture at the South Kensington Museum.

By E. PAUER.

A UNIVERSAL favourite is John Baptist Cramer. Although born in Germany of German parents, he resided from childhood in England, and had adopted English manners so thoroughly that even his exterior was completely English. What added to it was his inability to speak his native tongue. His compositions are, so to speak, those of a gentleman. He always tells us agreeable things; the dress in which he presents his musical thoughts is clean, well made, and of the best material; he never offends our ear with harsh or ill-prepared changes. But what is the most important attribute of a real gentleman, Cramer possesses also in high degree —it is solidity and truthfulness. Our pulse will not beat more quickly when we hear Cramer's music, but we experience the sensation of a comfortable contentment, just as if we had to do with a thoroughly honourable man. We feel safe, and a certain friendship will soon attach us to him. Strange it is, that besides "Cramer's Studies"—a work known in every quarter of the globe—none of his other compositions are played. He published about 105 sonatas, concertos, &c.; but who hears of them? On examination we shall find that they contain much antiquated matter, and that it is not entirely the fault of the musical world that they have sunk into oblivion. We find that many a composer may be happy in the invention, and thoroughly successful in the construction of a smaller piece, but yet meet with little favour when attempting larger, broader forms. Such was the talent of Cramer. His studies are completeness itself; they are finished with every care, they are harmonious in all respects—in short, they are classical. He shows in them that he is well acquainted with Bach, Haydn, Mozart. Particularly happy he is in the legato style and in his part-writing. It is music which possesses the spontaneity of Haydn, the grace and charm of Mozart, and the solidity of Bach. Added to this is the consciousness of the great importance of technical execution, with which he seems to have been inspired by Clementi. Cramer possesses more refinement and warmth than Clementi. The latter was eminently clever, but, like almost all Italian instrumental writers, cold. Cramer is clever, and has the true South German feeling. Although a pupil of Clementi, he leans more towards Haydn and Mozart. Clementi added to the great progress which pianoforte music made by Mozart, the brilliancy and charm of technical execution. Cramer, imbibing Mozartish notions, followed Clementi's direction, but refined it; he possessed eminently the quality of blending and amalgamating the merits of both.

With Beethoven Cramer could never be compared; he has nothing whatever in common with that mighty genius. Beethoven stands out quite alone in the history of pianoforte music. It might be said that "Cramer's Studies" represent the process of purification of technical execution up to the time of Clementi. Whilst Clementi is sometimes rough, uncouth in the studies of the "Gradus ad Parnassum," Cramer polishes off every little edge, smooths all roughness, and gives such an agreeable lustre to it, that the ear is pleased in listening to those harmonious sounds. Cramer profited by the steady improvements of the English piano. The more sonorous its tone became, the deeper the fall of its key, the greater invitation it held out to that highest beauty of pianoforte playing—the legato. Judging from his compositions, Cramer's manner of playing must have been the perfection of evenness and elegance; his phrasing must have been eminently refined; there must have been a prevailing distinctness; his fortissimo could never have been disagreeable; in short, it was doubtless the performance of a perfect virtuoso, combined with all the experience of a sound musician.

Another pupil of Clementi was John Field, an Irishman by birth. He was the inventor of the pieces called "Nocturnes." As composer he cannot be compared with Cramer, as he remained always a *naturalist*. The charm which his writings possess emanates entirely and solely from his natural talent and feeling. Whenever, as in his Concertos, he attempts a higher flight, he is unsuccessful in the extreme, and his music becomes uninteresting and shallow; it is even monotonous. Not so in his Nocturnes. Nothing has been written more simple, unaffected, tender, naïve, and intrinsically charming than these little pieces. They are short poems; they impress us with the charms of a pure, simple girl. They are unique. What stuff has been written under the name of Nocturne! what a quantity of nonsense has been covered with that elastic title!

To Field we owe, by the invention of these Nocturnes, the adaptation of smaller forms to a musical piece. Hitherto only Rondos were the shortest pieces. From these Nocturnes may be traced the Impromptus, Morceaux caractéristiques, Romanzas, &c., with which our libraries are now filled.

With regard to Field's performance, I ought to mention that he adopted another way of holding the fingers. We have seen that Bach and Mozart held the fingers in a bent, semicircular manner. Field held them perpendicularly, and yet the tone he produced is said to have been marvellously rich and singing; the fulness and the great amount of gradation he was able to give to it, is stated to have delighted every one. Remarkable, too, was the picturesque disposition of light and shade, the perfect clearness of his playing, and the deep expression he gave to all his melodies. It must be admitted that such qualities united in one person constitute perfection, and it may be taken for granted that he was one of the greatest players that ever lived. Equally astonishing was his quiet repose when seated at the instrument. This calmness, which besides Field, Bach, Mozart, and Hummel possessed, is a good quality not sufficiently retained in later periods. But let us be just: the technical execution of a Liszt or Thalberg could not admit of such absolute immovability.

ON THE BEATS OF IMPERFECT CONCORDS.

BY W. S. B. WOOLHOUSE, F.R.A.S., ETC.

(*Continued from page* 19.)

THE mathematical theory of sub-harmonics, and of the beats of imperfect concords, is briefly comprehended in what has already been given, and some of the practical applications of the same will disclose properties and relations that may not be devoid of interest to musicians.

Perhaps the most simple relation is that which subsists between the numbers of beats of two concords that constitute a true octave. If $\frac{m}{n}$ be the numerical fraction

that denotes the concord of the lower interval when perfect, and $\frac{m_1}{n_1}$ the fraction which appertains to the upper interval: then, since the two intervals make up a true octave, the two fractions when multiplied together must give $\frac{1}{2}$; that is, $\frac{m}{n} \times \frac{m_1}{n_1} = \frac{1}{2}$. The fraction $\frac{m_1}{n_1}$ is therefore

identical with $\frac{n}{2m}$ when n is odd,

" " $\frac{\frac{1}{2}n}{m}$ " n is even.

Let P, Q, 2P denote the respective numbers of vibrations per second of the three notes; then according to the rule established in the former part of this paper, the number of beats of the lower interval, in one second, is

$$\beta = m\,Q \backsim n\,P \ldots\ldots (A).$$

Also, from what precedes, the corresponding number of beats in respect of the upper interval is,

when n is odd, $\beta_1 = n \times 2\,P \backsim 2\,m \times Q$;
" n is even, $\beta_1 = \frac{1}{2}\,n \times 2\,P \backsim m \times Q$.

It thus appears that

when n is odd, $\beta_1 = 2\,\beta$;
" n is even, $\beta_1 = \beta$.

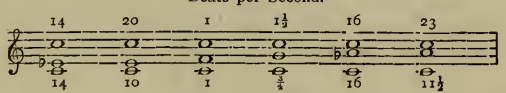
On examining the numerical fractions $\frac{m}{n}$ for the various intervals, as stated at the commencement of this paper, in the last number, it will be perceived that the denominator n is *odd* for all the *major*, and *even* for the *minor* intervals, provided only that the fourth be considered as a minor, and the fifth as a major interval.

Hence the following property:—

When a perfect octave is divided anyhow into two consonant intervals by the insertion of an intermediate note that has been slightly tempered, if the lower concord be a minor interval, the upper and lower concords will beat at precisely the same rate; but if the lower interval be major, the upper concord will beat at double the rate of the lower.

In the examples annexed, which are according to the scale of equal temperament, or scale of equal semitones, before stated, the beats of the upper concords are placed above, and those of the lower concords are placed below.

Beats per Second.



By the aid of the above simple property, octaves may be tuned on a stop of organ pipes with perhaps greater accuracy than by the unassisted ear. It is also evident that a unison may be similarly tuned to great nicety by making the two notes separately to beat at exactly the same rate when sounded in combination with another given note.

Consider now, more generally, a triad of notes of which the numbers of vibrations per second are respectively denoted by P, Q, R. Let the triad be supposed to consist of consonant intervals slightly augmented or diminished, according to any approximate system of temperament. The fractions $\frac{P}{Q}, \frac{Q}{R}, \frac{P}{R}$ are those of the three tempered intervals indicated by the respective pairs of notes. Let $\frac{m}{n}, \frac{m_1}{n_1}, \frac{m_2}{n_2}$ be the simple fractions which denote the corresponding intervals when perfect. Then, by the rule before referred to, the numbers of beats per second of the three intervals are

$$\beta = m\,Q - n\,P,$$
$$\beta_1 = m_1\,R - n_1\,Q,$$
$$\beta_2 = m_2\,R - n_2\,P;$$

assuming here that the number β is + when an interval is tempered ♯, and — when it is tempered ♭. Also, as the third interval comprises the two former, $\frac{m}{n} \cdot \frac{m_1}{n_1} = \frac{m_2}{n_2}$. From these algebraic equalities it is easy to deduce the relation

$$\beta_2 = \frac{n_2}{n}\,\beta + \frac{m_2}{m_1}\,\beta_1 \ldots\ldots (B).$$

For any stated triad this relation may readily be set out numerically. As an example, take the triad of a common chord.

When the chord (or lower third) is *major*, the fractions $\frac{m}{n}, \frac{m_1}{n_1}, \frac{m_2}{n_2}$ are respectively $\frac{4}{5}, \frac{5}{6}, \frac{2}{3}$; and the relation amongst the beats is

$$\beta_2 = \tfrac{3}{5}\,\beta + \tfrac{2}{5}\,\beta_1$$
$$\text{or, } 5\,\beta_2 = 3\,\beta + 2\,\beta_1.$$

When the chord (or lower third) is *minor*, the values of $\frac{m}{n}, \frac{m_1}{n_1}, \frac{m_2}{n_2}$ are respectively $\frac{5}{6}, \frac{4}{5}, \frac{2}{3}$; and the preceding formula gives

$$\beta_2 = \tfrac{1}{2}\,\beta + \tfrac{1}{2}\,\beta_1$$
$$\text{or, } 2\,\beta_2 = \beta + \beta_1.$$

Now, in the musical scale the temperaments of the intervals of a major third, minor third, and fifth are respectively ♯, ♭, ♭, and the corresponding values of β are therefore affected by the signs +, —, —. Hence the relations amongst the beats may be thus expressed:—

In the case of a *major triad*, twice the beats of the minor third exceed three times the beats of the major third by five times the beats of the fifth.

In the case of a *minor triad*, the beats of the minor third exceed those of the major third by twice the beats of the fifth.

Professor de Morgan announced these last-mentioned properties in an interesting memoir "On the Beats of Imperfect Consonances," given in Vol. X. of the Transactions of the Cambridge Philosophical Society.

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT).

LEIPZIG, *February*, 1871.

THE most conspicuous musical event during the last half of December, 1870, was the Beethoven Festival. On this occasion Leipzig has proved itself to be the true music metropolis of Germany. All the leading men of our musical world combined to arrange a festival, alike imposing through the selection of works worthy of the greatest of German masters, and through the care bestowed on their preparing them for performance. The result of their labours was truly grand. During a whole week we heard every evening the most important productions of Beethoven, from his different periods. The Riedel Society opened the ball on the 11th of December, with a performance of the Missa Solennis, in the Thomaskirche. Considering the very difficult and exacting task for the chorus, the performance may be called an excellent one; soli and orchestra alike worthily assisting it. The greatest praise by far is merited by the two evenings of the Gewandhaus, on the 13th and 15th of December. The first brought chamber compositions, selected from the three different periods of Beethoven—viz., the sonata for piano and violin, in G major (Op. 30, No. 3); quartett for string instruments, in C sharp minor (Op. 131); sonata for pianoforte, E minor (Op. 90); and Septett (Op. 20). The performance of all these works was a thoroughly finished one. Herr Reinecke was at the pianoforte; the other instruments were in the hands of David, Roentgen (violin), Herman (tenor), Hegar (vio-

loncello), Storch (double bass), Landgraf (clarionet), Gumpert (horn), and Weissenborn (bassoon).

The ninth concert of the Gewandhaus, on the 15th of December, brought forward also only works by Beethoven, of which we will only mention the triple-concerto and the 9th Symphony, the rendering of both being in every respect successful. The three solo parts in the concerto were taken by Messrs. Reinecke, David, and Hegar.

The managers of our theatre have contributed in a highly creditable manner to the Beethoven Festival. On the 12th of December, Goethe's *Egmont*, with Beethoven's incidental music, was performed. On the evening of the 14th the *Ruins of Athens*, and the ballet *The Men of Prometheus*, were put on the stage for the first time. The music of the last-named work offers but little of interest and importance; but in the finale of the ballet the theme of the last movement of the "Sinfonia Eroica" occurs, which was afterwards used by the master in the elaborate variations. The performance of the opera *Fidelio* on the 17th, the birthday of Beethoven, or, according to another version, the day of his christening, was preceded by the overture "Leonora, No. 1." After this a prologue followed, then the overture in E, succeeded by the opera. The overture "Leonora, No. 3," formed a worthy conclusion of the whole.

In Berlin the festival was celebrated in the third Symphony Soirée of the Royal Chapel, by the performance of the two symphonies in A major and C minor. Taubert conducted these works on this evening. Joachim played Beethoven's violin concerto in unsurpassable perfection. A Quartett-soirée of Messrs. Joachim, Schiever, De Alma, and Muller brought the quartetts in G major (Op. 18), F minor (Op. 95), and B flat major (Op. 130) as contributions to the Beethoven Festival.

Bremen, Dresden, Lübeck, Schwerin, like all other musical towns of Germany, vied with each other in giving concerts worthy of the jubilee. From the different programmes, I will only mention as the most important works the "Missa Solennis," the 9th Symphony, and *Fidelio*.

In the face of the continuous lamentations of certain critics who always complain of the unproductive Present, and who, measuring the achievements of our contemporaries by the last and most important creations of Beethoven, consider them discreditable, I can, just in looking at the last-named three great works, not abstain from the remark that even this greatest of heroes, in his first works, shows himself as an imitator of former masters. Only by degrees, in his later years, the full originality and strength of his genius comes to light. The same phenomenon we find in Cherubini, Glück, Spohr, Weber, Mendelssohn, and others. In judging of the first works of young authors, I think it, therefore, to be advisable to expect originality of ideas less than is mostly done.

From this point of view, the few new productions lately performed in the Gewandhaus deserve the acknowledgment that they are well-considered, industrious pieces, with all technical means well applied. This holds good also of a new symphony by a young Norwegian, Johann Svendsen, which was performed at the twelfth concert of the Gewandhaus, and the third soirée of the Royal Chapel in Dresden, and also a sonata for piano and violoncello (Op. 38) by Brahms. The latter we heard most excellently performed in a chamber-music soirée by Messrs. Reinecke and Hegar. A quartett movement (C minor) by F. Schubert, played on the same evening for the first time, proved itself to be a Torso worthy in every respect of the great master.

In the tenth concert of the Gewandhaus, we renewed the acquaintance of the excellent violin-player, Isidor Lotto. After an illness of several years, Herr Lotto appears now again before the German public. If ten years ago his technical execution was truly stupendous, it is now joined to a certainty like that of a finished vocalist, faultless purity of intonation, deeply-felt earnestness of interpretation, and an unexaggerated style. Herr Lotto played a pleasing concerto of his own, and a sonata ("Le Trille du Diable") by Tartini, and earned a most enthusiastic applause after his performances. Christmas songs, with chorus, by Praetorius and Leonhard Schröder, as also two very pretty quartetts for mixed chorus by Reinecke, formed the vocal part of the concert. Robert Schumann's symphony in C major closed most fittingly the first half of the Gewandhaus Concerts.

The New Year's Concert brought us a guest whom we had learned to esteem last year in the Gewandhaus. It was the young pianist, Fräulein Emma Brandes, who played Schumann's piano concerto and Weber's Concertstück with the most highly-finished mechanism and natural grace. That most excellent artist of our opera stage, the distinguished baritone singer, Herr Gura, sang an air from *Heiling* by Marschner, and songs by Schumann. Weber's overture to *Euryanthe*, and Beethoven's C minor symphony, were played very effectively by the orchestra.

Of the greater works produced during January in the Gewandhaus, I have to mention Mendelssohn's music to *Midsummer Night's Dream*, and the "Sinfonia Eroica," as the most successful. After a long absence from Leipzig, the famous violoncello player, Herr Bernhard Cossmann, delighted us by his worthy performance of Schumann's concerto for violoncello, in the fourteenth concert of the Gewandhaus. His assistance, also, gave to the second chamber-music soirée in the Gewandhaus, on the 28th January, especial brilliancy.

The Leipzig Opera has latterly been in great activity. After the *Meistersinger*, we have had several important works of old masters, which have not been performed for a long time. *Idomeneus*, on Mozart's birthday, the 27th of January; Spohr's *Jessonda*, and Mozart's *Seraglio*. The operas named met with a warm reception by the public. At present our opera possesses in Frau Peschka-Leutner and Herr Gura two first-class artists; also the ladies, Mahlknecht and Borrée, as well as Herrn Krolopp and Schmidt, must be mentioned as conscientious and richly-gifted artists.

The opera in Berlin brought, besides repetitions of well-known operas, a classical work but seldom heard now-a-days, this was shortly before the end of the old year—Glück's *Iphigenie in Aulis* an excellent performance, in which Messrs. Betz (Agamemnon), Niemann (Achill), and the ladies Mallinger (Iphigenie) and Brandt (Klytemnaestra) took the most distinguished part. Among the large number of concerts in Berlin, I have to point out the interesting organ concert of Mr. George Carter, of London. Mr. Carter played a sonata by Ritter, the allegretto from Mendelssohn's "Hymn of Praise," variations by Thiele, and the A minor fugue by J. S. Bach, and showed himself one of the first of the now living organists. The hundredth concert of the Orchestra Society in Breslau was distinguished through the assistance of Madame Clara Schumann, who played her husband's A minor concerto and solo pieces (C sharp minor Impromptu by Chopin; "Le Lac," by Bennett; and Presto, Op. 16, by Mendelssohn) in her well-known unsurpassably beautiful style. In this concert Wagner's "Ritt der Walküre" was heard for the first time, without being appreciated by the public. In the following concert, on

the 23rd of January, Herr Lotto played the violin concerto mentioned above, the "Witches" variations, and the "Carnival of Venice," by Paganini. All the Breslau papers bring most abundant reports of the young artist's excellent performance, and of the enthusiastic reception he met with from the public. Of the Philharmonic concerts in Hamburg, the one on the 16th of December, the eve before the Beethoven Jubilee, is to be mentioned as the most successful in every respect. The orchestral works, "Leonora Overture," No. 3, and "Sinfonia Eroica," went well. The great feature of the evening was the performance, by Madame Clara Schumann, of the concerto in E flat major, and the C minor variations. Fräulein Brandt, from the Royal Opera in Berlin, sang the aria "Ah Perfido" and three Scotch songs with accompaniment of the pianoforte, violin, and violoncello. This excellent artist created a sensation by her beautiful voice, and by her truly expressive performance.

A few very pleasing new compositions are in the press, which in my next report I shall, very likely, have to mention as having been published. Finally, I have to draw attention to several works called forth by the Beethoven Festival, amongst which there are some of importance—*e.g.*, "Ludwig van Beethoven, ein musikalisches Characterbild, von G. Meusch." This excellent book is published by F. E. C. Leuckart, in Leipzig.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, 15*th Feb.*, 1871.

IF not reminded by the many advertisements in large type and illuminated in gay colours, we should certainly be reminded by the very small number of concerts, that we live in the Carnival. In all there were two great concerts, two Quartett-soirées, and three private concerts since my last report. The programme of the sixth Philharmonic concert consisted of the overture to the opera *Der Wasserträger*, by Cherubini; a concerto for piano by Brahms; entr'acte and aria of Florestan from *Leonore*, by Beethoven; and the music of Mendelssohn's *Midsummer Night's Dream*. The aria of Florestan is taken from the first version of *Fidelio*, by Beethoven, entitled *Leonore*. The difference of both consists principally in the omitting of the allegro, in which Florestan suddenly is influenced by the hope of seeing his wife again. The aria, as it is, makes a great impression, and was well sung by Herr Walther, from the Opera. Next to this, the most interest was aroused by the concerto, which, though composed about ten years ago and published by Rieter-Biedermann, was never before performed in Vienna. The composer himself played the piano part. This work shows a development of grandeur which cannot fail to make a great impression. The broad and vigorous style of the first part is followed by an andante of the most noble poesy. The finale, in form of a rondo, is abounding in striking effects and in the art of counterpoint. The scoring is of high interest, and orchestra and piano alternate in a most artistic manner. The piano part is very difficult, and requires a first-rate master. The execution of this highly interesting composition was on both sides, orchestra and piano, exceedingly good, and created quite a sensation. Herr Brahms was recalled again and again, and so the issue was a favourable prognostic for Brahms' Requiem, which will be performed next month. The third Gesellschafts-concert was of a serious character, though we live in the days of valses and polkas. Opening with the overture to *King Stephen*, by Beethoven, the following compositions were by Bach and Handel. Three professors of the Conservatoire performed the concerto for three pianos in D minor, by Bach, a composition in which vigour and majesty are combined in the most masterly way with all kinds of counterpoint. Mdme. Dustmann, from the Opera, sang an aria from the opera *Rodelinda*, by Handel, and then we had again Bach. It was for the first time in Vienna that the Magnificat in D major (in the arrangement by Robert Franz) was performed. It consists of twelve numbers—five airs, a duetto, a terzetto, and five choruses, which show in every bar the great Cantor of the Thomasschule, and remind us very often of the most sublime parts in the *Matthäus-Passion*. The choruses particularly are of vigorous invention, but short as the single numbers are, their execution is not easy, and requires a well-trained chorus. In the second Quartett-soirée of Hellmesberger, Haydn's quatuor in E major, Beethoven's trio, Op. 70, in D major, and his quatuor, Op. 135, were performed. The quatuor of Haydn is one of his finest, the adagio quite of a sublime character, menuetto and finale in Haydn's best florid style. The execution of Beethoven's quatuor is known as one of the best performances of these soirées. On the third evening we heard the sestetto in B flat major, Op. 18, by Brahms; a new trio in A minor, by Rubinstein; and the quintuor in G minor by Mozart. The sestetto was received with immense applause, so much that the composer was forced to appear again and again with the executants, to be heartily welcomed. In Rubinstein's trio a wild character is predominant. The first part is feeble in invention; the scherzo is bright in colour; the andante is remarkable for its suave and melodious style; the finale abounds in difficult and bustling passages. The piano part, being very difficult, was well performed by Herr Door, professor of the Conservatoire. Herr Epstein, professor of the same institute, gave a concert with a fine programme: concerto by Handel; andante, with string-quartett accompaniments, by Field; the sonata in A minor by Schubert; and, lastly, variations for two pianos by Rudorff—the first piano by Frau Amalie Epstein, a very distinguished pianist. The reception of the whole concert, including the songs by Mdlle. Anna Regan, was very flattering, Herr Epstein being a pianist of great reputation. Mdlle. Anna Regan gave two concerts in the smaller concert-room of the Musikverein, and so, as the volume of her voice is likewise a small one, the effect was more to her advantage. The programme was adorned by the names of Scarlatti, Lotti, Bach, Glück, Beethoven, Mozart, Schubert, Mendelssohn, and Schumann. She was well received, being a tasteful singer. There are also to mention four lectures by Dr. L. Nohl, from Munich, on Haydn, Mozart, Beethoven, and Wagner. These lectures were in the well-known style of Nohl, making at least no impression on those who had once attended those discourses, as they offered nothing new. The assemblage was, therefore, a very small one.

Regarding the Opera, we had the first representation of three operas in the new Opera House—the *Fliegende Holländer*, *Lucia*, and *Rigoletto*. Wagner's opera was magnificently performed. First of all, the sea was astonishing. So very naturally the movement of the waves was imitated, that the sight alone was sufficient to cause sea-sickness; and still more wondrous was the agility with which the two vessels cut through the waves. But, to do justice, the singers, the chorus, and orchestra did their best. In particular, the rôles of the Dutchman and Senta, by Herr Beck and Frau Dustmann, were really artistic; Erik and Daland likewise being well performed by Dr. Gunz and Mayerhofer. In *Lucia*, Mdlle. Mathilde Sessi sang for the first time in Vienna. She had a good reception, her voice not being of great volume, but well

fitted for trills and passages—a lovely fioritura singer. Well as she was received in *Lucia*, she was less fortunate as Margarethe in *Faust*, as she wanted truth and depth of expression. Her representation of Gilda in *Rigoletto* was, again, of a better kind; the whole opera, with Walther, Beck, and Mayerhofer, making an exquisite *ensemble*. *Fra Diavolo*, well as it was performed, proved to the public again that the great Opera House is not the place for the opéra comique, the room being too large. All the finer effects are there lost. Dr. Gunz in the title rôle was sufficient; Mdlle. Hauck, a striking Zerlina; Herr Mayerhofer, as Lord Cockburn, the real portrait of an English gentleman *en voyage* (at least, as the people generally has its own idea of a lord). For the next time we are promised the tenors Sontheim and Niemann as guests, and Herr Beetz, from Berlin, one of the best baritones in Germany. He is expected principally to sing the part of Hans Sachs in the *Meistersinger*. In March will be performed *Rienzi*, by Wagner, the first representation in Vienna. The old Opera House, which was already destined to be demolished, is on its way to become again the seat of the muses, this time the Burg-theater (for the drama) wandering to the deserted old place of the opera.

The large Theatre an der Wien, suburb Wieden, was crowded on the 10th of February by an immense number of visitors, to hear the first operetta of Johann Strauss, the famous composer of dance music. It was like a family festival in which every part of the population took an interest. The new operetta is entitled *Indigo and the Forty Thieves*. It is very probable that the subject is the same as the operetta *Ali Baba*, by Bottesini, now being represented at the Lyceum Theatre. The Thousand and One Nights were plundered for it, and amalgamated with scenes of a very local character, the whole libretto being very tedious and much too long. The music is that of a man who, for twenty and more years, has composed nothing but waltzes, polkas, and quadrilles; the whole, however, presented in a very insinuating manner. The operetta was performed exquisitely well, the decorations, *mise-en-scene*, and ballets presenting a combination of splendour. The applause was, on that evening, continuous; the composer, the directrice, Mdlle. Geistinger, the famous actress, and all the representatives of first rôles, called for again and again. The music-publisher, C. A. Spina, has bought the copyright of the music, and so it will not fail that "Indigo" and his thieves will make their way through the world as quickly as their fame.

A QUERY.

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—I shall be obliged if any of your readers can tell me of good music written to the *Hæc Dies* and *Victimæ Paschali*. I know the settings of Nixon and Novello.—Yours faithfully,

H. A. W.

[*Our columns are open for replies containing the desired information.*—ED. M. M. R.]

Reviews.

Die Loreley. Grosse Romantische Oper. Dichtung von EMANUEL GEIBEL; Musik von MAX BRUCH. Op. 16 (Loreley. Grand Romantic Opera. Poetry by EMANUEL GEIBEL; Music by MAX BRUCH. Op. 16). Full Score and Vocal Score. Breslau: F. E. C. Leuckart.

IT is well known that Mendelssohn, at the time of his death, was engaged on the opera of *Loreley*. Three fragments of the unfinished work have been published, and performed. These are the "Ave Maria" and "Vintagers' Chorus" from the first act, and the grand finale to the same act—this last, one of the noblest and most finished efforts of his genius. Those who have read his letters will also know how extremely fastidious he was about a libretto, and that it was not till after years of waiting that he found one to satisfy him. That which he ultimately selected is the same which Herr Bruch has set in the work now before us; and a better one has probably seldom been written. Whether from a poetic or dramatic point of view it is equally admirable; and, when it is considered what trash opera libretti mostly are, the composer may be esteemed fortunate to have such materials to work upon. But we cannot help thinking him a bold man, to have taken the book on which so great a composer had previously been engaged; for, in such a case, comparisons, however odious, are inevitable; and, if the truth must be spoken, Herr Bruch is no Mendelssohn. He is a most careful and painstaking writer; he has thorough mastery of artistic resources; his treatment, both of voices and instruments, is excellent; but the one thing needful—genius—is just the one thing lacking. Consequently, his music is continually on the point of being very fine, and yet never rising above a certain level. The great want of the whole opera is individuality of character. There is, perhaps, not one piece in it that contains a reminiscence of anything else; many of the separate movements are very good, but there is not, from first to last, one passage in the entire work which (to use Glück's phrase) "draws blood." There is nothing that reaches the heart, and therefore the impression left by the whole is one of heaviness. Such, at least, has been the effect on us of reading through the entire score of nearly 400 pages. Few things are more tiring (we had almost said "more exasperating") than to read through page after page of music which is never bad—with which there are no faults to find, but which pursues the even tenor of its way with ceaseless pertinacity. It is like listening to a perfectly orthodox sermon of about two hours' length, delivered in a somewhat monotonous voice, and without one gleam of eloquence to enliven it.

But now to specify some of the single pieces of the work. After a somewhat dry orchestral introduction, there comes a tenor air in A, the first movement of which, "Gewahrt' ich eine Jungfrau wunderhold," has a very pleasing cantabile melody, admirably supported by the orchestra. The *allegro agitato* which follows is also effective and dramatic, and the whole scena is one of the best numbers of the opera. Lenore's simple melody, "Seit ich von mir geschieden," which follows, is pretty, and leads to a very excellent duet for soprano and tenor, in two movements, the first full of tenderness and the second fiery and passionate. The "Ave Maria" which follows is not particularly striking, but Herr Bruch in this piece, as well as in the Vintagers' Chorus and the great finale, deserves credit for having avoided the least resemblance to Mendelssohn's setting of the same text. The scene which follows is full of spirit and vigour, and the Vintagers' Chorus (just referred to) is capitally written. The remainder of the act is of no special interest, but on the whole we consider this act by far the best of the four. Had the other three been at all equal to it, our judgment of the entire work would have been more favourable than it is.

The second act is entirely taken up by the great scene between Lenore and the Rhine Spirits—the same that Mendelssohn has set so wonderfully; and a comparison of the two settings brings out, in the clearest possible way, the difference between talent and genius. Every page of Mendelssohn's score glows with the "divine fire." Look, for instance, at the outburst of the chorus in A minor in the introduction, with the superb break into the major at the words "Doch bei Nacht, ohne Mond, ohne Stern," or at Lenore's passionate solo that follows, "Wehe, betrogen," or the outburst of reckless despair and resolution in her final air, "Wie ich den Schleier hier zerreisse." Herr Bruch's music, though not without dramatic feeling, is pitifully dull in comparison; and one can hardly help fancying that the very effort to steer clear of Mendelssohn, has cramped and fettered him in the composition of this—one of the driest portions of the whole opera. The third act, in which Lenore appears at the wedding feast of her faithless lover, and, by the supernatural aid of the Rhine Spirits, fascinates him away from his bride, offers a great opportunity to a composer of sufficient strength to grapple with the subject. We cannot say that, on the whole, the music is worthy of the situation, being mostly somewhat commonplace, and in some parts rather dry. But this act contains what, to our mind, is the gem of the whole opera—a charming cavatina for Bertha, "Komm, o Tod, des Tages Schwüle." For this movement we have nothing but praise. Melody, expression, and treatment are equally admirable, and the song might with advantage be introduced by some of our singers as a concert piece. Very good, too, is the solo for Lenore, "Führt mich zum Tode," which occurs in the finale; the setting of the closing words, "Und Einer, Einer weiss warum," is particularly happy. Unfortunately the other parts of the scene are of much inferior merit, and the interest awakened by these pieces is not sustained. In the fourth and last act the best piece is the opening chorus, "Wir bringen des Herbstes

köstliche Gabe," which is very melodious, and well developed at considerable length. The pieces that follow it are mostly very dry. At the commencement of the last finale, the popular German song of "Loreley" ("Ich weiss nicht was soll es bedeuten") is introduced as a horn solo in the orchestral prelude with admirable effect, but the finale itself is tedious to the last degree; the treatment is good, but the subjects, with scarcely an exception, uninteresting.

From what we have already said our general opinion of the opera may be gathered; but, to sum it up in a few words, we may say that we consider it a carefully and thoughtfully written work, but one, unfortunately, in which we fail to find a trace of true genius from the first page to the last. In conclusion, we have only to add that the pianoforte arrangement of the vocal score, by the composer himself, is most effectively done, the instrumental points—according to the excellent practice which it is to be wished were more uniformly adopted—being indicated in the accompaniment.

Johann Sebastian Bach's Werke. Herausgegeben von der Bach-Gesellschaft. 18ter Jahrgang (J. S. Bach's Works. Published by the Bach-Society. 18th Year). Leipzig: Breitkopf und Härtel.

IT is, we think, a matter for regret that the Bach Society will not, under any circumstances, sell single volumes of this most splendid edition of the works of the immortal composer; so that it is impossible at present to obtain any of the numerous pieces published only in this collection without an outlay of £18. The society, as many of our readers will know, was founded in 1850—the centenary of Bach's death—and since that time one volume of his works has been issued to subscribers yearly, or nearly so. Whether, considering the enormous number of his compositions, the edition is likely to be completed in the life-time of any of the present subscribers, is at least doubtful; but the musical world is under great obligations to the editors for the many masterpieces already brought to light. The volume now before us contains ten of the Church-Cantatas, and it is impossible to read them without being amazed, no less at the wonderful freshness of the melodies and fertility of musical invention, than at the extraordinary mastery of contrapuntal form that they reveal. Many of Bach's innovations are so bold that they must have made the hair of some of the old Leipzig musicians absolutely stand on end. Thus, in one chorus in the present volume ("Alles nur nach Gottes Willen") the voices close on a chord of the seventh, instead of a common chord, the resolution of the discord being effected by the orchestra. For fresh and flowing melody nothing can be finer than the chorus, "Die Himmel erzählen die Ehre Gottes," while, as examples of scientific writing, the opening choruses of the cantatas, "Ein feste Burg" and "Du sollst Gott deinen Herrn lieben," cannot be surpassed. The latter gives a remarkable instance of the rare skill with which the composer sought to throw every possible light on the subject he was treating. While the voices are singing the words "Thou shalt love the Lord thy God with all thy heart," &c., Bach, to remind his hearers of Christ's words, "On these two commandments hang all the law and the prophets," makes a solo trumpet, on its brilliant upper notes, mounting high above everything else, give out the old choral, "Dies sind die heil'gen zehn Gebot" (These are the holy ten commandments), the basses and organ imitating the trumpet in a strict "canon in augmentation." Want of space forbids us to speak in more detail of this volume; we will merely add that as a splendid specimen of music-engraving it has never been surpassed, even by Messrs. Breitkopf and Härtel.

Quartett-Satz (C moll) für Zwei Violinen, Viola, und Violoncell, von FRANZ SCHUBERT. Nachgelassenes Werk. (Quartett Movement in C minor for two Violins, Viola, and Violoncello, by Franz Schubert. Posthumous Work). Score and Parts. Leipzig: Bartholf Senff.

MANY years will probably elapse before the whole of Schubert's compositions become known to the public. At least half of them still remain in manuscript, and those that are issued from time to time only whet the appetite of musicians for the rest. Herr Senff has done good service in engraving this exquisite piece. It is, unfortunately, only a fragment—the opening movement of an unfinished quartett, which, for some reason that we shall never know, the composer appears to have laid aside. It was composed in December, 1820, and, though unusually concise in form, and less developed than most of its author's instrumental works, is full of his own individuality. It is an *allegro assai* in 6-8 time, and commences with a theme of two bars, *pp.*, for the first violin, which is taken up by the other instruments in succession, leading up by a very effective *crescendo* to a *fortissimo.* The second subject, in A flat, which follows, is in Schubert's happiest vein. Still more lovely, if possible, is a melody in G major, which occurs near the close of the first part, and which is introduced in C toward the close of the movement. The whole piece reminds one a little, in its general effect, of the first *allegro* of the charming little sonata in A minor, Op. 164. We heartily recommend it to the notice of quartett-players. Some of our violinists might introduce it with advantage at their concerts. It has already been played in Germany with great success, and would be sure to meet with equal appreciation in this country.

Beethoven's Piano Sonatas. Edited by E. PAUER. 3 Vols.
Mozart's Sonatas. Edited by E. PAUER. 1 Vol.
Library Editions. London: Augener & Co.

THERE is, of course, no occasion to say one word about the sonatas of Beethoven and Mozart; nor, had this been merely an ordinary edition, would it have been needful to notice it in these columns. But those who may desire, either for their own libraries or for presentation, a really magnificent copy of these masterpieces, will thank us for directing their attention to these "Library Editions." They have been literally (to use a common phrase) "got up regardless of expense." Printed from plates engraved abroad in the best German style, and on the finest quality of paper, and being, moreover, handsomely bound, they surpass in beauty any edition we have yet seen, not excepting even the beautiful one of Beethoven's sonatas issued by Breitkopf and Härtel, in the complete collection of that composer's works published by them some six years since. The carefully-marked fingering added throughout, by so experienced a pianist as Herr Pauer, is also a valuable feature of this edition, which deserves a larger sale than, in these days of cheap music, we fear, it is likely to obtain.

Overtures, transcribed for the Piano, for Two and Four Hands. By E. PAUER. London: Augener and Co.

THE popularity of overtures as piano pieces, whether solos or duets, is easy to be understood. They are generally very intelligible, and for the most part contain plenty of melody—of a kind, too, which catches the ear and arrests the attention of many who would vote a sonata an unmitigated nuisance. Besides this, those who have heard the works in their original form on the orchestra, are glad to recall, however imperfectly, the impressions produced by the performance; and a conscientious transcription will give the leading features of the music with quite sufficient accuracy to effect this, though, of course, the colouring will be absent. A good arrangement of an orchestral work for the piano bears the same relation to the original that an engraving does to a painting—everything is there except the colour. The present series of arrangements by Herr Pauer (of which about twenty numbers are now issued, and which are still in the course of publication) is one of the best that has come under our notice. Of course, from the nature of things, the duet arrangements are, and must be, the more complete; but those for two hands are no less admirable in their way than those for four. The arranger has very wisely abstained from attempting to crowd into his pages the entire score; and he has shown equal judgment in what is omitted and in what is inserted. The solo pieces are necessarily somewhat more difficult than the duets; but there are none that are beyond the reach of fairly good players, while the completeness and richness of effect obtained, in some cases merely by two hands, is something surprising. To name one instance, we should hardly have fancied that Mendelssohn's overture to the *Hebrides* would have "come out" as a solo so effectively as it does in this arrangement. The well-known *Guillaume Tell* is another masterly transcription. In the *Ranz des Vaches* preceding the last movement, Herr Pauer has brought in the flute accompaniment as well as the melody given to the corno inglese in a very skilful manner. It is not easy to play neatly, but there are no unnecessary or insuperable difficulties. Schubert's lovely overture to *Rosamunde* is another capital arrangement, both in the solo and duet forms. The series also includes some of the best overtures of Mozart, Weber, Auber, and other masters, and will, when complete, be a most valuable collection. We would venture to suggest to the editor, that the interest would be much enhanced if he would indicate the chief features of the instrumentation. As the pages are not over-crowded, this could be done without inconvenience.

An Introduction to the Study of Music. By HENRY S. WRIGHT, R.A.M. London: Novello, Ewer, & Co.

THE object of this useful little manual is defined by the author, in his preface, to be "to give the simplest rudimentary instruction to the young pupil, and at the same time to impart to those of more advanced age and greater proficiency, such a knowledge of the theory of harmony, as will be a fit preparation for studying the more

advanced stages of the science." Many teachers have doubtless felt the want of a small book in which they could find the elements of music in a concise and convenient form for reference, or for the use of their pupils. The present work supplies just what is wanted. The various chapters contain instruction on the scale, the staff, the names of the notes, time, signatures, auxiliary notes and signs, modulation, accent, and intervals, as well as a good deal of general information. The arrangement of the book is good, and the details in general accurate.

SHEET MUSIC.

WE have received a number of short pieces for review, of which our space will not allow us to give a detailed notice. We must content ourselves with a few words upon each.

Ein Morgen und ein Abend-Ständchen, von FRANZ M. D'ALQUEN (London: Schott & Co.), are two rather simple pieces for the piano. While not equal in merit to the best of the same composer's "Wild Flowers" (reviewed in our January number), they are both pretty, especially the latter, and may be recommended for teaching.

Scherzo in C minor, by FRANZ M. D'ALQUEN (London: Ashdown & Parry), though, perhaps, hardly so popular in style as the two pieces last noticed, is superior to them in artistic value. The subjects are good—the trio in the major being happily contrasted with the scherzo—and the passages lie well under the hand, and are grateful to the player.

Gossamer Wings, Legend for Piano, by JOHN OLD (same publishers), is a melodious drawing-room piece on a somewhat conventional model, which will be found useful as a teaching piece, and we suppose the composer intends it for nothing more. It is not difficult.

A Dream of Spring, Solo for Pianoforte, by J. L. ELLERTON, Esq. (London: C. Lonsdale), consists of an introduction (Andante religioso) followed by a "Dance of Peasants" and "Dance of Fairies" in waltz time. The passages are very good for practice, but the leading themes are deficient in interest and novelty.

'Las! si j'avois pouvoir d'oublier, Romance, par J. L. ELLERTON (same publisher), is far better than the piece just named. It is a song with a somewhat quaint and very pleasing melody, and is, we think, likely to be a favourite.

O Domine Jesu, Song for Soprano, with Violoncello Obligato, by C. VILLIERS STANFORD (London: Augener & Co.), contains so much that is good, that we are sorry to be unable to speak of it with unqualified approval. Mr. Stanford has ideas, and evidently possesses a true feeling for music; but the song needs revision, especially in the violoncello accompaniment, in which there are some passages which a more extensive knowledge of harmony would have prevented the author from introducing. Still, in spite of all faults, there is much to praise both in the ideas and treatment of this song.

The Lost Star, by W. J. AGATE (London: Weippert & Co.), is a simple and pleasing ballad, which, being moreover very easy both to sing and play, will be likely to be popular with amateurs.

Heroic March. Composed by F. SCHUBERT. Arranged for the organ by J. G. WRIGLEY. (Manchester: Forsyth Brothers.) An easy and effective arrangement of the first of the "Three Marches," Op. 27. It is suitable for organs of only moderate size, and will therefore be available for the majority of players.

The Bride of Lorne Waltzes, by J. P. WILLEY (Liverpool: Hime and Son), is a pretty and easy set of waltzes, constructed on the usual model, and embellished with a very handsome title, containing portraits of the Marquis of Lorne and the Princess Louise.

MUSIC RECEIVED FOR REVIEW.

Alderson, T. Albion. "Hilda." Serenade for Piano. (London: Ashdown & Parry.)

Alderson, T. Albion. "The Streamlet." Sketch for Piano. (London: Ashdown & Parry.)

Allison, Horton C. "Tarantella for Piano." (London: Duncan Davison & Co.)

Holloway, Dr. A. S. "Ave Maria." Solo Motett. (London: T. Richardson & Son.)

Holloway, Dr. A. S. "Classical Gems for the Pianoforte," Nos. 2 and 3. (London: J. Bath.)

Kerbusch, L. "In the Beginning was the Word." Sacred Cantata. (London: Augener & Co.)

Leigh, Arthur G. Hymn Tunes, Chants, and Kyrie Eleison. (London: Novello, Ewer, & Co.)

Richards, Westley. Variations for Pianoforte on "Drink to me only." Op. 2. (London: Lamborn Cock & Co.)

Concerts, &c.

CRYSTAL PALACE SATURDAY CONCERTS.

ON Saturday, Jan. 28th, the programme was as follows:—

Overture, "The Naiads"	Sterndale Bennett.
Recit., "Deeper and deeper still" } Air, "Waft her, Angels" } (*Jephtha*)	Handel.
Pianoforte Concerto in B flat (No. 11.)	Mozart.
Aria, "Come per me sereno" (*Sonnambula*)	Bellini
Symphony, No. 4, in A (The Italian)	Mendelssohn.
Song, "Weary flowers"	Schubert.
Pianoforte Solo, "Novellette in F"	Schumann.
Valse, "Quando schiudi"	Arditi.
Airs de Ballet (*Faust*)	Gounod.

Dr. Bennett's most melodious and elegant overture is but too seldom heard in our concert-rooms. While too reminiscent of the style of Mendelssohn to rank as a work of high originality, it is, nevertheless, so full of charming ideas, and constructed with such perfect mastery of detail and finished workmanship, that it is always listened to with pleasure. The performance of Mendelssohn's symphony was one of the most perfect to which we ever had the pleasure of listening. Especially remarkable was the final saltarello, which was taken at a tremendous pace, for the wonderful clearness and distinctness of accent with which the rapid triplet passages were brought out. The pianist was Mr. Charles Hallé, who played Mozart's concerto with his invariable exquisite finish and taste. We doubt, however, the wisdom of the selection of the piece, which, in spite of the beauty of the andante, is, we think, by no means one of its author's greater works—the first and last movements being somewhat old-fashioned, and even (for Mozart) rather dry. Mr. Sims Reeves sang the recitative and air from *Jephtha*, and the lovely serenade by Schubert, in his own unapproachable style. "Waft her, angels," suffered somewhat in effect from its transposition into G flat. The other vocalist was Mdlle. Leon Duval, who in the air from *La Sonnambula*, and the valse by Arditi, showed considerable facility of execution, though she is too prone to indulge in the constant *tremolo* which is so common a failing with many vocalists.

On Saturday, Feb. 4th, the symphony was Haydn's in B flat (No. 9 of the twelve grand)—one of its author's most genial works. We confess to having no sympathy with those who seem to think it a proof of depth to sneer at "Papa Haydn" as shallow, and to decry him as old-fashioned. Many modern writers might go to his works with advantage, to learn how to be always fresh and always pleasing. The sportive gaiety of the opening allegro, the minuet and trio (the theme of this latter, by the way, must have been in Boieldieu's head when he wrote the opening bars of the overture to the *Caliph of Bagdad*), and more especially of the finale, seemed fully appreciated by the Crystal Palace audience, and, to use a common phrase, "set every one's head nodding." The band also played the overture to *Figaro*, and Mendelssohn's "Trumpet Overture," the former being so splendidly given as to be tumultuously encored. But the great feature of the afternoon was the performance by Mr. Oscar Beringer of Schumann's glorious pianoforte concerto—a performance that we must describe as masterly, whether as regards mechanical accuracy or intellectual interpretation. Those who know the work are aware that the finale is one of the most difficult pieces ever written for the instrument; but the enormous difficulties were surmounted as if they had been merely child's play, while the "reading" of the whole concerto left nothing to be desired. We doubt if any pianist could have given a more satisfactory performance, excepting the composer's widow; and we are sure Mr. Beringer would be the last to quarrel with us for excepting her. The vocalists were Madame Lemmens-Sherrington, who sang Handel's "Angels ever bright and fair," and the "Shadow Song" from *Dinorah;* and Mr. Santley, who gave an air from *Zampa*, and a new song by Arditi, and also joined the lady in the duet "Papagena," from the *Zauberflöte*.

At the following concert (Feb. 11th), the symphony was Spohr's "Weihe der Töne" (commonly but incorrectly known as the "Power of Sound," instead of the "Consecration of Sound," the proper translation of the German name). This is the best-known and one of the finest of its author's orchestral works. Spohr has written nothing more charming than the first allegro of this symphony, in which the voices of animated nature are so exquisitely depicted. The performance on this occasion was worthy of the music. The lovely andantino, with its three subjects (Cradle song, dance, and serenade), first introduced separately, and then worked together with such masterly, and yet unobtruded art, suffered in effect from being taken, to our thinking, decidedly too slow; but the following march, as well as the finale, left nothing to be desired. A novelty at

this concert was the performance of a manuscript "Larghetto and Scherzo," from a symphony in A, by Mr. Henry Gadsby. It is but seldom that any work by an Englishman, unless he has already made a name, has a chance of public performance; and, therefore, we thank Mr. Manns for the opportunity of hearing the production of a native composer; and we hope he will, from time to time, take further steps in the same direction. Of the work in question, we regret that we can only speak in terms of moderate praise. Mr. Gadsby writes well for the orchestra, and has constructed his work in strictly classical form; but the larghetto is not particularly interesting in its subjects, while the chief theme of the scherzo seemed deficient in the requisite dignity for a symphonic movement. The overtures were Beethoven's "King Stephen," and Weber's "Euryanthe," both old acquaintances, but none the less welcome on that account. Madame Cora de Wilhorst made her first (and very successful) appearance, as a vocalist, in this country. She possesses a fine voice, her execution is good, and her style excellent; and she is likely, we believe, to become a favourite. The other singer was Mr. Sims Reeves, who was unfortunately suffering from indisposition; and therefore, though of course he sang with his usual artistic finish, was not heard to the best advantage.

On Feb. 18th, the programme included Mozart's ever-charming symphony in E flat, which we never heard better played than on this occasion, Mr. G. A. Macfarren's bright and pleasing overture to *Don Quixote*, and (as complete a contrast as could well be found) Schumann's overture to *Manfred*, one of its composer's most sombre and gloomy, and yet one of his most poetical works. That it will ever become popular we doubt; but it is impossible not to be impressed with its wild power. Like Beethoven's overture to *Coriolan* (with which, however, it has little else in common), it closes with a most impressive *pianissimo*. Madame Schumann gave a magnificent rendering of Mendelssohn's concerto in D minor, and played also some short solos, one of them being her late husband's popular "Schlummerlied," which must, we think, have been in Mendelssohn's head when he wrote "If with all your hearts." The singers were Madame Vanzini and Signor Caravoglia, both of whom were very successful in the pieces allotted to them. The gentleman especially distinguished himself in Rossini's well-known "Largo al factotum."

As the concert on the 25th took place after our going to press, we must notice it in our next number.

MONDAY POPULAR CONCERTS.

On the 30th of January, the quartetts were Mendelssohn's No. 1, in E flat (Op. 12), and Haydn's in G; Madame Norman-Neruda leading, and the other parts being filled as usual by Messrs. Ries, Strauss, and Piatti. The pianist was Madame Schumann, who seems this year to be playing, if possible, better than ever. She selected as her solo Schubert's poetic and passionate sonata in A minor, her reading of which was distinguished by great fire and impulse. She also joined Madame Neruda in Beethoven's sonata in C minor, Op. 30—the second of the set of three dedicated to the Emperor Alexander. Though less known to the public than the popular (so called) "Kreutzer Sonata," it is very little, if at all, inferior to that famous work. We need hardly add that in the hands of the two ladies its performance left nothing to desire.

On the 6th of February, the first violin was in the experienced hands of M. Sainton, who led Mendelssohn's quartett in A minor—a favourite work of its author's—and Schubert's very interesting though somewhat diffuse quartett in D minor. The subject of the variations which form the slow movement of this quartett, is taken from the composer's song "Death and the Maiden." The plan of introducing themes from his songs into his instrumental works, was a favourite one of Schubert's. In the finale of this same quartett, the second subject is a theme from the "Erl King," though so altered in its treatment that it is probable the large majority of hearers would fail to recognise it. Other instances of the same practice are to be found in the variations on the "Wanderer," in the great fantasia for piano, Op. 15; on the "Trout," in the piano quintett; and on the song "Sei mir gegrüsst" (Thou whom I vowed to love), in the fantasia for piano and violin, Op. 159. The pianist was again Madame Schumann, who besides joining M. Sainton in Mozart's sonata in A for piano and violin, played (instead of a sonata) two of her late husband's pieces—the "Arabeske," Op. 18, one of his most popular and genial, though not one of his greatest compositions, and the "In der Nacht," from the "Phantasie Stücke," Op. 12, a piece certainly more representative of its author; and, in response to an encore, the "Traumes-Wirren," from the same set. Herr Stockhausen was the vocalist both on this and the previous Monday.

The concert of the 13th was signalised by the re-appearance of Herr Joachim, who has come back in full possession of his unrivalled powers. Never, perhaps, has he given a finer performance of Bach's chaconne for violin alone than on this occasion. The work itself is beyond the reach of any but a performer of the very first rank; but Herr Joachim triumphed over its enormous difficulties without the slightest apparent effort, and gave also a most artistic reading of the music. Probably no one now before the public possesses the gift of self-abnegation to the same extent as Herr Joachim. In hearing him, it is always the composer and not the player to whom we listen; and from Bach down to Mendelssohn and Spohr, the great violinist has the power of entering fully into the spirit of whatever music he interprets. The remainder of the programme comprised Mendelssohn's quintett in B flat, Op. 87 (the first classical work ever played at the Monday Popular Concerts); Schubert's melodious piano quintett in A, Op. 114, which is but seldom heard in public; and Mendelssohn's "Scherzo a Capriccio" (also known as "Presto Scherzando") in F sharp minor, played by Madame Schumann, who also took the piano in Schubert's quintett. The vocalist was Miss Enriquez.

The programme of the 20th included Mozart's quintett for strings in G minor; Weber's piano sonata in D minor; Beethoven's piano and violin sonata in G, Op. 96; and Mendelssohn's pianoforte quartett in F minor. Herr Joachim was again the first violin, Mr. Charles Hallé the pianist, and Mr. Santley the vocalist.

SACRED HARMONIC SOCIETY.

On February 3rd, Handel's admirers were gratified by the opportunity of hearing one of his very finest oratorios, *Samson*. The great composer is said to have considered this work his masterpiece, preferring it even to the *Messiah*, which immediately preceded it in the date of composition. And, indeed, the wondrous grandeur of many of its choruses, such as "O first created beam," "Then round about the starry throne," "Fixed in his everlasting seat," "With thunder armed," and "Let their celestial concerts," as well as the great beauty of many of the songs, goes far to explain if not to justify the preference. *Samson* certainly contains less "padding" than many of Handel's oratorios, though it is far too long to be performed in its entirety. Indeed, as we know from the conducting score, the great composer himself used to make many "cuts" in the work. On the present occasion, Sir Michael Costa's admirable and judicious additional accompaniments were as usual employed. The eminent conductor has been more sparing of his brass than in some other works he has re-scored, and the effect is proportionately better in consequence. The solo parts were entrusted to the competent hands of Miss Edith Wynne, Madame Patey, Mr. Vernon Rigby, Mr. Santley, and Mr. Lewis Thomas. The chorus, which is always heard at its best in Handel's music, was fully up to the mark; and Sir Michael Costa, as usual, occupied the conductor's desk.

For the next concert, on the 3rd of the present month, Mendelssohn's *St. Paul* is announced.

ORATORIO CONCERTS.

The musical public is under great obligations to Mr. Joseph Barnby, the conductor of these admirable performances, for giving an opportunity from time to time of hearing Bach's *Passion according to Matthew*, which was produced at St. James's Hall, at the first concert of the present season, on the 15th ult. It was revived at the last series of the Oratorio Concerts, on the 6th of April last, not having been then heard in London for many years, and its success on that occasion was such as fully to warrant its repetition. Increased experience on the part of the conductor led to some judicious modifications from the performance of last year. Thus, the parts written for the now obsolete "oboi da caccia" were played by clarinets, instead of violas as before—certainly an improvement, though the exact effect could have been obtained by the use of "corni inglesi," the compass of which is identical with that of the older instrument. Probably, however, there might be a difficulty in obtaining them with the lowered pitch. There is one more alteration which Mr. Barnby might, we think, make with great advantage. Why does he give the chorals without accompaniment? There is the clearest evidence that the instruments were intended to play with the voices, and we would suggest to the conductor that at future performances of the work he should, from reverence for the composer's intentions, restore them to their place in the score. We have one more source of regret to mention, and we have done with fault-finding. It was, we think, a great pity to omit the beautiful choral, with figurate accompaniment, which closes the first part, as it is one of the most characteristic examples of a style of composition in which Bach stands unrivalled.

To attempt any analysis or detailed account of this extraordinary work, is impossible in the limited space at our disposal. An essay

which would do anything like justice to the subject, would fill many pages, and we must confine ourselves to a short record of the performance. And it may be said, in one word, that it was one reflecting the highest credit on all who took part in it. The choruses were, for the most part, admirably sung. The impressive opening double chorus, with choral, "Come, ye daughters;" the stupendous double chorus which ended the first part—"Have lightnings and thunders in clouds disappeared," the effect of which may be appropriately described as electrical, and which won an undeniable encore; and the pathetic final chorus, "In tears of grief," may be specified as among the most noteworthy efforts of the choir. The short and highly dramatic choruses of the Jews, in the second part, were also most effective. The vocalists were Madame Rudersdorff, who, whatever the style of music she may have to sing, is always earnest and always competent; Madame Patey, one of our very best contraltos; Mr. Cummings, who sang the arduous part of the Evangelist with great expression; Herr Stockhausen, who gave a most admirable reading of the principal bass part; and Mr. J. T. Beale, who sang the recitatives allotted to him in a very effective manner. In the contralto song, "Have mercy, O Lord," which Madame Patey sang admirably, the violin obligato was excellently played by Herr Pollitzer. The recitatives written with a figured bass were accompanied on the piano by Mr. Randegger, and the organist was, as usual at these concerts, Mr. Docker. The performance attracted a very large audience, most of the musical notabilities of London being present.

MADAME SCHUMANN'S RECITALS.

As announced in our last number, these two performances took place at St. James's Hall on the 1st and 8th of February. As an intellectual exponent of the highest class of music, Madame Schumann has probably no equal, while her performance of her late husband's music is a specialty worth a long journey to hear. Her recitals are, therefore, always looked forward to as events of great artistic interest, and those who heard her on this occasion were certainly not disappointed. The first afternoon's programme commenced with Beethoven's sonata in E flat, Op. 31, No. 3, which was given with a breadth of style, and a finished accuracy of detail, that could not have been surpassed. The *staccato* passages for both hands in the very difficult scherzo were most charmingly played, and the final *presto* was characterised by the greatest energy and fire. Schumann's exquisite pieces, the "Davidsbündler (Op. 6), were a novelty to most of the audience; full of poetic beauty and fancy, and played as only Madame Schumann could play them, they roused the hearers to enthusiasm, and the pianist was recalled at the close of the performance. The programme also included Bach's "Italian Concerto," a prelude by Mendelssohn (Op. 35, No. 1), and Chopin's Nocturne in G minor, and Fantaisie-Impromptu in C sharp minor. The instrumental solos were relieved by songs—Herr Stockhausen being the vocalist. Space will only allow us to specify one—Schumann's "Fluthenreicher Ebro"—a most exquisite love-song, equal even to the best of Schubert's, and sung with such taste and genuine feeling that an undeniable encore was the result.

The second recital was no less interesting than the first. It included Clementi's well-written but very dry sonata in B minor (Op. 40, No. 2), not by any means one of the best specimens of the "Father of the Pianoforte." The applause with which it was greeted was certainly due to the playing rather than the music. Rameau's Gigue, Musette, and Tambourin were capital specimens of the quaint grace of the old Frenchman, while Graun's Gigue in B minor, which followed, was more remarkable for great difficulty than for any intrinsic interest in the musical ideas. Schumann's most interesting sonata in G minor, Op. 22 (which was last played here in public, if we remember rightly, by Miss Agnes Zimmermann), is a very characteristic example of its author's peculiar style, showing both his strength and weakness—the former in the poetic beauty and charm of the thoughts, the latter in occasional diffuseness and a tendency to over-development, especially in the finale. It was superbly played by Madame Schumann, who, however, introduced several important variations from the printed copy—differences so great that it is impossible they were slips of memory. Has she a different version of the work from that published? Her last performance consisted of the first of Schumann's "Novelletten," a charming andante in E, by Sterndale Bennett, and Mendelssohn's scherzo in E, Op. 16, No. 2. It is worth mentioning as a remarkable display of memory, that, with the single exception of Bach's concerto, Madame Schumann played the whole of the works in both programmes by heart!

As at the first recital, Herr Stockhausen was the singer; and, as before, Schumann's songs obtained the greatest share of applause—his exquisite "Nussbaum" being encored, and his "Frühlingsnacht" narrowly escaping the same fate. Schubert's song, "An die Leyer," was also redemanded, and his "Geheimes" given in its place. The other vocal piece was a song, "On yonder field of battle," by Mr. Benedict—not, we venture to think, one of his most successful compositions.

On the 14th ult. Mr. John Francis Barnett's Concert took place at St. James's Hall. The chief feature of the evening was the first performance in London of the cantata "Paradise and the Peri," which Mr. Barnett wrote for last year's Birmingham Festival. The work is exceedingly well written throughout; the composer has an abundant flow of pleasing and natural melody, his harmonies are tasteful and well chosen, and his orchestration excellent, and not over-done. The principal singers were Madame Vanzini, Madame Patey, Mr. Vernon Rigby, and Mr. Lewis Thomas, and the band and chorus (conducted by the composer) numbered about 350 performers. Mr. Barnett's conducting is admirable, undemonstrative but very intelligible, and the whole work "went" in a most satisfactory manner. It was evidently appreciated by the numerous hearers, no less than four numbers being redemanded. The programme of the concert also included Mendelssohn's concerto in D minor, capitally played by the *bénéficiaire*, and a miscellaneous selection.

The first and second of a series of five "Musical Evenings" have been given at St. George's Hall by Mr. Henry Holmes. On each evening three instrumental works are given in a most finished manner, and Mr. Holmes takes care in his programmes to include works which are but seldom heard elsewhere. The first performance, on the 26th of January, comprised Haydn's quartett in B flat, Schubert's sonata in A minor, for piano and violin, and Brahms' interesting sextett for strings in B flat. At the second concert, on the 9th of February, Beethoven's trio for strings in E flat, Mr. G. A. Macfarren's piano quintet in G minor, and Mozart's quartett in C were given. Mr. Holmes was assisted by Messrs. Folkes, Burnett, Hann, Pezze, Ould, and Reynolds in the string department, the pianists being Messrs. Shedlock and W. H. Holmes at the first and second concerts respectively. The performances were also interspersed with vocal music.

At Mr. Ridley Prentice's Fifth Concert at Brixton, on the 14th ult., the principal works performed were Haydn's quartett in F, No. 82, Mendelssohn's prelude and fugue in E minor for piano, Beethoven's sonata in C minor (Op. 30, No. 2), for piano and violin, and Weber's pianoforte quartett in B flat. The same gentleman has also commenced a similar series of concerts at the "Eyre Arms," St. John's Wood, the first of which took place on February 9th. Mr. Prentice was assisted by Herr Strauss and Signor Piatti. Schubert's trio in B flat, and Beethoven's sonata in A (Op. 69), for piano and violoncello, were the most important works brought forward.

The pressure of matter forbids more than a hasty notice of the first concert of Mr. Henry Leslie's Choir, which took place on Thursday, February 9th, at St. James's Hall. This choir has for many years been without a rival in London for the performance of madrigals, part-songs, and other unaccompanied vocal music. Of late more attention has been given to works with orchestral accompaniment, but this season Mr. Leslie seems to have returned to his former ground. At the first concert several madrigals (among others Weelkes' well-known "As Vesta was") were capitally sung by the choir, who also gave part-songs by Mr. Arthur Sullivan, Mr. Leslie, and other authors. Mr. Sims Reeves and Mr. Santley were among the solo singers, and the two clever boys, the brothers Le Jeune, performed on the organ and pianoforte. The second concert took place on the 23rd, after our going to press. We must, therefore, defer our notice of it till our next issue.

The only event requiring notice at the Opera Buffa has been the successful production, on the 14th of February, of Cimarosa's sparkling and lively opera, *Il Matrimonio Segreto*. This work was produced at Vienna in 1792, and it is recorded that the Emperor, Leopold II., was so delighted at the first performance, that he gave all who had taken part in it a supper, after which he made them repeat the entire work! The music is evidently written under the influence of Mozart's style, though it is wanting in the depth of feeling which pervades even the lighter compositions of the author of *Il Nozze di Figaro*. The principal characters were very effectively sustained by Mdlles. Colombo, Bedetti, and Brusa, and Signori Borella, Rocca, and Fabbri. Signor Bottesini conducted.

Musical Notes.

The first private concert of the Civil Service Musical Society deserves mention, as including in its programme an overture by Kalliwoda, and the "Gloria" from Mercadante's mass in D. Such

enterprise on the part of amateurs is worthy of special commendation.

Dr. W. H. Stone has been giving two excellent lectures at the London Institution on "The Acoustics of the Orchestra."

The recent numbers of our contemporary, the *Musical Standard*, contain some capital letters on Psalmody, by Mr. W. C. Filby.

Herr Kuhe has given, during the past month, a musical festival at Brighton. Among the works of interest produced were Mr. Sullivan's *Prodigal Son*, and some new music to Schiller's *Maid of Orleans*, by Mr. F. H. Cowen, both works being conducted by the composers.

The annual "Reid Festival" at Edinburgh, under the direction of Professor Oakeley, which took place on the 13th ult., appears, from the papers, to have been a great success. Mr. Charles Hallé and his admirable band were engaged; and they also gave two concerts during their stay in the city.

Brahms' *Deutsche Requiem* was announced for a first performance at the fourth Gesellschaft Concert in Vienna.

Alexander Seroff, a Russian composer of considerable repute in his own country, died at St. Petersburg on the 1st of February.

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.

APRIL 1, 1871.

CONCERT PROGRAMMES.

THE study of foreign musical newspapers, with the details they afford of the progress of the art abroad, is both interesting and instructive. At the same time it must be confessed that it is not a little tantalising. The record of the music produced in Germany during one week merely, is enough to make an amateur's mouth water. Nearly every town of any note has its own orchestra, frequently also its own chorus; and the programmes of the performances show an amount of research on the part of the directors, to which it is difficult to find a parallel in this country. If we except the admirable Saturday Concerts at the Crystal Palace (at which, thanks to Mr. Grove and Mr. Manns, an opportunity is afforded of hearing the best productions of the present as well as the past) and Mr. Joseph Barnby's excellent concerts, there is hardly a society in England at which there is more than a very small chance of hearing anything but a few stock pieces—very good, no doubt, but which one would gladly see put on one side for a time, to give place to other works. In the domain of sacred music, how many of Handel's nineteen oratorios are ever produced? *Belshazzar*, *Saul*, *Athalia*, *Joshua*—four of the old master's grandest compositions (not to mention others), have been shelved for many years. Haydn's "Seven Last Words" and "Stabat Mater," Graun's "Te Deum" and "Tod Jesu," are all worthy of an occasional hearing; but they never get one. Then again, to take Bach, Mr. Barnby has recently given us the *Passion according to Matthew*, for which he has the best thanks of musicians; but shall we never hear a performance of the *Passion according to John*, which is but little inferior to it, or of the High Mass in B minor, or the "Magnificat?" In instrumental music it is just the same. How many of Haydn's 118 symphonies, or of Mozart's 49, are ever performed, except at Sydenham? And in chamber music, though Mr. Arthur Chappell has done excellent service at the Monday Popular Concerts, yet even there, though to a much less extent than in many other places, a spirit of (shall we say?) *conservatism* seems to prevail; and many fine works might be mentioned which have not yet had their turn. In Germany, on the contrary, almost every week during the season witnesses the production of some novelty, or the revival of some unearthed treasure from the almost exhaustless mine of the older masters. To prove that we are not speaking at random, we take up the first number that comes to hand of the *Signale*, a musical paper published at Leipzig. It chances to be the one bearing date Feb. 14th of the present year, and on looking through it we find accounts of the revival of Bach's "Magnificat" and the first performance of five new works—an overture and piano quartett by Ferdinand Hiller, a symphony by Ulrich, a string quartett by Franz Lachner, and a hymn for female chorus and harp by Leinberger, besides announcements of at least as many more novelties in preparation. In an English week of concerts, supposing five new compositions brought forward, four at least would, in all probability, have been "royalty ballads"—that is (as many of our readers will know), trashy songs which our vocalists lower themselves and their art by singing, because they are paid to do so. What is the reason of the difference?

If one of our concert-directors were asked why so many masterpieces were neglected, his answer would most likely be, "*It would not pay* to produce them." And here lies, we think, the whole gist of the matter. In Germany music is treated as an *art*; in this country it is chiefly looked on as a *business*. The great question is not what is good, but what pays. Of course we are not so Quixotic as to expect men to sacrifice their capital for the sake of elevating public taste; but we maintain that the production of the best music *would* pay, in the long run. We believe that the Crystal Palace Saturday Concerts, and the Monday Popular, are among the most profitable speculations of their kind. They both draw large audiences—audiences, too, whose tastes have been educated by these performances; so that neither Mr. Manns nor Mr. Chappell need ever fear to introduce a novelty lest it should not draw. On the contrary, the announcement of a work "for the first time" is sure to be attractive.

But it would be unjust to our concert-givers to lay the whole responsibility of the present state of things on their shoulders. The audiences have largely themselves to thank for it also. In the majority of cases they go to a concert not to hear music at all, but to hear singers; and so long as their favourite vocalists appear, no matter what trash they may sing, the public is ever ready to applaud. In an artistic sense, the demoralising royalty system, to which we have already alluded, and for the existence of which singers are chiefly to blame, also tends to the perpetuation of this inactivity. The audiences are fed by those who ought to know better on "the husks which the swine do eat;" and thus their taste is vitiated, and they learn to be content with vapid inanity, because their pet singer prostitutes his or her talent, and degrades art for the sake of filthy lucre.

There are not wanting, however, some indications of improvement even in the midst of so much that is discouraging. The increasing number of concerts for the performance of classical chamber music—such as those of which notices are found from time to time in our concert intelligence—at which novelties are not excluded lest they should not "draw," seem to show a healthier tone of feeling; and we may feel assured that, at all events in London, the demand on the part of the public for more variety and enterprise in the programmes would soon produce the desired result.

FRANZ SCHUBERT'S MASSES.

BY EBENEZER PROUT, B.A.

(*Continued from page* 29.)

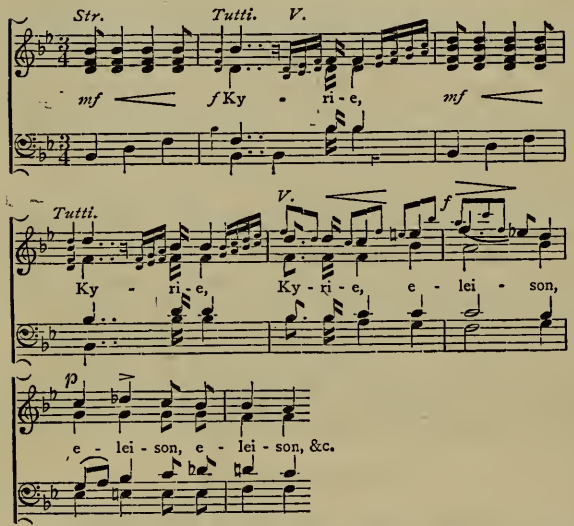
3. THE MASS IN B FLAT, OP. 141.

SCHUBERT'S third mass dates (according to his biographer, Kreissle von Hellborn) from the year 1815, the same period as the mass in G, last noticed in these papers; and, according to the same authority, is performed at Vienna more frequently than any other of its author's masses. It is published by Haslinger, of Vienna, as Op. 141; and as the mass in C, which was produced a year later, bears the Opus-number 48, it is to be presumed that the present work was not engraved till some time after its composition. While in no respect equal in originality or novelty to either of its predecessors, it is yet an interesting work; and though in its general characteristics resembling

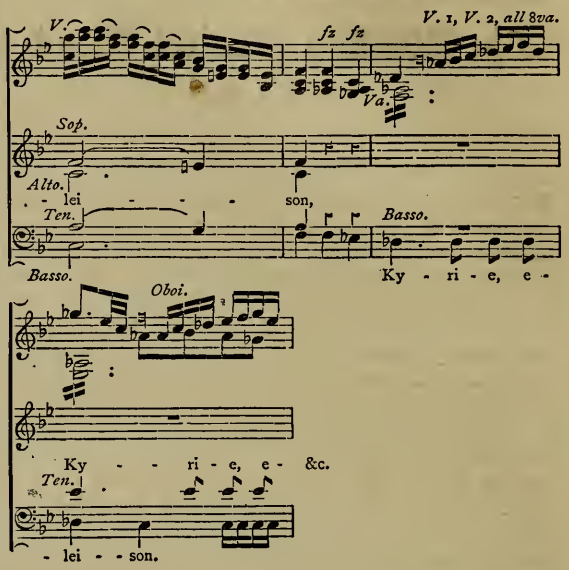
the six grand masses which Haydn wrote for Prince Esterhazy, it still bears marks of Schubert's individuality. Indeed it seems to have been impossible for him to write any large or important work in which he did not leave, more or less distinctly visible, the stamp of his own peculiar genius; and though this mass is, on the whole, very much in Haydn's and Mozart's manner, we shall find the genuine Schubert "cropping up" from time to time, as we proceed with our analysis. Nevertheless, judging from internal evidence merely, one would have been inclined to assign this work to an earlier date than those in F and G.

The mass in B flat is written for four voices, the usual string quartet, two oboes, two bassoons, two trumpets, drums, and organ. The orchestra is therefore much more complete than in his second mass in G. In the parts "oboes *or clarinets*" are indicated; but one can feel sure, from the way in which these parts are written, that the oboes were the instruments intended by the author, and that clarinets were only to be used when oboes could not be had. The same indication is to be found in the mass in C (No. 4) and in the "Tantum ergo" (Op. 45).

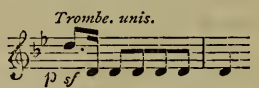
The "Kyrie" of the present mass (B flat, adagio con moto, $\frac{3}{4}$, 84 bars) opens, after one bar for the strings, on the chord of B flat, with a *forte* on the word "Kyrie" for the whole chorus and orchestra, repeated, after one more bar's symphony, in a different position of the chord, and leading, at the eighth bar, to a half-close on F:—



At the following bar the voices enter with the strings; and the *forte* in the second bar of the above extract is now given to the orchestra alone, thus obtaining variety by reversing the previous arrangement. A full close in the key of F succeeds, followed by the "Christe," which is first given as a solo to the soprano, a solo oboe echoing with great elegance the cadence in the second bar. Three bars later the chorus enters *piano*, the alto, tenor, and bass *tutti* accompanying the soprano solo. A somewhat analogous passage has already been met with in the "Gloria" of the mass in G. Graceful florid passages for the violins, which there is no room to quote, accompany this part of the music. Space must, however, be spared for the bold modulation into D flat, which follows on a cadence in F, and for the opening of a passage of imitation for the voices, recalling the "Kyrie" of Haydn's Imperial Mass:—



Each succeeding voice part enters on the next higher degree of the scale, till the music ascends to a half-close in D major, the fifth of G minor, on which note the trumpets are introduced *soli*, with a *sforzando* succeeded by a *piano*:—

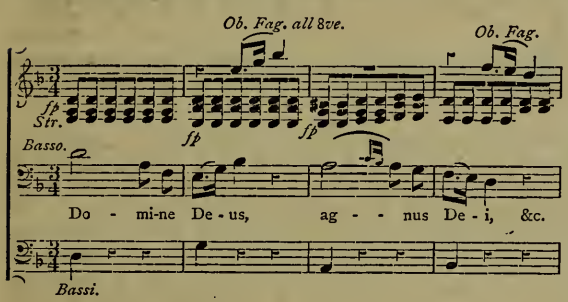


a kind of foretaste of the beautiful solo effects from the brass, which Schubert, later in his career, was one of the first to introduce. After a modulation to F, the "Kyrie" is again introduced with the original subject, and from this point no new matter of importance is introduced till we reach the end of the music, when the composer again gives us one of the pedal points to which he seems to have been so partial, accompanied by elegant *arpeggios* in semiquavers for the violins, and *pianissimo* rolls for the drum. A lovely effect also must be noticed four bars from the end of the movement, in which the trumpets *pianissimo* give the notes of the chord of B flat in *arpeggio* and in octaves:—

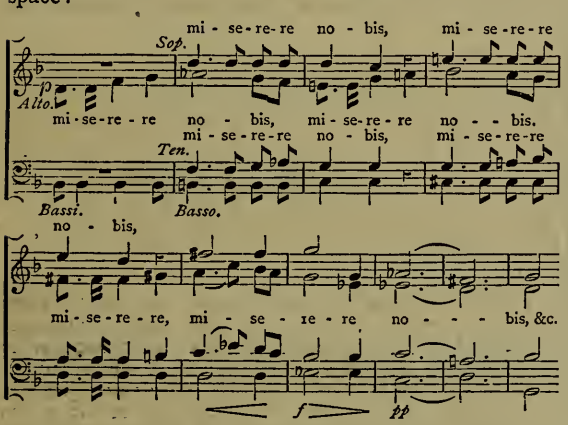
the notes, from their pitch as well as from their quality of tone, being distinctly audible through the sustained chorus and moving violin parts.

The opening movement of the "Gloria" (B flat, allegro vivace, $\frac{C}{}$, 67 bars) is not remarkable for novelty or originality. After a forcible unison passage of four bars for the orchestra, the voices enter with a somewhat commonplace theme. The accompaniments are vigorous, especially the florid violin parts, and the whole movement has abundance of spirit; but there is nothing about it particularly characteristic of its writer, and any one hearing it might just as easily imagine it to be by Haydn as by Schubert. Still it is most enjoyable music, breathing throughout a spirit of joyful praise. At the "Gratias agimus," a melody of eight bars is allotted to the soprano

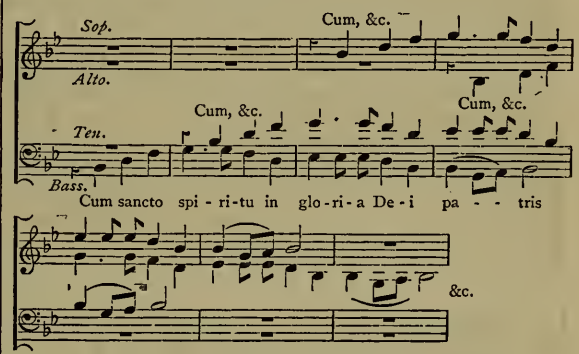
solo, which is then repeated in a slightly varied form as a duet for soprano and tenor. The chorus re-enters at "Domine Deus, rex cœlestis" in broad and massive chords for the voices, with florid phrases for the orchestra; and the first movement of the "Gloria" concludes with the opening unison phrase, now given to the orchestra in the key of F. The "Domine Deus, agnus Dei" (adagio, D minor, $\frac{3}{4}$, 55 bars) is far superior in musical interest to the chorus last noticed; and is, indeed, one of the finest movements of the mass. After two bars of prelude for the strings, it commences as a bass solo in detached phrases, the close of each phrase being echoed by an oboe and bassoon in octaves :—



After four bars more in the same strain, the chorus enters *piano* with the words "Miserere nobis," in a passage in which, though the ascent of the bass by semitones can hardly be called novel, yet the effect is so fine as to deserve quotation. The voice parts alone are given, to save space :—

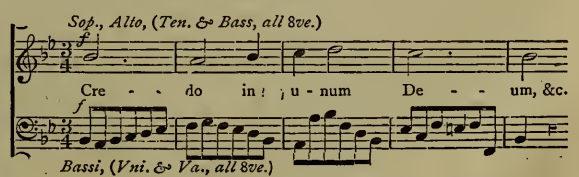


This fine sequence is accompanied by a semiquaver figure for the violins, which there is no room to quote, to the word "nobis" at the close of the extract. Particularly worthy of note is the effect of the flat sixth in this place on C, followed by the chord of D, perhaps the most pathetic cadence in the minor key that is known to musicians. The whole passage is then repeated (beginning as a tenor solo in G minor) with slight variations, and the choral "Miserere" now closes in D minor. Here is found another example of Schubert's carelessness in setting his text, already adverted to in these papers. The words "Suscipe deprecationem nostram" are altogether omitted. At the "qui sedes" (soprano solo) our author introduces one of his favourite rhythms for the orchestra—dotted quavers followed by semiquavers; and a half-close in G minor for the chorus, *piano* and *decrescendo*, brings us to the "Quoniam" (tempo primo, C, 94 bars). As is frequently the case in setting these words, the opening portion (24 bars) is identical with the commencement of the "Gloria." At the "Cum Sancto Spiritu," we meet with what (with all respect to the composer) we must say is one of the most ludicrously weak specimens of imitative writing to be found in the whole range of music. A theme is first announced by the basses, and taken up in the octave by all the other voices successively; but after singing the phrase of four bars, each part, instead of continuing with some fresh counterpoint, leaves off, until the alto is left to finish alone, with an effect that is almost absurd. Here is the passage :—



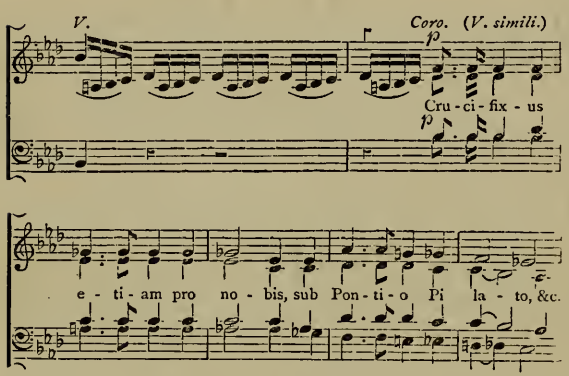
The whole of these seven bars are then repeated in the fifth above, after which an entirely new subject, in the key of F, is given out (the bass leading as before) and treated in precisely the same way. This new subject is then repeated in the key of B flat, after which the scientific (?) treatment of the text is abandoned altogether. In justice to Schubert, it must be said that the whole effect of the passage is not so bare and thin as would appear from the extract just given, as there is a florid and brilliant accompaniment for the violins to the whole, which space does not admit of quoting; but as *scientific* writing it is probably unique in its weakness and triviality. Admiration of an author should not render us blind to his defects; and it must be allowed that, with all his brilliant genius, Schubert was not great as a contrapuntist. Indeed the only really good fugal writing to be found in his sacred works, is met with in his last and best mass in E flat.* The rest of the movement now under notice consists of a very spirited coda (più moto) with two good pedal points, and animated and bustling orchestration, bringing the whole "Gloria" to an effective conclusion.

The "Credo" is written throughout much more in the conventional style than the same portion of the masses in F and G. Unlike these, moreover, it is in three movements, instead of being throughout in one. The opening chorus (allegro vivace, B flat, $\frac{3}{4}$, 54 bars) commences with a "canto fermo" for the chorus in unison, accompanied by the full orchestra, which forms the groundwork of the whole movement :—



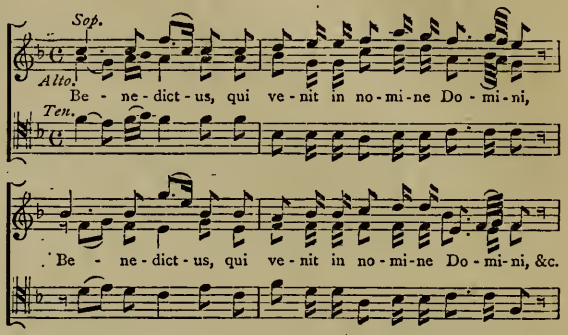
* Unless there should be any good fugues in the unpublished mass in A flat, of which, unfortunately, I have not been able to obtain a copy.

The wind instruments play with the voices, but fill up the harmony more fully at the cadence in the last two bars quoted. At the next bar, on the words "Patrem omnipotentem," the chorus breaks into harmony, with florid passages for the violins, vigorous and effective, but of no special originality. After a full cadence in B flat, the basses intone the original "canto fermo" to the words "In unum Dominum Jesum Christum," the passage being now given as an accompaniment to semiquaver figures in the orchestra. At the next words, "Filium Dei unigenitum," the same melody is given to the whole chorus, but now in the key of F, and in *full harmony* instead of in unison, the alteration at this point being very effective. The movement is continued in the same style, the original theme appearing at intervals, till a *piano* passage of eight bars for the chorus, to the words "descendit de cœlis," leads through a close in the key of F to the "Et incarnatus" (adagio, F minor, ₵, 20 bars). This movement commences with a bass solo of four bars; the rest of the solo quartet then enters, and leads through a fine cadence in B flat minor, at the words "Et homo factus est," to the "Crucifixus" (più moto). After one bar of semlquavers for the violins, the figure of which is unceasingly maintained till the end of the movement, the chorus enters, piano, with fine chromatic harmonies:—

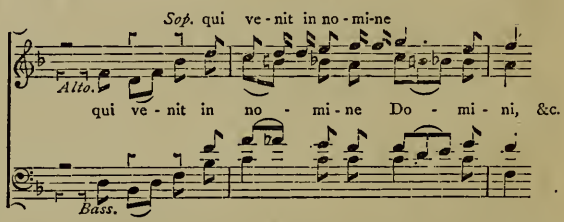


The close in F minor which succeeds will almost be anticipated by our readers. The "Et resurrexit (B flat, 3/4, tempo primo, 73 bars) is in the same style as the first movement of the "Credo," and constructed almost entirely of the same materials. After what has been said about that movement, there is therefore nothing to delay us here. This entire part of the work may be characterised in a few words as very pleasing and melodious music, effective in performance, but not great, nor at all equal in originality to the corresponding portions of some of the other masses of its author.

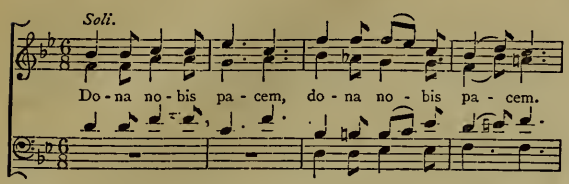
The "Sanctus" (B flat, ₵, adagio maestoso, 17 bars) is not particularly striking. There is only need to notice with respect to it that (as in the masses in F and C) the "Osanna," contrary to the prevailing custom, is not treated fugally. The following "Benedictus," however (F major, ₵, andante con moto, 48 bars), is one of the most genial and melodious movements in the entire mass. As already mentioned, Schubert seems, for the most part, specially successful in setting these words, and the present piece is no exception to the general rule. It is written entirely for solo voices, the chorus only entering at the close to repeat the "Osanna," as required by the Romish ritual. After a symphony of six bars, in which the chief theme of the movement is given out by the orchestra, the soprano, alto, and tenor voices enter, accompanied by the strings in unison:—



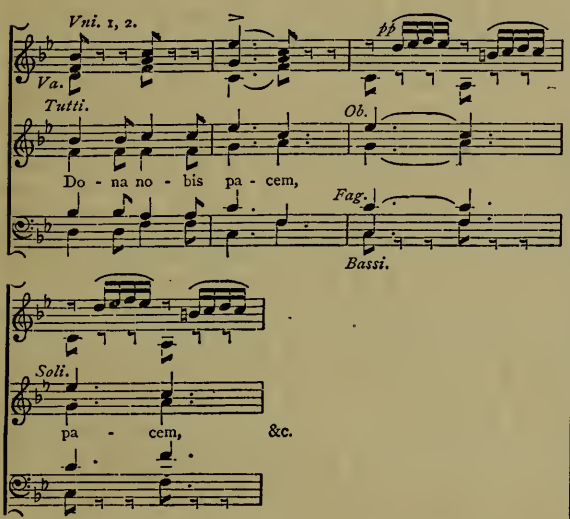
At the next bar, the entry of the bass completes the quartet; and after a close in C, a counter-subject of great elegance is introduced in the same key, with triplet semiquavers for the violins, and *pizzicato* notes for the basses, while the soprano and tenor voices imitate one another in the octave, the alto and bass filling up the harmony. The effect of the whole passage is charming; but no extract would give a fair idea of it, unless there were room to print the full score of the entire phrase. These two subjects form the groundwork of the movement, which is constructed in strictly regular form, the first and second themes reappearing in their usual places. Before taking leave of this lovely "Benedictus," we must just quote the concluding cadence for the voices, immediately preceding the repetition of the "Osanna" already adverted to:—



The "Agnus Dei" (G minor, ₵, andante molto, 18 bars) is written in a solid ecclesiastical style, but is not particularly novel in idea or melody, and is chiefly noteworthy as containing examples of Schubert's fondness for accompanying one solo voice by the other three parts of the chorus. Here at the first occurrence of the words "Miserere nobis," the soprano solo is accompanied by the alto, tenor, and bass *tutti;* and, on their repetition, the soprano, tenor, and bass chorus sing with an alto solo. The "Dona nobis" (B flat, 6/8, allegro moderato, 77 bars) is, if considered simply as music, most delightful. Whether it is as appropriate to the words as the settings we have met with in the masses in F and G, is quite a different question. A spirit of gaiety, almost of levity, pervades the whole, and seems rather more suggestive of the idea that the singers are relieved that the service is over, than of a "prayer for inward and outward peace," as Beethoven describes it in his mass in D. No doubt the powerful authority of Haydn and Mozart may be adduced in favour of such a close to the mass; but the question of propriety remains none the less open. The "Dona" now under notice commences with four bars for the solo voices:—



The theme is then repeated by the chorus, closing with a full instead of a half cadence on B flat. The music flows ceaselessly on, the composer pouring out one melody after another with that profusion for which he was so remarkable. The violin parts are mostly very florid, and the effect of the whole is—for want of any other word to express my meaning, I fear I must say—"jolly." An effective point is met with about the middle of the movement, where the solo quartet alternately repeat the word "pacem," each having only one bar at a time to sing. At the last resumption of the first subject, it is varied in the following curious and interesting way :—



These four bars are then repeated in the key of E flat and the close of the whole piece follows almost immediately.

Though not by any means one of the finest of Schubert's works, the popularity of this mass on the Continent is not to be wondered at. It abounds in beautiful melodies, is brilliantly scored for the orchestra, and makes no great demand on either singers or players. It contains enough good music to have made the reputation of a smaller man ; it is not unworthy to rank with the best of Haydn's and Mozart's works of the same kind ; and it is only by comparing it with what its own composer has done elsewhere, that it can be considered a work of but secondary importance.

MUSICAL INSTRUMENTS AND THEIR MANUFACTURE.

THE manufacture of some of the chief musical instruments has within the last forty years made such important progress in quality and quantity, pianos and brass instruments especially have been so much improved, that it will not be without interest, I feel assured, to those who may read these pages, if I here give some data from the information I was enabled to gather while engaged in drawing up an official report of the last International Exhibition held in London, in 1862.

The manufacture of pianos has been remarkably increased in England, more particularly in London only ; but it is even more astonishing to observe the extension of this branch of industry in smaller places, such as Stuttgart, the principal city of Würtemberg. In 1806, Schiedmayer, from Nuremberg, was the sole pianoforte manufacturer in the Suabian capital ; there are now no less than thirty-eight thriving houses in this trade, which export their instruments, grand, square, and cottage, to many different parts of the world ! But to look again at home, we cannot but be impressed with wonder at the extraordinary production of the world-renowned house of Messrs. John Broadwood and Sons, who from 1780 to 1826 made no less than 48,348 pianos, but from the latter year to 1861, the immense number of 75,700—a yet more surprising aggregate ! It is reckoned that London alone produces some 23,000 a year ; we may therefore assume, without fear of exaggeration, that England, France, Belgium, and Germany, with Austria and Switzerland, do not supply less annually than 60,000 pianos !

An interesting feature of the Exhibition of 1862, was the great influence exercised by social peculiarities upon the tone of the instruments contributed by different countries. The English instruments were powerful and brilliant, adapted for rooms covered with thick carpets, and hung with heavy window-curtains—and also for a denser atmosphere. The French were characterised by a more metallic, shrill *timbre*, much liked by the French themselves, and to be remarked more or less in each kind of piano made by them. In German pianos a smaller but clearer and more singing tone was noticeable, which might find explanation in the lighter air of that country and absence of carpets in the houses. But from an artistic point of view it was not cheering to find an inordinate increase in the cottage shape over that of the grand. A pupil will more easily comprehend good touch and singing tone by using a grand than a cottage, and experience has shown that an amateur accustomed to a grand—be it only a two-unison instrument—will play with greater distinctness than is attained to when only a cottage can be had. These small pianos have too frequently a muffled, dull tone, and on inferior instruments of this kind it is really difficult for a pupil to learn the difference that should exist between loud and soft playing.

In looking at the difference in the stringing of pianos of the present day and those of earlier date—for example, that of one of sixty years ago, of five and a half octaves, with two strings to a note, and a seven-octave, three-stringed instrument, with the heavy tension of the present day, the following comparison is presented :—The thickest bass string in the old instrument was no thicker than the highest treble string in the modern, and was so weak that, tested by Streicher's* machine, it bore no more than 50 lbs. weight, while a similar length of wire of Miller's drawing, and of the same thickness, will bear 122 lbs. The tension of the last treble note, the C with two strings, of the old instrument, is only 46 lbs., while the same note of the modern three-stringed grand gives 315 lbs. The whole tension of the strings of the old grand was 42½ cwt., that of the modern grand *reaches* 300 *cwt.* (15 *tons*) ; it speaks

* Herr Streicher, of Vienna, reputed one of the best European pianoforte makers, has invented a machine for the exact calculation of the tension of the strings of pianofortes, and has published the results in detail in a pamphlet, from which I have taken these figures, entitled "Streicher's Saitenwaage nebst einer Tabelle über die Saitenzugkraft, &c. &c."

well for the progress that has been made in constructing pianofortes, that while the instrument of sixty years ago, without mechanism or cover (technically "top"), with tension of 42½ cwt., weighed 108 lbs., our modern one, with tension of 300 cwt., does not weigh more than about 300 lbs. In round numbers we may now say that an instrument weighing a hundredweight will endure the tension of 100 times as much, while in the earlier days of the manufacture, the makers could only venture to meet a tension of 42½ times as much.

There is an erroneous opinion afloat that pianos are dearer than they were years ago. That the contrary can be maintained, a few moments' reflection will show. Pianos by makers of reputation were formerly sold at prices equivalent to those of the present day, while the cost of making them, seeing how much less the tension was to provide against, must have been very much less. The old grand of fifty years ago was about the same price as the boudoir grand of the present day. To any one who will look at the two instruments, the stringing and framing of the one and of the other, the difference in the amount and expense of the work must be evident at once, and the comparative cheapness of the modern piano be recognised, as much as its superiority is established as an instrument over what the old grand in its best days could ever have been. The concert grand is, again, of a higher excellence, with which no old instrument can be brought into any comparison—in a question of price.

Concerning "stringed instruments," Germany produces the greatest number, but France, from Mirecourt, Département des Vosges, furnishes an important contingent. This Mirecourt in France, with Mittenwald in Bavaria, and Markneukirchen in Saxony, are the three factories for the people. All, old and young, father and son, mother and daughter, assist in making violins.

Mirecourt, in Lorraine, has thirty large factories for violins. In the year 1680, the first was founded by one Médard. The reputation his violins gained for him was so great, that from about 1700 to 1720, pupils from different parts of France came to him to profit by his instructions. The Mirecourt fiddle-makers use every pattern, but each, nevertheless, has his speciality in which he excels. The models chiefly followed are Straduarius, Guarnerius, Amati, and Maggini. The tone of these cheap violins—their prices begin at three francs and a half—is agreeable and singing, and they are of much service in academies and orchestras. The workmanship of them is good and neat. The varnish may to the taste of some be too red, but it must not be overlooked that these fiddles come mostly into the hands of the poorer classes, who like a showy appearance. This thriving little French town, which also produces guitars, zithers, and pianos, may be called the cradle of French *Luthiers*. Vuillaume, Mirmont, and other celebrated violin-makers were all born and brought up there. In Mittenwald, in Bavaria, about a hundred families live solely by the manufacture of stringed instruments. They have a peculiarly good material at hand. When this industry, about twenty-five years ago, suffered from the rivalry of Mirecourt and Markneukirchen, the Bavarian Government sent two of the cleverest young makers, at the expense of the State, to Paris and Brussels, and also to Munich, to learn all that could be acquired of their art in those capitals. Precaution was taken that good models of the best makers should be bought for imitation; and on their return these talented masters were employed in visiting each factory twice a week, to superintend the work and select the necessary materials. The price of the cheapest violin, in Mittenwald, is not more than *one shilling!* This manufacture has since deservedly recovered its high reputation. The most remarkable activity is, however, displayed at Markneukirchen, in Saxony, on the Bohemian frontier. Three hundred years ago manufacturers from this place brought their products to the fairs at Nüremberg, and have now nearly a monopoly in supplying America with musical instruments. The quantity of violins made there seems almost fabulous; the average production is 36,000 a year, but in one particular year as many as 54,000 were sold. The patterns the makers work after are very numerous; the catalogue of one dealer (Schuster) furnishes no less than 300 for violins, and 200 for bows. Fiddles for children are sold at *six shillings* a dozen, and others fit for use in village orchestras at from *seven shillings and sixpence* to *nine shillings* a dozen! The price rises in scale to £30 a dozen, which is the highest. Curious ugly figures and designs are found on the backs of some of these instruments: sometimes a burning castle, sometimes a shipwreck, or a lion. These are destined for musical negroes, who like, as well as pleasing sounds, something stirring and effective to look at. As Markneukirchen also produces a large quantity of brass instruments, the annual sum realised by instruments of all kinds made and sold there amounts to a million and a half of Prussian thalers (£220,000)! In making strings Markneukirchen has, in modern times, outdone Italy, as the annual receipt from this branch of trade is not less than half a million of thalers!

The zither, popular in Germany, but little known here, is made at Vienna, Munich, and in Saxony, and with much care; of these small instruments some three thousand are sold every year. Reed instruments are produced in the best manner, combined with cheapness, in France. In the Exhibition of 1862, flutes for 12 francs, and clarinets for 45 francs, were shown, admirable in tone, and of surprisingly neat workmanship. Hitherto the greatest number of brass instruments has been supplied by France, Germany, and Austria. It is only of late years that England has entered into competition with those countries by making them in any large number. One little instrument, the jew's-harp, is a most important manufacture to the lovely little town of Steyr, in Styria, for in the year 1860 no less than six millions were produced there. Also accordions (German "concertina") are of much commercial importance to Saxony and Vienna, which produce about 30,000 per annum. From these figures, taken as they have occurred to me, and without design, we find that the delightful art of music has not only, by charm of melody and harmony, tended to alleviate sorrow and soften pain; the manufacture of the instruments from which music is drawn has given daily bread to thousands and hundreds of thousands of families, and the extension of musical knowledge and enjoyment consequent upon the diffusion of music through all grades of society, a cheerful aspect of the present time, permits us to hope that it will long continue to do so. E. P.

Foreign Correspondence.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT).

VIENNA, 15*th March*, 1871.

THE programme of the seventh Philharmonic concert opened with the overture to Mehul's *La Chasse du jeune Henri*—once a favourite at all concerts, now quite out of

date. One of the smaller symphonies by Mozart followed. This symphony in C major has no minuett, and was composed in the year 1780 in Salzburg (*vide* Köchel's Mozart-Catalogue, No. 338). The most interesting part is the Andante, written in a very soft and melancholy style; it could not have been executed more delicately than by our orchestra. Bach's vigorous toccata in F major, in the excellent arrangement of Esser, was likewise performed magnificently. New was a symphony by a young composer of Vienna, Herr Jos. Forster. It is a respectable work, but wants originality, and suffers from the fault of all the first large compositions of young composers—of employing with too little economy the whole orchestra. The chief number of the fourth Gesellschafts concert was the most important composition "Ein Deutsches Requiem," by J. Brahms. Regarding the limited space at my disposal, I can give you only a small detailed account of this extraordinary work. It is divided into seven parts; the words are taken from the Holy Bible, and speak of the transitoriness of this world and the hope in the next life. The composition is one of the sublimest fruits of the last forty years; the influence of Beethoven's Missa Solennis is evident. The skilful treatment of all sorts of counterpoint is stupendous; the orchestral part admirable and never over-done; the choral writing excellent; in short, sublimity, grandeur, and science are united in a work which is an honour to our time. There are only two solo parts—baritone and soprano. The deepest impression is made by the second part, with its dead march; the third part, with baritone solo, finishing in a bold and striking manner—a double fuga, build on a pedal-point through 36 four-minim bars, kept on the contra D, by the contrabassi, violoncelli, tromboni, tuba, tympani, and organ—an effect quite overpowering. The fourth part, like the first, is in a suave and melodious manner; the fifth number, with a soprano solo of solemn and impressive character, interwoven with wondrous harmonies and abounding in scientific writing, imitations in augmentation, diminution, canons of all sorts, yet never stiff and hard or laboured. The sixth part is the summit of the whole. The shuddering of death, the gravity of transientness, are expressed with gigantic power. A triple fugue, bold in conception, shows the master educated in the school of the great Bach. After the impression of this enormous part, it was well done to finish the work by repeating a portion of the first part. Soft and quiet, ornamented with the mildest orchestra accompaniment, the work ends in a soothing manner. The reception of this masterpiece was enthusiastic, and the composer, who conducted with energy and skill, was called again and again. I allow myself to draw the attention of your choral societies to this Requiem. The execution is not easy, but I am sure the chorus will study it with zeal; as for the two solo parts, you have the excellent interpretation of Mdlle. Tietjens and Mr. Santley. The performance takes an hour and a quarter; the translation would be easy enough; it wants only to copy the single lines from the Holy Bible, and to change some notes caused by the English words, with the co-operation of the composer. As your excellent Oratorio concerts conducted by Mr. Barnby were not frightened at Bach's Passion-music, I hope they will also take an interest in a work of a living composer—of a conscientious and richly-gifted artist who, like his friend Joachim, free from egotism, has only in view the dignity of his art. The aria with violin obligato by Mozart, sung by Frau Wilt in the same concert, is noticed in Köchel's Catalogue, No. 490 (Rec., "Non piu! tutto ascoltai;" Aria, "Non temer, amato bene"). This aria, well fitted for a mixed programme, was composed in Vienna in the year 1786 as an additional air in Mozart's *Idomeneo;* it is published by Breitkopf and Härtel as No. 11 of a collection of 12 airs by Mozart.

The second concert of the Singakademie was adorned by some interesting choruses: "Agnus Dei," by Ph. Em. Bach; two madrigals by Dowland and Morley; "Frühling," by Vierling; the well-known hymn by Mendelssohn, for soprano solo and chorus; and two songs for double chorus by Schumann ("Ungewisses Licht" and "Talisman"), both specimens of striking choral writing. The pianist, Herr Jos. Labor, performed Beethoven's sonata in G major, Op. 31, with truly ideal perfection. He gained much applause; likewise Frl. Anna Schmidtler by her delivering of three Lieder, by Schubert and B. Hopffer. The music-seller, J. P. Gotthard, arranged a second "Novitäten Soirée," in which his last publications were performed by a number of artists. Again it was Schubert who delivered four new numbers: two songs by Metastasio ("Non t'accostar all' Urna" and "Guarda, che bianca luna"), a sonata, A minor, for violin (originally arpeggione) and piano, and an unfinished sonata, C minor, for four hands. Ig. Brüll, an industrious young composer, was successful in his concert with Beethoven's sonata, Op. 111, and Schumann's Carnival. Bernhard Scholz, Kapellmeister from Berlin, composer of the operas *Ziethen'sche Husaren* and *Morgane*, invited a circle of musical friends to hear some of his compositions, as a trio and quintett for piano, songs, and duetts. They are formed in an unexaggerated style; the composer played the piano part, and proved himself a pianist of solid order. Some other concerts took place in the saloons of Streicher and Bösendorfer, the two eminent piano-makers, but my space forbids to follow them; I mention only the Quartett-soirée by L. Jansa, with which he took leave of the public. You know him well, this honourable old man (born in the year 1797), once member of the Hofcapelle and dismissed in the year 1851, having taken part in London in a concert for the relief of the Hungarians. Time has changed: Jansa enjoys a small pension, and the Hungarians, for whom he suffered, play now the first violin in this land.

The next weeks will be very rich in musical enjoyments. It is our height of the season, which finishes just when your summer season begins. The Gesellschaft der Musikfreunde gives two extra concerts; the first quite resembling an international concert, with foreign artists: Grützmacher (violoncello), Wieniawsky (violin), Nicolaus Rubinstein (piano), Vogl (tenor), Hill (basso), &c.; in the second concert will be performed Bach's *Matthäus-Passion*. The programme of the next concert of the Akademische Gesangverein, for the first time under the conductorship of Ed. Frank, will include Brahms' Rhapsodie ("Fragment aus Göthe's Harzreise im Winter") for alto solo, male chorus, and orchestra, Op. 53, and "Das Liebesmahl der Apostel," by Richard Wagner; the Haydn-verein performs the *Creation* and the "Seasons" as centenary celebration of this institute; there is also the third concert of the Singakademie, and the last Philharmonic concert, and some private concerts. I now take leave of the concert-room, to enter the more pretentious Opera.

The Opera suffered much all this time by indispositions of the singers, suddenly and not suddenly. It is the custom to give every Sunday the programme for the whole week; but it is like a wonder when it can be once adhered to. In the last weeks it happened often that the announced opera was changed three and four times during the day, to give way at last to a worn-out opera, as *Norma* or *Tell*. I give you the whole programme from the 15th February to the 15th March:—*Masaniello, Romeo and Juliette, Faust, La Juive, Domino Noir* (each twice); *Fliegende Holländer* (three times); *Rigoletto, Afrikanerin,*

Norma, Tannhäuser, Figaro's Hochzeit, Mignon, Tell, Freischütz (each once). That is fourteen operas by ten different composers in twenty-one evenings; the rest (seven evenings) with the ballets: *Gisela, Flick and Flock, Monte Christo, Satanella, Sardanapal.* One evening was a mixed representation for the benefit of the sufferers by the last inundation of the Danube. The *Fliegende Holländer* continues still to attract the public; in preparation is *Rienzi*, which, though one of the oldest operas of Wagner, never was performed in Vienna. The rôle of Elizabeth in *Tannhäuser*, performed till now by Frau Dustmann, was sung by Frl. Ehnn; but this time she could not reach the former. The opera *Faust* was represented with Walter (Faust), Mayerhofer and Schmid alternating (both excellent Mephistopheles), Ehnn and Minnie Hauck alternating (Margarethe). In *La Juive* Herr Ellinger, from Pesth, sang the rôle of Eleazar, being invited for this evening to save the efforts of the much-occupied tenors Walter and Labatt; the third, Herr Müller, is reconvalescent, and will be shortly on his way for London. The most conspicuous musical event was the performance of the charming opera *Le Domino Noir*, first representation in the new Opera House. All the rôles were in the best hands, first of all that of Angela, once a first-rate representation of Mdlle. Artôt's. The very talented and industrious Mdlle. Hauck, though she is not so eminently gifted as the former, sang and played with natural grace. She never sang the rôle before, as also many others, which she studied in Vienna in so short a time, and not yet well acquainted with our language. Her rendering of Angela was truly appreciated by the public. She is again engaged for two years—a real gift for our opéra comique. The other representations, Frl. Gindele (Brigitta), Herren Walter (Horatio Massarena), Rokitansky (Gils-Perez), and our famous basso Herr Mayerhofer (Lord Elfor), proved an exquisite *ensemble*. This result is the more valuable as the large Opera House, as I mentioned formerly, is not at all fitted for the comic opera. The *mise-en-scene* of the opera was handsome; orchestra and chorus left nothing to be desired—in short, the whole representation, under the eminent conductorship of Herr Herbeck, was one of the most prosperous evenings in this house of splendour and lustre.

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MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *March*, 1871.

THE concerts during the last six weeks here in Leipzig brought only two prominent events. The first and most important one was the performance of Handel's oratorio, *Samson*, at the eighteenth Gewandhaus concert, on the 2nd of March; the other was the presentation of *Elijah* by Mendelssohn, on the 10th of March, in the Thomaskirche, by Riedel's choir.

Samson we have, to our great regret, missed during the last eight years from the programmes of our concerts here. Now this noble, incomparable work of art, in its sublime majesty, its deep devotion and feeling, in its might, its imperishable freshness and never-withering youth, came again before us, not failing to make the most vivid impression, although its performance in the comparatively too small room of the Gewandhaus, partly through the limited number of voices, partly through the want of the organ, could not bring all the beauties of Handel's masterwork into full relief. However, the above-mentioned shortcomings influenced the performance but little, as all the performers evidently felt the inspiration of their lofty task; consequently they not only steered clear of all mishaps, but exhibited a deep-felt earnestness and a sublime and elevated tone. The chorus, although compared with the orchestra too weak in number for the more powerful passages, was effective by its freshness, certainty, and precision, not less than the beautiful quality of the voices. The orchestra performed its technically easy task most carefully. Of the soloists I must name Herr Gura as Manoah first. This excellent artist sang his part with deep feeling, and in some passages with an expression of sacerdotal grandeur and dignity.

Not less worthy of praise was the representation of Michah by Fräulein Schmidt, from Berlin. This lady we heard first in a concert of the English organist Carter, of which I shall have to speak presently. Fräulein Schmidt is in possession of a beautiful, carefully trained alto voice, even in all parts of the register, and of great compass. Both the noble *timbre* of the voice, and the way it is used for artistic purposes, are praiseworthy. On the other hand, the performance of Herr Wolters, from Brunswick, who sang the part of Samson, can only be called passable. To our thinking the representation of this part suffered through want of power of his voice. Herr Wolters' tenor could only represent in Samson the ailing, half-broken hero; in all the more powerful passages his voice was too weak. Fräulein Gips sang the part of Delilah neatly and purely, but there was a want of the sensual tempting in her performance, which seems to have been intended as characteristic of this part by Handel.

The performance of *Elijah* deserves the warmest acknowledgments of all friends of music. The solos were in the hands of the ladies Weckerlin from Dessau and Nanitz from Dresden, Messrs. Robert Wiedemann and Ehrke from here. The two ladies sang their parts in every respect excellently, also Herr Wiedemann was good. Herr Ehrke, who at the last moment had to take the part of Elias in place of Herr von Milde (suddenly taken ill), satisfied the expectations, which could, under such circumstances, naturally not be of the highest. Chorus and orchestra were equally good.

Of interest were also the sixteenth concert on the 9th, and the seventh Chamber-music Soirée on the 11th of February in the Gewandhaus. Both evenings were particularly attractive, through the assistance of the Cologne Capellmeister, Herr Dr. Hiller. The honoured guest brought a whole collection of new works of his composition with him. These were "Suite" for the pianoforte, played by Herr Hiller very neatly, without being much appreciated by the public. On the other hand, his "Zwei Gesänge für weibliche Stimmen," "Nachtlied," and Frühlingsgeläute," found the warmest reception. The last song had, in fact, to be repeated. Both songs are lovely and taking, and form a valuable addition to the choruses for female voices, of which there are not a great many. A new overture by Hiller to Schiller's *Demetrius* formed the finale of the concert. Of the new compositions by Hiller this work is, at all events, by far the most important one, both as regards invention, construction, and instrumentation. The overture was executed with fire and impulse under the direction of the composer.

In the Chamber-music Soirée, on the 11th February, Herr Hiller played, together with Messrs. David, Hermann, and Hegar, his quartett for pianoforte, violin, viola, and violoncello (Op. 133). The great length of this work makes the want of interesting subjects all the more felt, and Herr Hiller could only obtain a *succès d'estime*. Much more taking were the three solo pieces for pianoforte, "Gavotte," "Sarabande," and the often-played and deservedly popular "Zur Guitarre." Herr Hiller played

these fine and ingenious compositions highly tastefully, and reaped much applause.

The eighteenth Gewandhaus Concert, on the 16th of February, brought, besides the excellently executed orchestral works, symphony in D major, by Mozart, and suite in canonical form, by Grimm, solo performances by our highly-esteemed Concertmeister Ferdinand David, and aria from *Don Giovanni*, "Io crudel," aria by Lotti, and songs by Mendelssohn and Schubert, sung by Fräulein Anna Regan, from Vienna. Herr Concertmeister David played Mozart's concerto in D major, and Andante and Chaconne for violin with figured bass, by Leclair, with the high technical perfection, and the fine feeling and noble expression, which have stamped him as an artist of the first class on his instrument, and for which he has always been honoured and esteemed. Fräulein Regan possesses a well-sounding but not very powerful voice, but uses the same in such a truly artistic, intelligent, and tasteful manner, that she wins every heart. Particularly lovely and charming was the young lady in the rendering of the aria by Lotti, and the songs.

The concert for the benefit of the Orchester Pensionsfond of the Gewandhaus, on the 23rd of February, was a true Pasticcio as regards the many-coloured programme. It was opened by the "Friedensfeier" overture, by Reinecke, the same of which I spoke so highly in my first letter. The greatest enthusiasm was caused by Herr Lotto again, who played Viotti's D minor concerto (with a cadence introduced by the famous virtuoso), and the "Witches' Dance," by Paganini, with more than wonderful bravura and precision. A very excellent performance was also the duet from *Euryanthe*, sung by Frau Peschka-Leutner and Herr Gura.

The Chamber-music Soirées have, unfortunately, come to an end for this season with the eighth evening, on the 25th of February. I say unfortunately because those evenings used to bring invariably the noblest, purest enjoyment. Bach's concerto for two principal violins, with accompaniment of two violins, viola, and bass, formed the commencement of the concert. The solo violins were in the hands of Herren David and Röntgen. The work contains a deeply affecting, wonderful largo movement. Beethoven's A minor quartett (Op. 132) made the finale, after Capellmeister Reinecke had played the fantasia and fugue in C major for the pianoforte, by Mozart, in incomparably beautiful style.

Mr. George Carter, from London, gave also here, on the 12th of February, a concert in the Nicolai-kirche, in which he proved that he fully deserves the reputation which had preceded him as one of the first of living organists. Mr. Carter possesses great expertness in using pedals and manuals, masters the giant instrument with never-failing certainty, and thoroughly understands how to register. The works which he played were a sonata in D minor by Ritter, allegretto from Mendelssohn's "Hymn of Praise," arranged for the organ; very effective variations of his own composition; prelude and fugue (E minor) by Bach; and the Barcarole from Bennett's concerto in F minor. The concert was assisted by the ladies Adler and Schmidt (the latter of whom I mentioned above as taking part in the performance of *Elijah*) and Herr Gura.

From Berlin I have to report the re-appearance of Madame Lucca as Zerline in Mozart's *Don Giovanni*. The Hofoper has now received back its most popular and excellent singer. Out of the great number of concerts in Berlin, I will mention the concert of the Cathedral choir. Both the programme and the performance deserve praise throughout. From the rich programme the best numbers were, "Fürchte Dich nicht," by Bach, and the motetto "Nimm von uns Gott, Herr," by Hauptmann. I do not know whether Hauptmann's church compositions are known in England, and have been introduced to the excellent English choirs; but as Hauptmann's name is to be found but seldom on programmes of concerts in England, I will not omit to draw attention to the church compositions of the deceased Thomas-Cantor, and will, besides the motetto mentioned, name the grand mass (G minor) with orchestra; Salve Regina, for mixed chorus, with organ; three church pieces (Op. 43) with orchestra; the motett "Ehre sei Gott in der Höhe," for male chorus, with trombones and horns; six sacred songs for four parts, mixed chorus *à capella* (Op. 42), and the mass for double chorus. These works by Hauptmann are amongst his best; they are pure in style, true in feeling, and devout in expression.

Joachim played before his departure for London, on the 6th of February, at the Conzerthaus, his Hungarian Concerto and Spohr's Dramatic Concerto; both performances were followed by never-ending applause.

At Breslau the last Orchestra Concert of this season will be under the direction of Herr Capellmeister Seifritz, the founder of this institute, Herr Dr. Damrosch leaving there to follow an honourable invitation to New York.

The Florentine Quartett of Messrs. Jean Becker, &c., gave in Hamburg five Quartett Soirées, attended with the greatest success. The performance of these players, so highly finished both as regards mechanism and expression, will assure them hearty reception wherever they may go. Also at Dresden these gentlemen have met with full recognition.

Herr Capellmeister Carl Reinecke, the excellent director of the Gewandhaus Concerts, one of the best pianists of the present day, esteemed and honoured also as composer, has told me that—after the season here has been closed by the performance of the *St. Matthew-passion*, by Bach, on the 7th of April—he intends to leave for England on the 8th. He will first play in Bradford, Leeds, and Manchester, and then in London. You will have an opportunity to hear, under his direction, the Friedensfeier Overture, of which I have spoken so highly in my letters. Besides, he will play his trio (Op. 38); concertstück (Op. 33); "La Belle Griseldis," for two pianofortes; variations on a theme by Bach (Op. 52); and some smaller works, such as notturnos (Op. 69), ballad (Op. 20), and others. All these compositions by Reinecke are distinguished by nobility and delicacy of invention, as well as finished mastery of form and shape. The English public has already twice had occasion to become acquainted with Herr Reinecke, and I have no doubt but that it will get to know, esteem, and honour this noble and intellectual artist more and more.

Correspondence.

ARTISTIC CONSCIENTIOUSNESS.

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—In the old Troubadour days, when poet, composer, and executant were united in one individual, there can be little doubt but that the original intentions of a generator were faithfully retained by the reproducer. Of course, under such circumstances this could not have been otherwise; but now, in our day, the conditions of musical art are changed—perhaps not for the better, but still they are changed—and we have to take them as we find them, and not treat matters hypothetically. Song now has assumed a kind of tri-une form—the words of one man being set by another to certain symbols convertible into music, while to a third is delegated the reproduction of these in the form of sound; in other words, this third or middle man does not create, but is commissioned to repro-

duce in a living form what otherwise would be to most persons but dead matter. Thus to a vocalist—when he has given the melody and attached the words in the best form on a substratum of quality (his obvious duty)—is left solely a limited amount of light and shade (inflection), and a still less amount of variableness in speed. This is his province in the distribution of art-labour. Probably the limitation in the demand on a vocalist's brain-power, is the cause of the licences pointed out by you in your article as taken by singers; yet an action prompted by ignorance, by stupidity, or by conceit can scarcely be brought forward as an argument against the action itself, but solely against the influence which dictated it; the action may be a right one in itself, but wrong in so far as its motive is base, and its application unjust. Now a composer who deputes to another man the privilege which he himself possesses to *render* his own works, virtually takes that man into partnership with himself, and cannot for one moment expect that all the freedom shall be his while his co-worker is bound down to a thraldom little short of slavery. The article on this subject would seem to imply such proposition. It is true that a renderer "is bound in common honesty as far as possible to reproduce the original *intentions* of the writer;" but it is equally true that a writer may not have succeeded in representing those original intentions—nay, more, he may know that he has fallen short of his conceptions of the subject he has selected to represent. Under such circumstances it is, it must be, admissible for a vocalist to make any alterations which can be logically proved to carry out in a better manner the original intentions of the writer; moreover, the reproducer is entitled to claim the credit arising from such improvement. The real fault lies in the want of collateral education both in writers and in renderers; imagination is, as we are told by metaphysicians, a thing needing restraint, and not an effect of laboured constructiveness, and so long as imagination runs wild, uncontrolled by strict logical reason, we shall always have writers who will degrade art by a neglect of context, and renderers who will degrade art by selfish and egotistical motives. "Art," says Dr. Ruskin, "followed as such and for its own sake, irrespective of the interpretation of Nature by it, is destructive of all that is best and noblest in humanity;" then, when art is rightly followed, we may hope to find singers who can and will alter music for the *better presentation* of original intentions, and we may hope to find musicians who will take from their co-workers such alterations with gratitude, rather than with disgust.—I am, Sir, yours truly,

CHARLES LUNN.

Edgbaston, Feb. 23, 1871.

[Our correspondent's letter referring to the leading article in our February issue arrived just too late for insertion last month. We have much pleasure in inserting it now, as it is only fair that both sides of a cause should have a hearing. At the same time we cannot see that he has made out his case. We do not admit that the composer, under any circumstances, virtually takes the performer into partnership with himself. If the principle be carried out to its full extent, any man who writes a quartett for four voices, thereby gives any one of the four singers who may perform it the right to make any improvements which can be logically proved to be such. All four *might* be able to make really judicious alterations in their own parts, and if each did that which was good in his own eyes, the probable result would be something fearful to imagine. And if one singer may do this, why not four? But our article referred more especially to the tampering with the works of the great masters; and surely our correspondent would not maintain that Handel, Mozart, or Beethoven had not succeeded in reproducing their own original intentions! If a man does not know what he wants to say, or how to say it, he has no business to compose, and his music will certainly not be worth performing.—ED. M. M. R.]

Reviews.

Concertone, für 2 Solo-Violinen, Oboe, Violoncell, und Orchester, von W. A. MOZART. *Partitur* (Concertone for Two Solo-Violins, Oboe, Violoncello, and Orchestra, by W. A. MOZART. Full Score). Hamburg: A. Cranz.

THE wonderful fertility of Mozart's genius is one of the most remarkable phenomena in the whole range of musical history. Probably no composer ever wrote so much—certainly none ever wrote so many masterpieces—in such a short life. The wonderfully laborious and exhaustive catalogue of his works compiled by Dr. Köchel, and published in the year 1862, enumerates 626 distinct compositions from his pen; and when it is considered that the list includes twenty-three operas (several of the scores of which fill four or five hundred pages of manuscript each), forty-nine symphonies, forty-six concertos, and twenty masses—to say nothing of smaller vocal and instrumental works of every description—it is perfectly astounding that in a life of only thirty-five years one man should have been able to accomplish so much. And if the quantity of Mozart's music is astonishing, scarcely less so is its wonderful charm. Of course, writing so much as he did, it is only natural that he should not always rise to the full height of his powers. Many of his pieces are undoubtedly weak; some are merely boyish attempts at composition, while others, written for a particular occasion, or for a special performer, and frequently in great haste, are deservedly consigned to oblivion. But after taking away all such, the number of works which will probably continue to delight musicians to the end of time is wonderful. It is not surprising that out of such an enormous collection, many pieces should be still unpublished, and that eighty years after the composer's death we should have to announce the appearance of a new work (if we may so speak) from his pen. The piece now before us is assigned by Köchel to the year 1773. It is therefore an early work of its author; but it bears throughout the impress of his peculiar style. In the present day, when technical execution has made such advances, and concertos are but too often heaps of meaningless difficulties, many violinists would perhaps look with contempt on the solo passages which Mozart has written for the players; yet performers with a pure tone and fine style, who know how to make their instrument *speak*, would be sure of their effect with an audience. The first oboe, curiously enough, has a double function. In the *tuttis* and in some of the solo passages, it is treated as merely a constituent of the orchestra; but from time to time, it steps out from among the other instruments and becomes "concertante." The solo-violoncello is treated in the same manner. The work is in the usual form of a concerto, and commences with a spirited *allegro* in C (common time), in Mozart's most pleasing manner, with a triple cadenza at the end for the two violins and oboe, which is written out in full. The *Andantino grazioso* (F major 3-4), is exceedingly melodious and elegant; and the final *Tempo di Menuetto*, though (as is often the case with our author) inferior to the rest of the work, is bright and lively, and forms a good conclusion to the whole. The score is most beautifully engraved; and we should add that an arrangement of the concertone for two violins and piano is also to be had. In this shape it will be available, and certainly acceptable, to all lovers of Mozart.

Sextett, for Two Violins, Two Violas, and Two Violoncellos. By JOHANNES BRAHMS. Op. 18. Berlin: N. Simrock.

Trio, for Piano, Violin, and Violoncello. By JOHANNES BRAHMS. Op. 8. Leipzig: Breitkopf & Härtel.

Quartett, for Piano, Violin, Viola, and Violoncello. By JOHANNES BRAHMS. Op. 26. Berlin: N. Simrock.

Trio, for Piano, Violin, and Horn (or Violoncello). By JOHANNES BRAHMS. Op. 40. Berlin: N. Simrock.

IN the year 1853, Robert Schumann, in his "Neue Zeitschrift für Musik," announced the appearance of a new star on the musical horizon; and spoke of him as a musical Messiah, who was to usher in a fresh dispensation, and accomplish what he (Schumann) had only striven to attain. This new light in the firmament was Johannes Brahms; and the first performance of some of his works at Leipzig was the signal for the outbreak of a great controversy among musicians. The party of the "Romantic" school were enthusiastic in their praises; their watchword was "Schumann is great, and Brahms is his prophet." On the other hand, the "moderate" party, as they were termed, while accrediting the young composer with great talent, found in his works much harshness, want of mastery of form, and immaturity. The dispute may be said to be still undecided. Herr Brahms has taken a leading position among the composers of the New German school; but his claims to a place in the first ranks of musical creators are by no means universally admitted. The new "Gospel according to John," is not everywhere accepted; and it has therefore been with considerable interest that we have examined the works now under notice, that we might form an unprejudiced judgment as to their merits. Now the first thing that strikes us in reading them is that Herr Brahms is a very unequal writer. By far the best of the compositions before us is the sextett for stringed instruments. The ideas are original throughout, and often very striking, and the work is to a great extent free from that over-elaboration and diffuseness which seems to be Brahms' great fault. The opening movement is charming, from beginning to end; the variations in D minor which form the slow movement are very interesting, and the finale is full of pleasing melody, though too much spun out in the middle portion. This is the work which was recently performed at one of Mr. Henry Holmes' chamber concerts, and those who peruse the score will not be surprised at the favour with which it was received. It shows us the composer at his best. The two trios and the quar-

tett exhibit him in a less favourable light. He is evidently a man who thinks for himself; his subjects are always unborrowed; but there is a want of clearness of form, and a tendency to over-development, which seems more or less to characterise all the modern German school of composition, and which greatly impairs the effect of the whole. We do not forget that the same criticisms were made with reference to Beethoven's music at the time of its appearance; and it is possible that the time may come when Brahms' works may be accepted as a model; but until thought and idea comes to occupy only a secondary position, and elaboration is considered the one thing needful, we do not see how this can take place. Melody in all these works, except the sextett, is subordinate to harmony; and the vagueness of the thematic treatment causes them to resemble a series of fantasias for three or four instruments, rather than classical compositions such as we are accustomed to meet with. There is much in all of them that will be interesting to musicians, but we much doubt if they, or any similar works, are destined to effect the revolution in the art which Schumann predicted.

Arrangements for the Organ. By EBENEZER PROUT. London: Augener & Co.

ORIGINAL composition for the "king of instruments" has by no means ceased since Mendelssohn contributed—in his three preludes and fugues, Op. 37, and his six sonaats, Op. 65—the grandest specimens after Bach. Some admirable pieces have appeared from time to time, by English as well as by Continental composers; worthily increasing the already large repertoire of the organist, and supplying a want which has become much greater during recent times, when the organ has been raised in importance, and the performers on it have augmented in numbers and skill, in this country. A special feature of this progress has been the multiplication of arrangements from vocal and instrumental works, both sacred and secular, whereby the organ is made to realise, among many other effects, the vast combinations of chorus and orchestra, and the resemblance to various contrasts of different instruments—results not otherwise possible. The use of the pedals as independent agents, now so universal with organists, confers an advantage similar to the addition of a third hand; and a single player, on an instrument of adequate scope, can now reproduce the most sublime and complex music of the grandest composers—Bach, Handel, and Beethoven—in a manner approximating to the effect of the original scores. An objection to many collections of arrangements for the organ is, that they go largely over the same ground; and the purchaser of several finds that much of the contents of each is the same. In the work now referred to, but very few of the twenty-four numbers have appeared before in this shape. Four (Nos. 3, 6, 15, 24) are extracts from Bach's sublime Church cantatas—the scores of which are only accessible to subscribers to the long series of volumes published by the German Bach Society, that are not to be obtained separately. In addition to these are many movements from other sources which have been left untouched by adapters for the organ: Bach's Christmas Oratorio, and his Mass in B minor; Cherubini's 2nd Mass, Handel's Chandos Anthems, and some of his ignored oratorios, with secular works of Mozart, Clementi, Dussek, and Beethoven, have contributed extracts of high value and interest to the volume of Mr. Prout—who has brought to his task long familiarity with the works of the great masters, practised skill as an organist, and earnest zeal in the undertaking now referred to. The arrangements are made (as all such arrangements should be) in three staves; the pedal part being independent of the manuals. Full directions are given for combinations and changes of stops; and the volume—beautifully printed and engraved—is an addition of great and permanent value to the organist's library.

Original Pieces for the Organ. By SCOTSON CLARK. 15 Numbers. London: Augener & Co.

MR. CLARK'S music has achieved a considerable degree of popularity; and an examination of the pieces now lying before us makes the explanation of such popularity very simple. All his compositions are distinguished by pleasing and intelligible, if not strikingly original, melody; he has the happy knack of writing what will catch the ear, and his compositions are designed with a thorough knowledge of the instrument for which he writes, and are, moreover, always tolerably easy. It is not, therefore, to be wondered at that they should have a large sale. Most of these organ-pieces will be found suitable as voluntaries: some of them—such as the "Melodies," Nos. 5 and 6 of the collection, and the "Communions," will be useful as opening movements, while the offertories and marches, though written in the light French style of Wély, will find acceptance in many churches where lively voluntaries are in favour. The composer has judiciously marked the stops throughout; and all the pieces can be played, by a little management, on organs of a moderate size.

Glad Tidings, Caprice; Jolie Babette, Styrienne; White Lilies, Melody; Singing Rills, Caprice; Rigoletto, Guillaume Tell, Don Pasquale, Fantasias, for the Piano. By EDOUARD DORN. London: Augener & Co.

WHEN a really good musician lays himself out to write simple pieces for the benefit alike of pupils and teachers, he confers a positive boon upon the musical profession. Those who have many lessons to give, and who are conscientious as to what they teach, know how difficult it is, in spite of the vast quantity of new music continually published, to find pieces suitable to the capacity of average schoolgirls, and yet which are not such pitiful stuff as to be only fit for the waste-paper basket. Of course, there is classical music easy enough to be within the reach almost of beginners; but, to say nothing of the unfortunate fact that giving classical music to some pupils is like "throwing pearls before swine," it would be a great mistake to teach only such music, even in cases where it would be appreciated. Herr Dorn's pieces supply exactly what a good teacher would require. They never aim at being deep; all are simple in form, tuneful, brilliant, and reasonably easy. The composer is evidently capable of greater things than these, but he has written down to the popular level, without writing trash. We fancy we see him laughing in his sleeve as he inserts such directions as *Con entusiasmo, Con furia,* or *Con civetteria*—which last phrase, by the way, we never remember to have met with before. The operatic arrangements are effective and showy without being too difficult; and both they and the original compositions may be cordially recommended as drawing-room pieces which are sure to be popular.

Let my Entreaties (Se i miei Sospiri). Aria di Chiesa, 1667, by STRADELLA, for Soprano or Tenor with Piano.
Ditto for Alto or Baritone with Piano.
Ditto for Soprano or Tenor with Piano and Harmonium (or Violin, or Violoncello), arranged by E. PROUT.
Ditto arranged for Organ, by E. PROUT. London: Augener & Co.

STRADELLA'S wonderfully pathetic and beautiful aria (also known under the name of "Pietà, Signore") has been introduced at concerts in this country on more than one occasion, and is pretty generally known to musicians. It is, therefore, only necessary here to notice the appearance of these various editions. That for the voice, with accompaniments for piano and harmonium, will be found useful to those who have the two instruments at their disposal, as very little music is published for the same combination; and both the vocal and instrumental parts are quite easy enough to be within the reach of average amateurs. The arrangement for the organ by Mr. Prout is also very simple—indeed, the nature of the music prevents its being otherwise—and will be suitable as an introductory voluntary.

In the Beginning was the Word. Sacred Cantata, with Piano or Organ accompaniment, arranged from the Orchestral Score. Composed by LEO KERBUSCH, Mus. Doc. London: Augener & Co.

FROM the internal evidence, we should guess that this work was an exercise for a degree, as there is a great deal of scientific writing in it, which proves its composer to be a careful and diligent student. We cannot but think Dr. Kerbusch to have been very unfortunate in his text. The opening verses of the Gospel according to John are not particularly suitable for musical illustration; and none but a composer of genius could draw much inspiration from such words as those of the chorus, page 26, "Which were born not of blood, nor of the will of the flesh, nor of the will of man, but of God." The cantata is a somewhat curious mixture of styles. The opening chorus is one of the best movements in the work; it is written in a solid and ecclesiastical style, and the short phrases for chorus *piano,* near the close, interspersed with passages of recitative for a bass solo, are well conceived and effective. The following piece, a bass solo with chorus, "In him was life," is written somewhat in Handel's manner, with long and florid "divisions" for the solo voice, that give an exceedingly old-fashioned character to the music. After a tenor recitative and air, which are not very striking, occurs a chorus, "That was the true light," treated fugally, and containing some very good passages of close imitation. The duet for soprano and alto, "He was in the world," is as modern in style as the bass solo already mentioned is antiquated. It is not without points of interest; but why does Dr. Kerbusch begin the piece in C, and close it in F? The eight-part chorus, above adverted to, "Which were born not of blood," is somewhat weak; but the unmusical nature of the words may well account for this. After a few bars of soprano

solo, "And the Word was made flesh," we reach the final fugue, "And we beheld his glory," in which a not very interesting subject is well treated. On the whole the work shows more musicianly study and technical acquirements than inventive power; its great want is individuality of style and unity of conception.

Deeply-Flowing Ebro (Fluthenreicher Ebro), Song for Voice and Piano, by ROBERT SCHUMANN (London: Augener & Co.). To those who have heard Herr Stockhausen sing this most exquisite song, any commendation of it on our part will be superfluous; but for the sake of such readers as may be unacquainted with it, we may say it is one of the very finest of its author's many beautiful "Lieder." The melody is exceedingly charming, though very simple, and set off with a most original accompaniment. It is published both in D (the original key) and in G, so as to be accessible by any voice. In addition to the original German words an English version is added. No admirer of Schumann ought to be ignorant of this most characteristic example of his genius.

Hymns, Tunes, Chants, and Kyrie Eleison, composed by ARTHUR G. LEIGH (London: Novello, Ewer, & Co.), are well written and pleasing; but it is almost impossible to do anything really *new* in either the hymn-tune or the chant, and we find nothing in these to distinguish them from others of the same class.

Tarantella for Piano, by HORTON C. ALLISON (London: Duncan Davison & Co.), is a capital piece, and one that we are glad to be able to commend unreservedly. The subjects are well chosen, and admirably treated; and we feel sure that the composition has only to be known to be appreciated.

The Streamlet, Sketch for Pianoforte, by T. ALBION ALDERSON (London: Ashdown & Parry), is a good finger-exercise, and nothing more.

Hilda, Serenade for the Pianoforte, by T. ALBION ALDERSON (London: Ashdown & Parry), is written in the conventional "drawing-room" style, and has the merit of not being too long.

Valse du Printemps, par W. WASSERZUG (London: Augener & Co.), if not particularly original, is spirited and brilliant, and will be useful as a teaching piece.

Variations on "Drink to Me Only," by WESTLEY RICHARDS, Op. 2 (London: Lamborn Cock & Co.). The form of variations so frequently and effectively used by the older masters, has of late years been almost entirely superseded by the freer "Fantasia." There is, however, no reason why composers should not still make use of it; and Mr. Westley Richards has, we think, shown sound judgment in the form he has chosen for this piece. His variations on the old song are more classical in form and style than the larger part of the new piano music now written; and, it need hardly be added, the piece is certainly not the worse on that account. The harmony is good, and the passage-writing elegant and interesting to the player. We can honestly recommend the piece to teachers. We would suggest to the author that it seems to us there is one more bar wanting at the end of the finale. Or had Mr. Richards the first movement of Beethoven's symphony in B flat in his head, where the same thing occurs?

Classical Gems for the Pianoforte, by Dr. ARTHUR S. HOLLOWAY, Nos. 2 and 3 (London: J. Bath), are two easy and very good arrangements for the piano of the "Gloria" from Mozart's 12th Mass, and "I know that my Redeemer liveth." Both are very well done, and being, moreover, not at all difficult, will be found useful for young pupils.

Ave Maria, Solo Motett for Soprano or Tenor, by Dr. A. S. HOLLOWAY (London: T. Richardson & Son), is an elegant solo, well harmonised, and easy to sing. From a few indications in the accompaniment, it appears to have been originally written with orchestra.

MUSIC RECEIVED FOR REVIEW.

Bunnett, E. "Te Deum Laudamus," in Chant form. (Pardon & Son.)

Bunnett, E. "An Evening Service," in F. (Novello, Ewer, & Co.)

Bunnett, E. "Ave Maria" for six voices, with Harmonium or Piano. (Novello, Ewer, & Co.)

Grundy, C. B. "Bless the Lord, O my Soul." Anthem for four voices. (Novello, Ewer, & Co.)

Grundy, C. B. "Two Preludial Pieces for the Organ." (Liverpool: Hime & Son.)

Monk, James J. "Song to Music." (Weippert & Co.)

Old, John. "The War Horse." Trumpet March for the Piano. Ashdown & Parry.)

Phillips, A. "Song of the Martyr." (Alf. Phillips.)

Short, J. "St. Patrick's Day." Patriotic Song. (Birmingham: J. Short.)

Concerts, &c.

CRYSTAL PALACE SATURDAY CONCERTS.

THE special feature of the concert on the 25th of February was the fine performance, by the band, of Schumann's first symphony in B flat, Op. 38. On this most interesting and suggestive work we would gladly, did space admit, write a whole column; possibly on some future occasion we may notice it in detail. Composed in the year 1841, it appears to have been its author's first essay at writing for the orchestra; and, though less representative of his peculiar style than his later symphonies in C and E flat, it contains a more flowing vein of melody, and appeals more to the sympathies of a mixed audience, than either of those works. The influence of Schubert's great symphony in C, with which Schumann had recently made acquaintance, and of which he has written in such glowing terms, is distinctly apparent in the instrumentation, and particularly in the rhythm and swing of the first *allegro*; while traces of Beethoven are also to be found here and there in the work; and yet, with all this, the symphony bears the impress of the mind of an original thinker; and the *larghetto* especially is as "Schumannish" as anything that ever fell from his pen. The performance, with the exception of one little slip in the *pianissimo* passage for trombones at the end of the slow movement, was as perfect as it could well be. The overtures were Cherubini's *Hôtellerie Portugaise*, and Berlioz's *Benvenuto Cellini*. Mr. Henry Holmes gave a very good reading of Spohr's violin concerto in E minor (No. 15)—not one of its author's best works. The vocalists were Mdlle. Leon-Duval and Mr. Santley.

On the 4th of March the opening piece was Auber's light and sparkling overture to *Zanetta*, and the finale, Mendelssohn's Wedding March; the remainder of the concert was taken up by a very good performance of Mr. J. F. Barnett's *Paradise and the Peri*; as we spoke of the work on its recent performance at St. James's Hall, it is needless to do more than repeat our favourable opinion of it as a very pleasing and thoroughly musicianly composition. The soloists were Mesdames Vanzini and Patey, and Messrs, Vernon Rigby and Santley; the choruses were sung by the Crystal Palace choir, and the composer conducted his own work. As might be expected from its melodious character, it was thoroughly well received.

The concert of the 11th was signalised by the first appearance at the Crystal Palace this season of Herr Joachim, who was announced to play his own Hungarian Concerto, but, owing to some mishap in the non-arrival of the orchestral parts, substituted Beethoven's immortal concerto, which, it is almost needless to say, he played as no one else can. As most of our readers know, eulogy is superfluous in speaking of Herr Joachim's performances; all we can do is to record our conviction that he is unapproached by any living player on the violin, and that at every fresh performance he seems, if possible, to surpass himself. The symphony was Haydn's in E flat (commonly known as No. 10 of the Twelve Grand), a work distinguished among its author's numerous symphonies by the lovely slow movement in G. The overtures were Schubert's concert overture in D, one of the unpublished works, for the hearing of which we are indebted to the enterprise of the directors of these concerts, and Rossini's *Gazza Ladra*. Schubert's lovely and delicately-scored overture can hardly rank among his greater productions, but it is as melodious and pleasing as anything he has written. Some part of it was afterwards used by him in his overture to *Die Zauberharfe*, commonly called the overture to *Rosamunde*. The vocalists were Mdme. Cora de Wilherst and Mdlle. Madigan, the latter of whom made a successful *début*. Of the former we have spoken favourably on a previous occasion, and her singing confirmed the good opinion formed at her first appearance.

On the 18th, one of the first living German musicians—Dr. Ferdinand Hiller—appeared in the triple capacity of composer, conductor, and pianist. A pupil of Hummel, and a friend of Mendelssohn, Dr. Hiller enjoys a European reputation; and the directors of these concerts paid him a graceful compliment in inviting him to conduct the performance of his own symphony in E minor, entitled, "Es muss doch Frühling Werden." This work, which was played at Sydenham last year, and also by the late Musical Society of London, to which it is dedicated, displays complete mastery of form and development, and great skill in orchestration, though with a slight tendency to excessive use of the brass instruments; but the subjects lack the individuality of character which would entitle the whole to be considered an effort of genius. It was played to perfection, every member of the orchestra evidently doing his best in honour of the distinguished writer. Dr. Hiller also played Mozart's concerto in D, No. 20—known as the "Coronation Concerto"—with a perfection of finish,

and artistic feeling, that could not have been surpassed; his reception after each movement, and at the close of the whole work, was most enthusiastic. The programme also comprised Cherubini's overture to *Faniska*, and Beethoven's *Leonora*, No. 2. The vocalists were Mdme. Viardot-Garcia and Signor Piccioli.

On the 25th a performance of Mendelssohn's music to *Athalie* was given, of which we cannot spare room to speak now.

MONDAY POPULAR CONCERTS.

DURING the past month these concerts have been distinguished by their usual excellence, both as regards programmes and performers. A brief record of what has been done will therefore be all that is needed.

On Monday, Feb. 27th, the programme included Schubert's quartett in D minor, Mozart's lovely Divertimento for violin, viola, and violoncello, Beethoven's variations (Op. 35) on a theme from the "Eroica" symphony, and the same composer's sonata in G (Op. 30, No. 3), for piano and violin. Mdme. Schumann was the pianist, and Herr Joachim the first violin, the vocalist being Mr. Arthur Byron.

On the following Monday, March 6th, the pianist was Mr. Franklin Taylor, a performer too seldom heard in public, as he is undoubtedly one of the very best of the rising generation of playcrs. He chose for his solo Beethoven's admirable sonata "Les Adieux, L'Absence, et Le Retour," one of the very few compositions in which the illustrious author has himself given the key to his intentions. In this trying and difficult work, as well as in Schubert's poetical and imaginative trio in B flat, in which he had to undergo the formidable ordeal of playing with such artists as Herr Joachim and Signor Piatti, Mr. Taylor proved himself, not for the first time, capable of satisfying the requirements even of an exacting "Monday Popular" audience. Both in mechanical accuracy, and true musical feeling, his performance was all that could be desired. A very fine performance of Beethoven's well-known and ever-welcome septett by Messrs. Joachim, Strauss, Piatti, Reynolds, Lazarus, Hutchins, and Paquis concluded the concert. Mr. Cummings was the vocalist.

On March 15th, the instrumental works were Mozart's quintett in C, for strings, and Haydn's quartett in E flat (Op. 64), both led by Herr Joachim, and Beethoven's great "Waldstein" sonata (Op. 53), played by Mdme. Schumann, in her own grand style. The vocalist was Mr. Santley.

On the 20th of March, Mdlle. Brandis, a young lady pianist, who has attracted much attention on the Continent by her playing, made her first appearance in this country. She selected for her solo, instead of one of the sonatas of the great masters, three short pieces —Scarlatti's Presto in A, Schumann's Arabeske, and Weber's so-called "Moto Continuo" from his sonata in C, and also joined Herr Joachim in Beethoven's C minor sonata for piano and violin. Though so young, Mdlle. Brandis possesses a remarkably fine touch, and great rapidity of execution. Her phrasing and accent are also excellent; but we must defer a final judgment as to her powers as an intellectual exponent of the highest class of music, till further opportunities of hearing her have been afforded. She was most warmly received, and being recalled after her solos, gave as an encore the third number of the first book of Mendelssohn's Lieder. The remaining instrumental pieces were Mozart's Divertimento in D for string quartett and two horns, and Mendelssohn's Andante and Fugue from Op. 81. Signor Piatti being ill, his place was ably filled by Signor Pezze. The vocalist was Mdme. Joachim, who made her first appearance here, and whose fine voice and admirable style were displayed to great advantage in the air "Erbarme dich," from Bach's *Matthäus-Passion* (the violin obligato being played to perfection by her husband), and in songs by Schubert and Mendelssohn. Mr. Zerbini conducted.

PHILHARMONIC SOCIETY.

THE first concert of the fifty-ninth season of this society took place on the 8th ult., at St. James's Hall, and presented several noteworthy features. Foremost among these must be named the performance of several works of M. Gounod, under his own direction. These were his early symphony in D, a pleasing if not a great work; a new sacred song, "There is a green hill," finely sung by Mr. Santley; a brilliant and charmingly scored saltarello, in A minor, for the orchestra; and a scena from *La Reine de Saba*, sung by Miss Edith Wynne. In a monthly paper detailed criticism is unfortunately impossible, owing to the demands on our space; we must, therefore, content ourselves with a bare record of facts. The other chief pieces of the first concert were Beethoven's immortal C minor symphony, inserted by the desire of a lady at Pesth, who has presented a bust of the great composer to the society; Weber's overture to *The Ruler of the Spirits*; and Mendelssohn's violin concerto, superbly played by Herr Joachim. Excepting M. Gounod's pieces, the whole concert was conducted by Mr. D. G. Cusins.

At the second concert, on the 22nd, the symphonies were Mendelssohn's "Reformation," and Mozart's "Jupiter." The former work, as most of our readers will know, though an early composition of its gifted author's, was, like many others, kept back by him from publication, and has only within the last four years been heard for the first time in this country. If we compare it with the well-known "Scotch" and "Italian" symphonies, we may, perhaps, say that it occupies a similar position with respect to them that *St. Paul* does to *Elijah*. As in the former oratorio, so in this work the influence of Bach on Mendelssohn's mind is distinctly to be traced, especially in the elaborate counterpoint in the finale, which is constructed on Luther's chorale "Ein feste Burg." The charming allegretto was (as is almost invariably the case) encored. Mozart's symphony is so well known that it is needless to say more about it than that, in common with the rest of the programme, it was capitally played. The overtures were Dr. Bennett's graceful "Wood Nymphs," and Weber's "Oberon." The pianist was Madame Schumann, who chose a work especially suited to her grand style—Beethoven's concerto in C minor. It is almost superfluous to say that her performance was characterised by her usual mechanical perfection, and depth of expression. The vocalists were Madame Sherrington (who replaced Madame Parepa-Rosa, the latter being absent from indisposition) and Mons. Jules Lefort.

SACRED HARMONIC SOCIETY.

MENDELSSOHN'S *St. Paul* was performed by this society on the 3rd of February. The greater popularity of the same composer's later oratorio, *Elijah*, is easily to be accounted for by the more interesting and dramatic nature of its subject; but in musical interest the former work is at least equal to its successor. The influence of Bach is clearly discernible, especially in the recitatives and in the treatment of the chorales; and is, perhaps, most noticeable of all in the chorus "But our God abideth in Heaven," in which the old chorale "Wir glauben all' in einem Gott" is introduced, just as we meet the old church melodies in the grand old Leipzig cantor's church cantatas. There is a curious reminiscence, too, of Handel, which we do not remember ever to have seen noticed, in the grand chorus "O great is the depth." The opening bars are singularly like the commencement of the chorus "Hear us, O Lord," in *Judas*, while the subject of the fugue "Sing his glory for evermore" resembles the phrase in Handel's chorus on the words "Resolved on conquest." Of course, the coincidence is accidental, and does not in any way detract from the merit of Mendelssohn, but it is singular enough to be worth pointing out. The performance of the oratorio on this occasion was marked by the usual vigour and power which distinguish this society's concerts. The principal vocalists were Mesdames Sherrington and Patey, Messrs. Vernon Rigby, Santley, C. Henry, and Smythson. Madame Patey was encored in the lovely song "But the Lord is mindful of his own," and Mr. Rigby obtained the same honour for "Be thou faithful," in which air the important violoncello obligato was admirably played by Mr. Edward Howell. Sir Michael Costa conducted as usual.

ORATORIO CONCERTS.

ON Wednesday, March 1st, an admirable performance was given of Mendelssohn's *Elijah*. There is no need to say more respecting so familiar a work, than that it is but seldom that the grand choruses with which it abounds are heard so well done as on this occasion. A moderate-sized choir, such as Mr. Barnby's, is far more suited than a more unwieldy one for the execution of music requiring delicacy and finish, and their performance left nothing to be desired. The principal vocalists were Mesdames Rudersdorff and Patey, and Messrs. Sims Reeves and Santley, all of whom are too well known to require further mention.

The third concert of the series, on the 15th, presented several features of special interest. It began with Hiller's cantata "Nala and Damayanti," which was composed for last year's Birmingham festival, and was now given for the first time in London. It is a work of great talent rather than of genius, and was very well performed under the direction of the composer. The solo parts were taken by Miss Edith Wynne, Miss E. Spiller, Messrs. Cummings and Santley. To this was to have succeeded a new overture by Mr. Barnby; but the work was not completed, and in place of it Gounod's new song, "There is a Green Hill" (produced at the first Philharmonic Concert), was substituted. As at the previous performance, it was sung by Mr. Santley. Two new compositions by M. Gounod (who conducted all his own music) followed. These were an "O Salutaris" for four voices and orchestra, and a "De Profundis," a more extensive work in four movements. M. Gounod's sacred music may be described as a mixture of the old ecclesiastical style with that of his

Faust. Handel's Chandos Anthem, "Let God Arise," with additional accompaniments by Mr. Silas, conducted by Mr. Barnby, formed an effective close to this very interesting concert.

Mr. Henry Leslie's second concert for this season (on the 23rd of February) deserves more lengthened notice than we can spare room to give it. It was announced as an "Historical concert," and included specimens of the works of Tallis, Palestrina, Morley, Carissimi, Wilbye, Stradella, A. Scarlatti, Purcell, Bach, Handel, and Glück, besides piano solos by Frescobaldi, Lulli, D. Scarlatti, and Bach, played by Herr Pauer, and organ solos by the Masters Le Jeune. The great piece of the evening was Bach's wonderful motett for eight parts, "The Spirit also helpeth us"—a composition the difficulty of which is only surpassed by its beauty, and which was splendidly sung by the choir. At the third concert (March 9th) the programme comprised, among other works, Mendelssohn's "Hear my Prayer," and "Judge me, O God," Wesley's motett "In Exitu Israel," Schubert's 23rd Psalm for female voices, and a selection from Gounod's 2nd Mass for male voices.

Mr. Henry Holmes has been successfully continuing his "Musical Evenings" at St. George's Hall. The third, given on the 2nd of March, included Beethoven's great quartett in B flat, Op. 130; Mr. Walter Macfarren's sonata for piano and violin, of which we spoke recently, well played by Mr. Holmes and the composer, and Mendelssohn's quintett in A, Op. 18. The programme of the fourth evening (March 16th) presented Schumann's quartett in F, Op. 41, No. 2; Beethoven's trio in B flat, Op. 97 (pianist, Mr. W. G. Cusins); and Mozart's quintett in G minor. The last concert of this most admirable series was announced for the 27th (after our going to press), and was to comprise Mendelssohn's quartett in E flat, Op. 12; Schumann's second trio, Op. 80, with Miss Agnes Zimmermann at the piano, and Beethoven's great quintett in C. We cannot conclude our notice of these musical evenings without expressing our opinion of the real service to art which Mr. Holmes has rendered in giving them, and our hope that he may be encouraged to continue them next season.

Mr. Ridley Prentice has concluded his series of concerts at Brixton, the last having been given on the 14th of March. The programme included Spohr's popular and charming quartett in G minor, Op. 4; Schubert's fantasia-sonata in G, Op. 78, extremely well played by the concert-giver; violoncello solos by Signor Piatti; and Mr. E. Prout's piano quintett in G, Op. 3—this last being the third important work by an English composer brought forward in this series; it was very well played, and most favourably received. The vocalist was Miss Blanche Cole. Mr. Prentice has also continued his concerts at the Eyre Arms. The second of these (March 9th) brought forward Bennett's trio in A, Woelfl's "Ne Plus Ultra" sonata, and Beethoven's sonata in G, Op. 30, No. 3. Of the third (and last) concert on the 30th, which contained some features of special interest, we shall speak in our next issue.

Dr. Ferdinand Hilier has given a series of Piano Recitals, to which we can only allude. His programmes have been entirely selected from his own works. Of his merits as a composer we have spoken elsewhere; we will only say now that his performances were characterised by an artistic style, and a perfect mastery of mechanical difficulty, that place him in the first rank of living players.

The first of a series of three Chamber Concerts of modern music took place at the Hanover Square Rooms on the 21st of March. The very interesting programme comprised a trio in B flat minor (Op. 5), by Volkmann, not without points of interest, but of a most inordinate length—its three movements occupying thirty-five minutes in performance (!); Brahms' highly original and interesting, but very diffuse, piano quartett in G minor, Op. 25; and Beethoven's own arrangement of his piano trio in C minor as a string quintett. The pianist was Herr Coenen, who especially distinguished himself in the very difficult piano part of Brahms' quartett. The strings were held by Messrs. Wiener, Jung, Zerbini, Stehling, and Daubert; the vocalist was Miss Julia Elton.

Musical Notes.

THE new season of the Royal Italian Opera, Covent Garden, under the management of Mr. Gye, commenced on the 28th ult., with a performance of *Lucia di Lammermoor*, Mdlle. Sessi enacting the part of the heroine.

MR. MAPLESON announces the opening of Her Majesty's Opera on the 15th inst.

THE inauguration of the New Albert Hall, at Kensington Gore, took place on the 29th ult. An account will be given in our next number.

THE chief novelties at the Opera Buffa during the past month have been Rossini's *Cenerentola*, Benedict's one-act operetta *Un Anno ed un Giorno*, conducted by the composer, and Petrella's *Le Precauzioni*.

A PERFORMANCE of Bach's *Passion according to Matthew* is announced to take place in Westminster Abbey on the 6th inst.

PROFESSOR GLOVER'S cantata, "St. Patrick's Day," was performed for the first time in England at St. George's Hall, on the 15th of last month, and was very favourably received.

A NEW symphony, entitled "Im Walde," by Herr Joachim Raff, one of the most prolific of modern German musicians, has just been published at Leipzig.

THE numerous admirers of Schubert will learn with pleasure that several works of his, hitherto existing only in manuscript, have just been published at Vienna. Among them are the full score of the "Deutsche Messe," a grand sonata for piano duet in C minor, and a sonata in A minor for piano and "arpeggione" or violin.

A GRAND Tonic Sol-fa Festival was held at the Crystal Palace with great success on the 21st ult., in honour of the wedding of Princess Louise.

HERR CARL REINECKE, the well-known composer and pianist from Leipzig, is expected in London early in the present month. He will bring with him some new compositions—among them the overture he has written for the celebration of peace.

THE Queen has been graciously pleased to confer the honour of knighthood on Dr. Sterndale Bennett, Dr. Elvey, and Mr. Julius Benedict.

TO CORRESPONDENTS.

R. A. KLITZ.—Received just too late for our last number, and would be too much out of date now.

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.

MAY 1, 1871.

MUSICAL EDUCATION.

THE apathy of the Government in the matter of musical education, however greatly it may be deplored, can hardly be much wondered at, when the surprising indifference of the public on the same subject is considered. Let us not be misunderstood in saying this. In one sense the English nation is preeminently musical. There is probably no country in the world where so much music is performed in the course of a year, or where so much money is spent on music, in proportion to the number of the population. Nevertheless, we must express our firm conviction that, in the highest and best sense of the term, we are not a musical people. We have a zeal, but not according to knowledge. And in speaking of the indifference of the public in the matter of musical education, we refer not so much to its quantity as to its quality. There is probably hardly a country town of any size beyond a mere hamlet, which does not contain at least one so-called "Professor of Music;" while in most places there are plenty among whom to choose. Yet we believe that, in the majority of cases, people exercise far less care in the selection of a teacher of music for their children than they do in the choice of a butcher or a baker. This arises frequently from the fact that, knowing nothing of music themselves, they are unable to discriminate between good and bad teaching; but a more frequent cause is, we think, the very prevalent but most erroneous idea that any teacher will do to begin with, and if when the daughters grow to be fifteen or sixteen years of age they have a few "finishing lessons," they will be all right. One might just as well turn children loose in the street to pick up their education, and trust to six months at a finishing school to make them useful members of society. Fortunately the practical evil in the one case is not so great as in the other; but the injury done to the artistic sense by imperfect early training can hardly be over-estimated. We do not speak against cheap teachers merely as such. We know that there are some who through force of circumstances have never been fortunate enough to rise to the position, and command the terms, to which their abilities would fairly entitle them. Still, as a general rule it may safely be said in music, as in other things, that the value of an article may be estimated by its market price; and when we find teachers offering lessons at an absurdly cheap rate—we heard some time since of one who gave an hour daily for a shilling a week!—we are forcibly reminded of a notice we once saw at a dirty-looking pastry-cook's in a back street—"THE LARGEST PENNY TARTS IN LONDON."

Another indication of the want of real musical taste in our public is to be found in the class of music which meets with most favour. Go into any of our best London music-shops, and ask to be shown some of the "most popular" vocal and instrumental pieces they have, and what will you find? In songs, either namby-pamby ballads, in which words and music are equally imbecile, or (still worse) the vulgar music-hall effusions known as "comic songs." And in piano-music, pieces written solely for the purpose of display, often without so much as the ghost of a musical idea in them, which are intended to enable imperfectly taught players to exhibit their superficial acquirements to the best advantage. Of course there are pleasing exceptions; but few will dispute the general correctness of the statement.

As might naturally be expected, this imperfect musical education reacts prejudicially on the public itself. How many of our average concert-goers are competent to form an opinion for themselves on any new work? They judge by names; and if they see a piece by a well-known composer, Mozart or Beethoven for instance, in the programme, they know it is the correct thing to admire it, and profess admiration accordingly, even if it should be in reality weak, and utterly unworthy of its author. If, however, the name of the composer should be unknown, the audience is at sea directly. They will probably applaud the music—it is the fashion now-a-days to applaud everything—but, as to forming an opinion, they will most likely wait to "see what the papers say about it." To take an illustration: if Schubert's Mass in G were performed in London, it would be doubtless admired as it deserves to be; for Schubert's name is well known here as that of a great genius. But suppose the same work were announced as "*Führer's* Mass in G" (the title under which it was published), how many would go to hear it? and of those who went, how many would really know whether the music were fine or not? The plain truth is that our public is not yet sufficiently educated in music to form a judgment for itself. As well expect a child fresh from the study of "Old Mother Hubbard" to criticise Macaulay's Essays, or Tennyson's "In Memoriam."

But, it will be asked, for what purpose is all this Jeremiad over the state of public taste, unless some remedy can be proposed? We believe that there is a remedy, and that in time there will be an improvement. Our hope is in the recognition, though tardy, of music as a branch of national education. We say nothing now of the moral aspects of the question. The elevating influence of music has been ably treated of by others, and our business now is merely with its effect in raising the standard of public taste. In Germany, a man who is incompetent to form an opinion for himself on musical matters is rather the exception than the rule. And why? Simply because every child there is instructed in music at the national schools. Thus, at the age when the mind is most susceptible of impression, a love of the art for its own sake is created; and the result is what we see—a thoroughly musical nation. And we believe that in this country the same effects would follow were the same course pursued. We know of a case in point. A London schoolmaster, who was also an enthusiastic musician, resolved, some eighteen years ago, to form a singing-class in his school. By patience and perseverance he succeeded in teaching a chorus of about thirty boys to sing from notes, until they were qualified to perform the works of the great masters. Those boys are now grown up; many of them are the fathers of families; and there is scarcely one of them who is not a good singer, and to whom music is not his greatest enjoyment. Let music, then, be only recognised as an essential branch of national education, and we believe that the next generation will no longer be open to the reproach of being either indifferent to, or ignorant of the art.

FRANZ SCHUBERT'S MASSES.

BY EBENEZER PROUT, B.A.

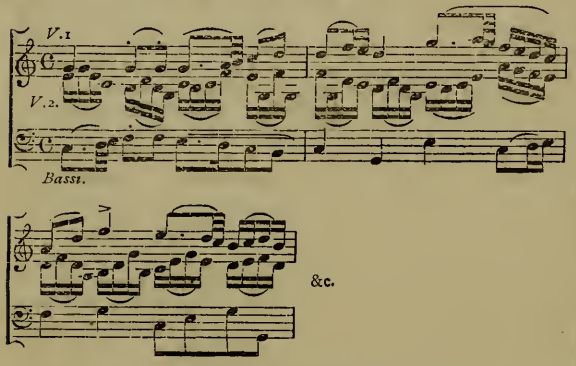
(*Continued from page* 43.)

4. THE MASS IN C, OP. 48.

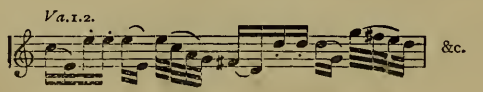
IF the Opus-number of a composer's works gave us any criterion for determining the period of their production, one would have to assign to the present mass a date anterior to that in B flat, last under notice. And the same would probably be the case, did we judge of the

work before us from internal evidence merely. Kreissle von Hellborn, however, assigns it to the year 1816—the year after the composition of the second and third masses; and, in default of evidence to the contrary, we must accept his date as correct. Still it is difficult to understand the retrograde movement in our author's power of church composition, which must be admitted on this supposition; for the mass in C is unquestionably the least interesting, and the least valuable from a musical point of view, of the whole series. Indeed, from the evident imitation of the Haydn-Mozart style throughout the work, one would have been inclined to consider it Schubert's earliest attempt at mass-writing. There is yet one other reason to doubt the correctness of the date given above—a slight one, it is true, and yet worthy of some notice. It is that in the score of this mass we find no part for the violas. Now the same peculiarity is met with in the scores of the "Tantum ergo" (Op. 45), the first offertory, "Totus in corde langueo" (Op. 46), and the "Salve regina" (Op. 47). Kreissle von Hellborn assigns the two last-named of these works to the year 1815; and it is at least probable that this similarity may be accounted for by their being composed about the same time, perhaps for an orchestra in which there were no violas.

But it is time to pass from the question of the date, to speak of the mass itself. It is written for the usual voice parts, the orchestra consisting of first and second violins, basses, two oboes (*or clarinets*, as in the mass in B flat), two trumpets, drums, and organ. The "Kyrie" (C major, ₵, Andante con moto, 39 bars) opens with a theme of great simplicity for the violins and basses:—

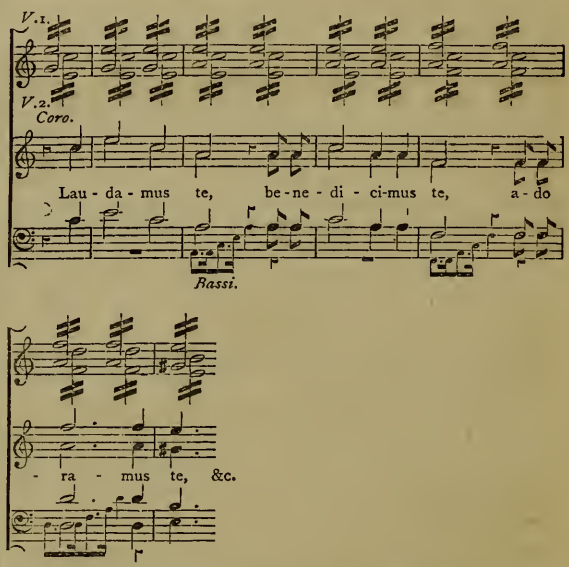


This phrase is then immediately repeated by the solo quartett; after which one bar of symphony for strings and organ leads to a *tutti forte*, when the full chorus and the wind instruments enter for the first time. The progression of chords for the voices is not new; but the accompaniment for the violins gives life and a certain degree of interest to it. One bar is quoted, as the figure forms a principal feature of the whole movement:—



The "Christe," which begins in G as a quartett, has a melodious but well-worn subject. When the chorus enters, we meet with a small piece of imitation for the voices, accompanied by similar violin passages to the one last quoted. The imitation is not developed at any length, and after only six bars of chorus a full close in G leads back to the return of the "Kyrie." The two bars of symphony following the choral cadence singularly resemble, in their descending semiquaver scales for the violins in thirds, with a holding note for the first oboe above, the return to the first subject in Haydn's "The marvellous work." The rest of this "Kyrie" contains nothing but what has been already met with.

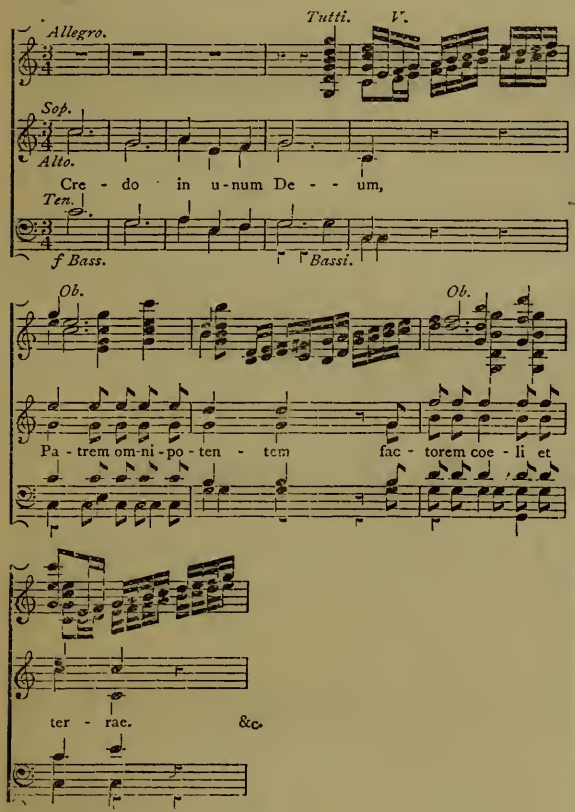
The "Gloria" (C major, ₵, Allegro vivace, 137 bars), like that in the mass in G, is in one movement, with no change of tempo throughout. It is much superior to the "Kyrie," and, without being very original, is bold, vigorous, and thoroughly pleasing music. After a powerful *forte* of eight bars, accompanied by the full orchestra, the "Et in terra pax" is given to the solo quartett with a melodious theme, accompanied by moving quavers for the violins, and holding notes *piano* for the oboes above the voices, with excellent effect. The unison passage for the chorus which follows, on the words "Laudamus te," is of great breadth, and deserves quotation, especially as it is almost the solitary instance in Schubert's choral works of an effect so often met with in modern compositions (*e. g.* in those of Mendelssohn)—the choral unison, supported by full harmony in the orchestra:—



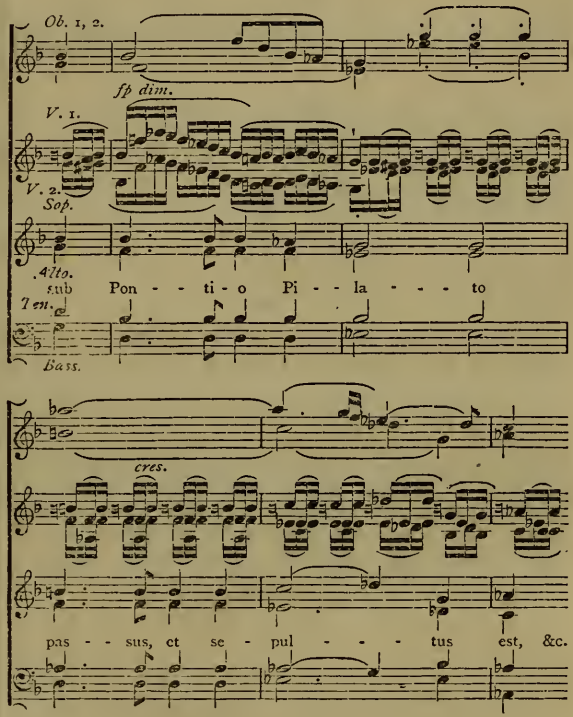
In the above extract, the oboes play with the soprano voices, and the trumpets and drums fill up the harmony, and mark the rhythm. After a half-close on E (the dominant of A minor) two bars of interlude lead us to a most graceful and melodious, if not strikingly new, quartett in F, to the words "Gratias agimus." To this quartett no inconsiderable portion of the whole movement is devoted. The chorus re-enters on the words "Domine Deus," in massive chords, with a forcible quaver accompaniment for the violins in octaves. At the close of this passage, on the words "Fili unigenite" (in C major) the orchestral figure is continued alone, modulating at the sixth bar of the symphony into E minor, in which key the solo voices are re-introduced, the soprano continuing the next words of the hymn, while the other parts accompany with long-sustained cries of "Miserere nobis." And here Schubert's incorrigible carelessness about his text shows itself again. Two entire sentences of the "Gloria" are unceremoniously omitted. An entirely new figure for the violins is now introduced to accompany the holding notes of the voices; the second violins imitating the first at a half-bar's distance. The modulations here are also very effective.

From E minor the music goes to F sharp minor, thence suddenly back to G, and so to A minor. Unfortunately the passage is too long to quote. At the close of the quartett, the chorus enters in the most unexpected manner, utters one loud cry of "Miserere!" and is again silent, the orchestra immediately subsiding to a *piano*. The effect of this in performance would be very striking. Eight bars of symphony for the strings lead back to the opening subject of the movement, which, as usual, is repeated at the words "Quoniam tu solus sanctus." The unison passage quoted above is met with again in a slightly altered form, and now occurs twice—the second time *piano*, as an echo of the first. The "Cum sancto" is hurried through in the same hasty manner as in the mass in G, and the movement ends with a few broad chords on the word "Amen!"

The "Credo" commences with a spirited, though somewhat common-place, chorus (Allegro, C major, $\frac{3}{4}$, 61 bars). The first words are sung by the unaccompanied chorus in unison; and at the sixth bar what may be called the chief subject of the movement is announced by the voices in harmony, with a vigorous accompaniment for the violins:



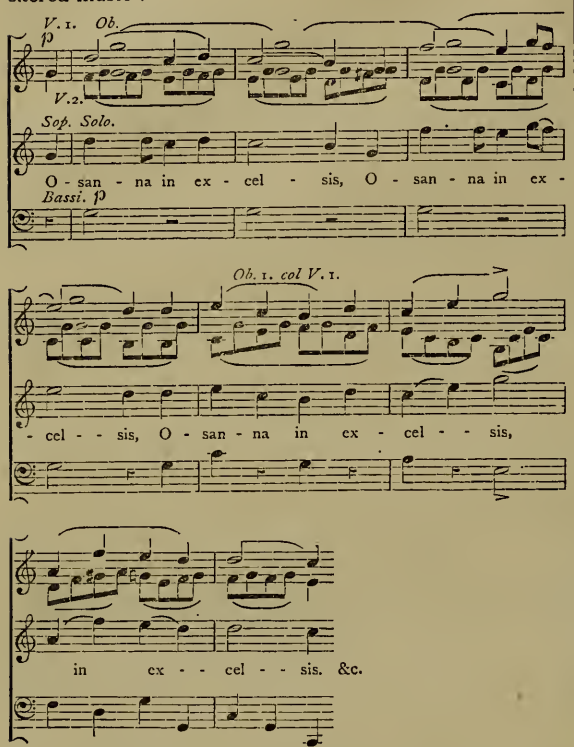
It will be seen that there is no particular interest or novelty in such a commencement as this, and the rest of the movement is very similar in character to the extract just quoted. After four bars more for the chorus, a short symphony follows for strings and oboes, which may be termed a sort of *ritornello*, as it recurs in various keys, at the close of each phrase through the piece. At "in unum Dominum" a new phrase, not much more novel or striking than the first, is allotted to the solo quartett; the short symphony just alluded to is given by the orchestra again, now closing in A minor. In this key the first subject is repeated by the chorus to the words "Et ex Patre natum;" then, after the symphony once more, the second subject (for the solo quartett) comes again in E minor, "Deum verum de Deo vero;" and at "Qui propter nos homines" we meet with the first theme for the last time, in the key of F; after a full cadence in which key, follows the "Et incarnatus" (Adagio molto, D minor, $\frac{6}{8}$, 21 bars). The setting of these words, though not equal to some of the slow movements to be found in our author's masses, is decidedly superior to the rest of this "Credo." Opening as a solo quartett, in which the voices enter successively at a bar's distance, with a moving accompaniment for the first violins, and holding notes for the oboes above the voices, the music first goes into the key of A minor, and then, on the words "Et homo factus est," with a sudden *forte*, modulates most charmingly into B flat major. The chorus then enters *piano*—"Crucifixus etiam pro nobis," with semiquaver passages for the violins; and after reaching the key of E flat at "sub Pontio Pilato," instead of coming back to C minor, as one is led to expect from what has preceded, suddenly goes into A flat at the words "sepultus est," with most beautiful effect:—



Two bars later, a half-close on G leads into the "Et resurrexit" (Tempo 1mo, C major, $\frac{3}{4}$, 88 bars). Though constructed on entirely different subjects from the opening chorus of the "Credo," this movement much resembles it in general effect. There is, however, more boldness in the modulations, and more variety in the instrumental parts. Still, there is but little in the music that is really new; and it may be described as a good piece in the conventional church style of fifty years ago.

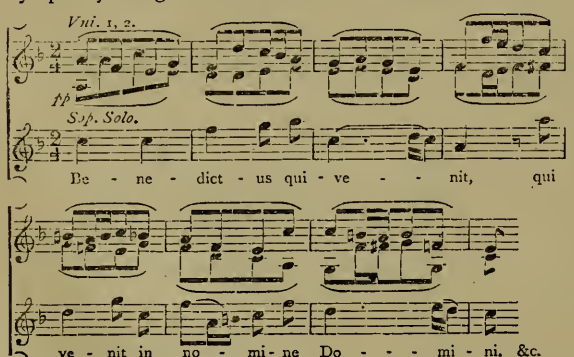
The "Sanctus" (C major, $\frac{6}{8}$, Adagio, 7 bars; Allegro vivace, 35 bars) is not very happy in its opening, as the introduction nowhere rises above the common-place. The theme of the "Osanna," however, first given out as a soprano solo, and afterwards repeated *forte* by the full

chorus, is extremely melodious, though rather light, for sacred music :—

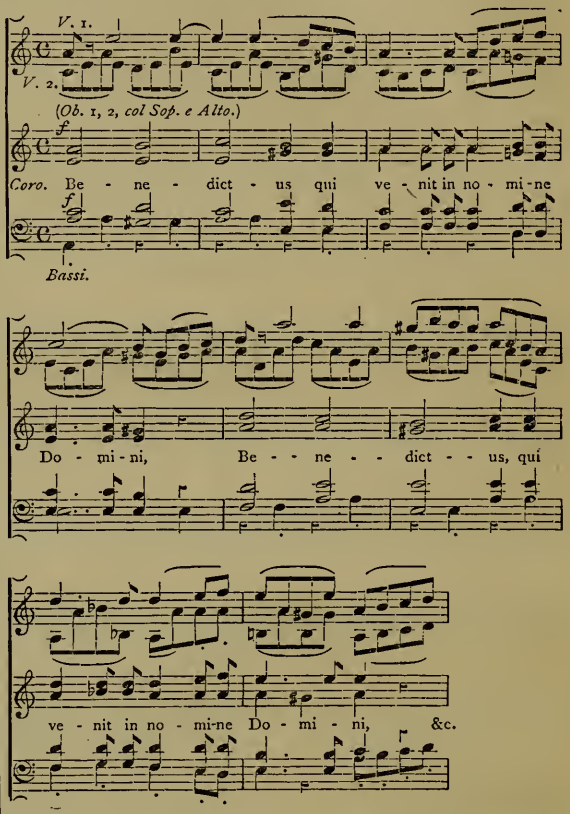


A very animated coda, in which the violins are particularly busy and prominent, brings the "Osanna" to a close.

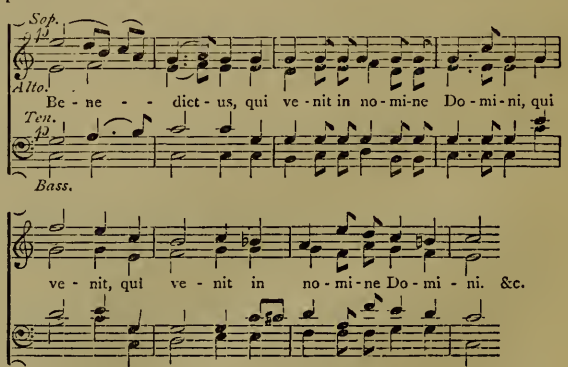
As has been already mentioned in the notice of the mass in F, Schubert set the "Benedictus" of the present mass twice. The earlier of these two settings—the one belonging originally to the work (F major, $\frac{3}{4}$, Andante, 54 bars)—is a graceful and flowing soprano solo, very simply accompanied (mostly in three-part harmony only) by the violins, a solo violoncello, and a solo oboe. Though very elegant and melodious, it is not particularly original. The quotation of the first eight bars after the opening symphony will give a sufficient idea of its character :—



The second "Benedictus" of the mass under notice was written in October, 1828—only a month before the composer's death. It is in the key of A minor (𝄵, moderato, 84 bars), and in the somewhat unusual form, for this portion of the mass, of a full chorus without solo parts. It is a movement of great originality and beauty, and the only fault to be found with it is that it is so immeasurably superior to all the rest of the mass, that it would sound out of place there, if performed. After four bars of symphony, the chorus begins *forte*—



A short passage of imitation follows, leading to a half-close on E, from which a unison passage of quavers for the orchestra brings us to the lovely "second subject" in C major. Of this it will be sufficient to quote the voice parts :—



This charming theme is then repeated by the orchestra, the first violins singing the melody an octave higher than

before; and here a characteristic touch of Schubert's later style of scoring is met with, in a holding note for the trumpets, *pianissimo*, in the middle of the harmony. It is but a single note—merely a C held in octaves for a bar and a half—and yet how striking is the effect of that one note! It changes the colouring of the whole passage, and reveals the hand of the master at once. More imitative passages for the voices, with free orchestral accompaniment, succeed, leading back at last, most unexpectedly, to the first subject—now with new harmony. The second subject follows, according to rule, in the key of A major; and a final symphony, ending with a half-close in C, leads back to the "Osanna."

Of the "Agnus" (C major, 𝄴, Adagio, 18 bars) and "Dona" (𝄵, Allegro, 89 bars) not much need be said, as neither has any very remarkable points. The former is mostly treated as a duett, at first for soprano and tenor, and afterwards for alto and bass; the chorus entering twice at the words "Miserere nobis," but only with a short and unimportant phrase. The "Dona" is extremely pretty, but in a very light style—much resembling the same movement in the mass in B flat. The passages for the violins accompanying the voices are elegant, but too light and trivial for church music. Still, if one can forget the associations, and think merely of the composition as music, and not as a sacred work, it cannot be said to be without merit. There is a great deal of what the French call *élan* (the best translation for which, I suppose, would be "go") about it; it is only the inappropriateness of the music to the situation with which fault could be found.

In conclusion, one may say that the mass in C is, more than any of its fellows, a reminiscence of the style of the church composers of the latter part of the last century, more especially of Haydn and Mozart; and that, though never dry, it is less interesting on the whole, and less a reflection of Schubert's individuality, than the rest of the series. In a word, excepting in the second "Benedictus," it is not the genuine Schubert whom musicians so love and admire. He is ploughing with another man's heifer.

THE IMPERIAL FAMILY OF AUSTRIA, AND ITS RELATIONS TO MUSIC AND MUSICIANS.

IT must afford every true lover of music, more especially if he be an Austrian, the greatest gratification to trace the deep interest with which music has ever been cultivated by the Imperial family of Austria. How inciting and animating the example set by the Imperial family was, we see by the lively interest in music shown by all those nearly connected with it. From a large number of eminent names we select only the following:—The Princes Lichtenstein, Esterhazy, Schwarzenberg, Auersperg, Lobkowitz, Lichnowsky, Trautmannsdorff, Kinsky; The Counts, Countesses, and Baronesses Czernin, Erdödy, Waldstein, Fries, Apponyi, Zinzendorf, Zichy, Browne, Deyn, Thun, Brunswick, Gleichenstein, Ertmann, van Swieten, etc.

We will commence the line of Austrian sovereigns with Maximilian I. (1459—1519), and find art and science already flourishing under the auspices of this chivalrous monarch. Among many other artists, we find the celebrated organist Paul Hofhaimer installed at the Court, and honoured by the emperor with a patent of nobility. The Imperial Library at Vienna contains many of his compositions.

Charles V. (1500—1558) thoroughly understood and appreciated music, and had no less than three private orchestras—one at Vienna, another at Madrid, and a third which accompanied him on his travels. Burney mentions his merits warmly with regard to the amelioration and promotion of sacred music.

Ferdinand I., Maximilian II., and Rudolph II. (1562—1612) were all promoters and protectors of music, and the orchestra of the latter was a particularly well-selected one. His organist was Charles Luyton, who possessed a clavichord (the first mention made of any keyed instrument built at Vienna) on which the upper keys, or semitones, were divided into two parts and supplied with double sets of strings (for instance, C sharp and D flat); the key-board was also movable, by which seven transpositions were possible.

We find music developing itself more and more during the reign of Ferdinand III. (1578—1637), who was a great patron of the arts, and was himself a composer. He not only sent the organist Joh. Kasp. Kerl, a pupil of Valentini, the celebrated composer and organist at the Imperial Court, to finish his studies at Rome under Carissimi, and presented him with a patent of nobility, but also furnished means for Joh. Jac. Frohberger to go there to perfect himself under Frescobaldi, and afterwards appointed him organist to the Court.

Leopold I. (1640—1705) was passionately fond of music and promoted it in every possible manner. He played the clavichord, and composed several cantatas and sacred pieces. His decided preference for exclusively Italian operas must be explained by the fact that German singers of that time were vastly inferior to the Italians. He caused a large theatre to be erected, and his marriage in 1666 was celebrated by a grand opera, *Il Pomo d'Oro*, composed for the occasion by Ant. Cesti. The expenditure and magnificence were enormous; no less than 1,000 persons were occupied on the stage, and the cost amounted to more than 60,000 florins. Leopold is the founder of the splendid Court Library, which contains the valuable collection, "Leopoldinische Musik-Bibliothek." His love for music remained the same unto the last, and it is said that when he felt death approaching he caused his orchestra to be assembled in the antechamber, "that he might hear the sounds so dear to him until the end."

Joseph I. (1678—1711) inherited his father's love for music. He played the clavichord and several other instruments, and took great care to complete his orchestra. The Italian Opera-house, which was erected during his reign, was considered one of the finest buildings of its kind, and the brilliant performances which took place in it far surpassed anything Vienna had before witnessed.

Charles VI. (1685—1740) was a thorough musician, and presided at the clavichord when operas or other musical compositions were performed at Court. His orchestra cost 200,000 florins, in those times an unheard-of sum. The first conductor was Joh. Jos. Fux, whose theoretical work, "Gradus ad Parnassum," written in Latin and afterwards translated into several other languages, was published at the emperor's own expense, and is still mentioned with the greatest respect. Subordinate to him were Antonio Caldara, the emperor's musical instructor, and the composers Carlo Badia, Gius. Porsile, and Francesco Conti. The principal singer was Vitt. Tesi, a Florentine, one of the most admired artists of her day. The poet laureate and Court historians were Apost. Zeno, Piet. Metastasio, and Silv. Stampiglio. The splendour of the operas, which took place at the Imperial "Favorit," had now reached its zenith of magnificence. The stage was erected in the garden, and by means of large basins of artificial water it was possible to represent boating parties, pontoons, naval engagements, &c. In honour of the coronation of Charles VI. as King of Bohemia, Fux composed the opera *Costanza e Fortezza*, which was performed at Prague in the open air. Caldara conducted

the whole, as the composer himself was ill; but the emperor, determining that he should be present at his opera, had him conveyed to the spot in a litter from Vienna. On another occasion Fux had the unprecedented honour of hearing one of his own compositions accompanied on the clavichord by the emperor. This opera was written for the birthday of an archduchess, who took part in the representation; and the maestro, enchanted with the perfect success of the performance, spontaneously exclaimed, "What a thousand pities your Majesty did not become a chapel-master!" to which the emperor smilingly replied, "Thanks for your good opinion, but I feel perfectly satisfied with my own position in life." It is said that the great singer Farinelli was incited by the praises bestowed upon him by the emperor to do more and more to perfect his style, and render it almost faultless, by adding depth of feeling to what had before been mere brilliancy of execution. The Imperial children were well instructed in music by G. Muffat and G. Ch. Wagenseil, Imperial chamber composers and pupils of Fux. The most distinguished was—

Maria Theresa (1717—1780). She showed great talents very early in life, and had so splendid a voice that at the age of seven years she was able to take part in an opera composed by Fux and performed in honour of her mother, and is represented to have remarked laughingly to the celebrated singer, Faustina Hasse, "I believe I am the greatest amateur living." In 1735 the princesses appeared in an opera which was performed in honour of the empress's birthday, and Metastasio, who had written the words, could not say enough in praise of their grace and cleverness. In 1739 Maria Theresa sang a duet with Senesino at Florence, so well that the celebrated old singer shed tears of joyful emotion. From the year 1712 German plays and operettas had been performed in the Kärnthnerthor Theatre, and Maria Theresa and her Consort now extended their patronage to the National Theatre, and caused the Court Theatre to be built near the Palace in 1741. It was enlarged in 1751, and still exists. In 1754 Joh. Chr. Gluck was appointed chapel-master, which post he filled until 1764. Among other operas composed by him at this time, we will mention *Orfeo e Eurydice*, which was produced in 1762 before the Imperial family. In the same year he composed his *Parnasso Confuso*, by command of the emperor, and in celebration of the marriage of King Joseph. The words were by Metastasio, and no less than four princesses took part in it, while the Archduke Joseph accompanied it on the piano. Also the opera *Alceste*, by Gluck, of which Sonnenfels speaks with so much enthusiasm in his letters. was performed before the emperor in the year 1767. In the year 1774 Gluck was appointed chamber composer to the empress. The favourite composer of Maria Theresa was Fl. Leop. Gassmann, and it was in speaking of his sacred music that Mozart said to Doles (director of the "Thomasschule" and a pupil of Bach), when he visited him at Leipzig, "How I wish you knew all the music of Gassman we have at Vienna! When I get home I intend to study his sacred works thoroughly, and hope to learn much from them." Mozart's reception at Court during his first visit at Vienna, 1762, is well known. The interest of the Imperial family had been aroused to such a degree by the current tales of Mozart's wonderful talent, that his father received a command to present his children at Schönbrunn, even before he had solicited permission to do so. Expectations, though raised to a high pitch, were far surpassed. The serious light in which Mozart, in spite of his youth, treated music, is proved by his saying one day, when performing at Court, and finding himself surrounded by gentlemen whom he apparently did not consider great judges, "Is Herr Wagenseil not here? he ought to come, for he understands it;" and on his appearing he said, "I am going to play one of your concertos, and want you to turn the leaves for me." Nevertheless, Mozart was a perfect child, merry and simple-minded, and behaved at Court in the most natural manner, without betraying the least shyness or timidity. He would jump into the empress's lap and hug and kiss her, and was on the most intimate terms with the princesses, especially Marie Antoinette. One day when he fell down on the polished floor, to which he was unaccustomed, and the princess kindly lifted him up, while one of her sisters left him unaided, he exclaimed, "You are good—I will marry you!" and, in answer to the empress's question as to why he would do so, added, "Out of gratitude, for she helped me while her sister took no notice of me." In later years the emperor reminded him of the time when he, a child, listening to the empress and Wagenseil playing duets, would ingenuously exclaim "False" or "Bravo," making no secret as to his opinion of the performance. The reception Mozart met with on his second visit to Vienna was no less cordial, although since the death of her Consort the empress had entirely discontinued even her private musical meetings. In 1771 Mozart composed the opera *Ascanio in Alba*, by command of the empress, in honour of the marriage of Prince Ferdinand. This opera, composed in an incredibly short time, was immensely admired. On hearing it, Hasse is said to have exclaimed, "This youth will cause all others to be forgotten."

Francis I. (1708—1765), the Consort of Maria Theresa, was also very musical, and evinced great interest in the cultivation of art and science. Music was considered a matter of great moment in the education of the Imperial children, as is shown by the instruction relative to their studies drawn up by the empress herself.

Joseph II. (1741—1790) took a warm interest in music, and had a thorough knowledge of it. He was an excellent singer of the Italian school, played the piano, violoncello, read both vocal and instrumental music with perfect ease, and was particularly clever in playing from the score. As a rule, he had a private concert every afternoon, and occasionally Archduke Maximilian took part in it. Joseph also composed several little pieces for his fine bass voice, but once ventured on a grand air, which was introduced into a small opera performed on the private stage at Schönbrunn. It was supposed to be a profound secret, which, however, everybody knew, including Mozart, who, when asked his opinion of it by the emperor, replied in his usual frank and open-hearted manner, "The air is good enough, but he who made it, infinitely better." The emperor had been taught in the Italian style; it was therefore natural that his taste should incline towards that school. His non-appreciation of Haydn's music is easily accounted for by the fact of his knowing very little of it, and that he should not become better acquainted with it was the constant care of the first violinist of the Imperial quartett. It was he who prevented Haydn's symphonies from being performed before the emperor. How truly, nevertheless, Haydn was attached to the Imperial family, is proved by the immortal "Kaiserlied" which he composed for the emperor's birthday (February 12, 1797), as the best expression of his warm and devoted feelings, and which afforded comfort and solace to his heavy heart only a few days before his death (31st May, 1809), when he played it repeatedly with deep feeling. Mozart was also warmly attached to Austria and its sovereigns, and it is well known that, when offered an appointment as royal conductor at Berlin by King Frederic William II., he thoughtfully and sadly replied, "And should I leave my

good emperor?" Joseph II. was greatly interested in, if not really connected with, the fate of Mozart's operatic compositions. He had a great appreciation of Mozart, and it was with pride the latter could repeat to his father the compliment paid to him by the emperor (in 1781), "C'est un talent décidé." About this time Mozart was invited by Joseph to meet and contest with Clementi, whose reputation was that of an unrivalled pianist. What the emperor thought of their performance we learn from the following observation he made to Dittersdorf, who, on being asked his opinion, said, "Clementi's playing displays art only, while Mozart's unites both art and taste;" to which the emperor replied, "This is just what I have said before!" In 1767, the emperor had already requested Mozart to compose an opera, and at the same time expressed a wish to see him conduct it in person. Mozart accordingly composed the opera buffa, *La finta semplice*, but sundry intrigues rendered the performance of it impossible. In 1782 he composed, also by Imperial order, the *Seraglio*, of which the emperor is said to have remarked, "Too good for our ears, dear Mozart, and an endless number of notes;" to which Mozart good-naturedly replied, "Just as many as are necessary, your Majesty!" In 1786 he produced, also by Imperial command, the *Schauspiel Director*, first performed at Schönbrunn. Great interest was evinced by the emperor in the performance of Mozart's opera, *Le Nozze di Figaro*, which, after many difficulties, was at length brought out at the National Theatre, May 1, 1786, and was greatly admired. To retain Mozart—who at that time, being invited by Attwood, Kelly, Storace, and others, was intending to go to England—the emperor appointed him, in 1787, as his "Kammermusikus." The first representation of Mozart's *Don Giovanni* in Vienna took place on May 7th, 1788, by express command of the emperor, who rapturously exclaimed, "This opera is splendid—perhaps finer than *Figaro*, but not food that will suit the teeth of my Viennese;" to which Mozart, hearing this judgment, quietly replied, "We will give them time to chew it." In 1789 Mozart composed his *Cosi fan tutti*, by command of Joseph II., who died on the 20th February, 1790.

After Leopold II., whose reign lasted two years only, followed Francis II. (1768—1835). He was fond of music, and had been well instructed in it. He had regular quartett parties, and played the first violin himself. He was so fond of his quartett that he even would not miss it, when present at Paris and Aix-la-Chapelle, for the Congress.

It would be ungrateful to pass over the emperor's brother Rudolph (1788—1831), Archduke of Austria, Cardinal Archbishop of Ollmütz, without a remark. He was one of the most accomplished and elegant pianists of his day, extremely clever in playing from the score, well acquainted with classical music, and withal a thorough patron of the arts. His friendship with Beethoven is well known, and many of that great composer's principal works are dedicated to him. He bequeathed the whole of his extensive and valuable musical library to "The Society of Austrian Friends of Music," of which he was the first patron.

Ferdinand I. (born in 1793) was warmly devoted to music, as, indeed, one endowed with so kind and generous a heart could not fail to be. His Imperial Chapel comprised the most distinguished artists, such as Mayseder, Böhm, Hellmesberger, Staudigl, and many others. Ferdinand I. gave further sufficient proof of his appreciation of real talent by appointing Thalberg, Döhler, and Clara Wieck (Madame Schumann) as his pianists.

We have still to mention as a patron of the arts the present emperor, Francis Joseph (born in 1830), who gave a munificent proof of the esteem in which he holds music by granting to "The Society of Friends of Music," on the day of their fiftieth anniversary, a site for the erection of a new conservatory in the newly rising suburbs of Vienna, while under the auspices of this monarch a new opera-house has been built, one of the finest buildings of its kind. The festivals in honour of Mozart and Schiller in 1856 and 1859, at the latter of which music also predominated, were held under the special patronage and with the most liberal assistance of the emperor. It is also worthy to be noticed that under the reign of the present monarch orders of knighthood were first bestowed on musicians of great merit, such as Liszt, Meyerbeer, and Mayseder, a distinction which is of greater value in Austria than elsewhere, since it confers the right of participating in the Court festivities, thus furnishing opportunities for immediate intercourse with the monarch himself. In conclusion, we must not omit to refer to the celebrated Court concerts, where, among other compositions, the immortal quartetts of Haydn, Mozart, and Beethoven continue to be performed in the most perfect style, conferring the highest honour upon the audience as well as the executants.

E. P.

ROYAL ALBERT HALL.

As mentioned in our last number, this magnificent building was opened by Her Majesty the Queen on the 29th of March. In its general appearance the interior of the Hall reminds one strongly of the ancient amphitheatres, being of an oval shape, the longer diameter (from north to south) being 219 ft., and the shorter (from east to west) 185 ft. We quote from the official programme the following description of the arrangement of the interior:—

The flat central floor-space of the Hall, called the arena, is 102 ft. by 68 ft., and is reached by six different staircases. The arena may either be used as a large open area, or it may be seated over with chairs so as to accommodate about 1,000 persons. Raised at its lower extremity about 5 ft. above the floor of the arena, and entirely encircling it, is a tier of ten rows of steps called the amphitheatre, capable of seating 1,366 persons. The seats in this part of the building are called the stalls, and nearly half of them have been sold for £100 each for a period of 999 years. Above the stairs and against the main wall of the Hall are three tiers of boxes, which seat in all 1,100 visitors. Those next the stalls are called the *loggie*. Above them is the grand tier, and above these again the second tier of boxes. The forty boxes on the grand tier, holding ten persons each, have all of them been sold for £1,000 apiece, and about sixty of the second tier of boxes and several of the loggie have already been purchased, the former for £500 each and the latter for £800. These boxes seat five persons and eight persons respectively.

Above the boxes, arranged in a gallery which projects out 21 ft. from the wall of the Hall, is another tier of eight rows of seats, capable of accommodating 1,800 people. This is called the balcony, and in the opinion of many good judges constitutes one of the best places in the Hall for enjoying the music.

Above the balcony outside the main Hall, but communicating with it by means of thirty large arches, is the picture gallery, 20 ft. wide, which entirely surrounds the building above the staircases and approaches to the lower floors. From the picture gallery access is obtained by numerous doors to the external terra cotta balcony we have before alluded to, and from the gallery most wonderful views can be obtained of all that is going on in the house at a level of 60 ft. above the arena. Four staircases and two lifts provide the means of reaching the gallery, and this is the highest point in the building accessible to the public. The picture gallery might, by means of temporary staging, be arranged if necessary to seat a couple of thousand spectators; but for the opening ceremony only 350 visitors will be seated in two rows in the arched openings looking into the Hall.

Our readers will doubtless be familiar, from the daily papers, with the details of the opening ceremony. We shall therefore restrict ourselves to a notice of the musical portion of the programme. And first we must mention that the Hall contains what, when completed, will be the

largest organ in the world. It is being erected by Mr. Henry Willis, well known as the builder of the large organs in St. George's Hall, Liverpool, and the Alexandra Palace. It is to contain 111 sounding stops, including four of 32 ft. At present it is in such an unfinished state that it is impossible to form any decided opinion of it.

The band and chorus, numbering in all some 1,200 performers, were under the experienced direction of Sir Michael Costa, and the most important item of the music performed was a Biblical cantata, which that gentleman had specially composed for the occasion. Though not a great, it is a pleasing and effectively written work. A few bars of recitative, "Praise ye the Lord!" lead to a spirited chorus in B flat, "Sing aloud unto God our strength," which contains some good fugal writing. After a recitative and air, finely sung by Mr. Santley, followed a chorale for quartett and chorus (the quartett by Mesdames Sherrington and Patey, Messrs. Vernon Rigby and Santley)—"The earth belongeth to the Lord," of a broad and simple character, each verse being first sung by soli with stringed accompaniments, and then repeated by full chorus and organ. The bravura song "O clap your hands" was brilliantly sung by Madame Sherrington, but is not particularly attractive; but the final chorus which succeeded it, "O sing unto the Lord a new song," is very well worked, and, like all its composer's music, brilliantly scored. The cantata as a whole is a musicianly work, which does no discredit to the writer of *Eli* and *Naaman*. The remainder of the programme requires no special notice, as, with the exception of a pleasing chorus with soli, "L'Invocazione all' Armonia," by the late Prince Consort, it consisted entirely of well-known and often-heard pieces.

Very contradictory opinions have been expressed as to the acoustical properties of the Hall. It is more than probable that some positions are much more advantageous than others. As to our own experience, we could from our seat, about half-way down the balcony, hear every note of the music, even the more delicate details, with the utmost distinctness. On the other hand, it was difficult to distinguish one word of the Prince of Wales's address to Her Majesty. In some other parts of the building the reverse appears to have been the case. The total absence of *loudness* also struck us favourably; but we are inclined to think, from the great size of the Hall, which will accommodate an audience of some 8,000, besides the performers, that the only music likely to be very effective is that in which large masses of voices and instruments are called into requisition. This, however, is a matter which can only be decided by actual experiment.

BACH'S PASSION-MUSIC AT WESTMINSTER ABBEY.

THE first performance in England, according to its author's intentions, of this immortal masterpiece, which took place in Westminster Abbey on the 6th of April—the day before Good Friday—may be justly named one of the most important, as it certainly is one of the most interesting, events of the present season. Both the Passion according to Matthew, and that according to John, were written for performance in church during Passion week, as part of the religious services; a sermon being preached between the first and second parts of the music. There was therefore peculiar fitness in the selection of the time for producing the work according to its proper purpose; and special acknowledgment should be made of the ready aid afforded by the Dean of Westminster, but for whose support the proposed service could not have taken place.

The musical arrangements were under the control o Mr. Joseph Barnby, who, as our readers will be aware, has recently produced the Passion-music at his Oratorio Concerts. As female singers are not allowed in cathedrals, the soprano part of the choruses was sung entirely by boys selected from various London and provincial choirs. The remainder of the chorus consisted of the members of the Abbey Choir, reinforced by gentlemen from Mr. Barnby's and other choirs. The soprano and contralto solos were exceedingly well given by Master Hildersley, of the Temple, and Master Coward, of the Chapel Royal. The other principal vocalists were Messrs. W. H. Cummings and Lewis Thomas. The two choirs and orchestras were arranged on temporary platforms on each side of the organ screen, which plan brought out the grand antiphonal effects of the double choruses with remarkable perfection. Mr. Jekyll, assistant organist of the Abbey, presided at the organ, and played throughout with great taste and discretion.

Of the performance in general we can speak in the highest terms. The sublime opening chorus "Come, ye daughters," impressed us even more than at its recent performance at St. James's Hall; the chorale "O thou begotten Son of God," which is introduced with such masterly skill in the middle of the tangled web of voices and instruments, being brought into due prominence by the organ, as indicated in Bach's score. The various exquisitely harmonised chorales which occur in the course of the work were also most effective; but why *will* Mr. Barnby, in disregard of the composer's intentions, give them without accompaniment? If it is intended to exhibit the finished part-singing of his choir, surely some fitter opportunity might be found. Of course, many omissions, in a work of such length, were inevitable; but we must again protest against the sacrifice of the fine chorus which closes the first part. When the work was previously given, this piece was omitted, as being considered an anti-climax after the wonderful double-chorus that precedes it, "Have lightnings and thunders." But, as Bitter in his Life of Bach well points out, the grand old chorale which follows was specially intended by the composer to prepare for the sermon which, as already mentioned, divided the two parts of the work; and there was therefore certainly no such justification for not performing it on this occasion. We should even have preferred the sacrifice of the beautiful solo and chorus "Alas! now is my Saviour gone," which opens the second part, and which is sometimes omitted in Germany. With this exception the "cuts" made in the work were judicious. After the first part, the Dean of Westminster preached an appropriate sermon from John xii. 32. The effect of the whole service was most solemn and impressive, and the behaviour of the enormous audience, which crowded the building long before the commencement, was in the highest degree becoming. The total absence of applause, which of course would have been indecorous at a religious service, rather heightened than otherwise the effect of the music. We trust that this most successful experiment may be repeated on a future occasion.

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *April*, 1871.

OUR concert season is finished; a few but important performances formed the conclusion. The two last Subscription Concerts at the Gewandhaus brought, as

orchestral works, the Fourth and Sixth Symphonies of Beethoven; the Overtures to *Manfred*, by Schumann; to *Preciosa*, by Weber; to *Anacreon*, by Cherubini; and the *Leonore* Overture, No. 3, by Beethoven. The last-named works were, as regards their performance, the most brilliant deeds of our orchestra. The total impression of the nineteenth Subscription Concert, on the 16th of March, was less favourable than that of the previous concerts of the season. In the performance of Schumann's overture the conspicuous slowness of the *tempo* appeared strange; also Beethoven's B flat Symphony we have heard better performed in the Gewandhaus. Mdme. Jauner-Krall, from Dresden, sang the scene and cavatine, "Hier dicht am Bach," from Weber's *Euryanthe*, tastefully, but we missed the true feeling; we think too that this piece, noble and fine as it is, torn from its connection in the opera, is not in its proper sphere in the concert-room. Three songs, of which only the first, "Geheimes," by Schubert, is pleasant and charming, formed the remaining part of Mdme. Jauner's performance.

Herr Hegar, member of the orchestra, played a new violoncello concerto by Swendsen. The work itself forms, unfortunately, an unpleasant contrast to the symphony by the young composer lately mentioned. Without striking themes, the concerto is spun out too much, and leaves the unpleasant impression of laborious endeavours and struggles which never lead to a satisfactory result. Herr Hegar showed himself in the unthankfully written principal part a thorough artist, but did not succeed in making the whole more interesting.

However, a brighter star threw its light over the twentieth and last of the Gewandhaus concerts. The pieces for orchestra above-mentioned were executed with impulse and fire. Besides, Mdlle. Anna Regan, whose name has already been mentioned with the highest praise in my letters, treated us to the air, "Ach ich fühl's," from the *Magic Flute;* the well-known Sicilienne by Pergolesi; and the songs, "Der Nussbaum," by Schumann, and "Mein," by Schubert. All these lyric pieces Mdlle. Regan sang with finished execution, and happy interpretation of the author's meaning. Mdlle. Regan had to yield to a rapturous applause to repeat the "Nussbaum." The real conclusion of the Gewandhaus Concerts was the performance for the benefit of the poor, on the 30th of March, of Schumann's *Paradise and the Peri*. This wonderful work of Schumann's happiest and most creative period certainly did not fail to make this time, again, the magical impression upon us it always does. Let the foolish *ex cathedra* wisdom of pedantic critics insist upon proclaiming this incomparable composition as too much drawn out in some parts, or not enough polished in others; for us it is impossible to cavil at details when the most luxuriant fancy builds so rich and noble an entire structure. Uniformly, from beginning to end, is spread over the work the golden shimmer and brilliancy of the Oriental story; and even the fugue at the end of the first part, "Denn heilig ist das Blut," does not interfere with the sensation, nor interrupt the impression of the whole; although some hypercritics pretend that there is no place for the Christian element of the fugue in Mohammed's paradise. Even when the text is lengthy, Schumann by his luxuriant creative power manages to offer constantly what is new, interesting, and characteristic; and we do not hesitate for a moment to proclaim Schumann's *Paradise and the Peri* as his most warm, glowing, and characteristic creation, in which he has displayed most fully the whole nobility and originality of his genius.

The performance as a whole was a spirited one; the chorus particularly deserves the highest praise; truly inspired, it performed its task wonderfully, notwithstanding the difficulties offering. The solos were rendered by Mdme. Peschka-Leutner, Frl. Borrée, Herr Rebling, and Herr Gura. With all due recognition of the excellent rendering of Mdme. Peschka, we cannot help saying that we have heard the part of Peri sung by less distinguished artists with more soul and poetry. Herr Gura was excellent as usual, Herr Rebling sang the tenor part well, whilst we should have wished for Frl. Borrée somewhat more warmth and feeling.

On Good Friday, we had as usual the performance of Bach's *St. Matthew's Passion* in the Thomas Kirche. This most popular work of the immortal old master is not in all its parts of the same high value. The chorales make the deepest impression upon us, through the air of devotional faith imparted to them by Bach's harmonising; equally high stands, in our opinion, the final chorus, "Wir setzen uns mit Thränen nieder," in its earnest sorrow, softened through the expression of resignation and confidence in God. The introductory chorus, "Kommt ihr Töchter," is imposing by its gigantic construction, and reminds us, through this and its rich and artful polyphony, of those creations of Gothic architecture left to us by the Middle Age, so to speak, as stone monuments of its earnest and sombre faith. It seems to us as if this Gothic style in buildings, in its plant-like upshooting, bore a great spiritual likeness with the polyphonic fugued style of the church music of the Middle Age; but just as the Gothic style can only be properly developed in large extensive buildings, so the polyphonic style in music requires also room to expand. Through this we explain the impression some of the shorter choruses in the *Matthew's Passion* have always made upon us, *i.e.*, as if they were separated—we might almost say, forcibly separated fragments. It is with regret that we often hear a short chorus of a few bars conclude, which in those few bars not only bears the germ of rich development, but induces a feeling of want of such development. The arias, on the other hand, are all in the broad form of their time, and although most are full of beauty and feeling, we feel the heaviness of the stereotype repetition of the whole of the first part in others. The least happy appear to us the recitatives of the Evangelist; only in a few detached passages, such as for instance at the words, "Und ging heraus und weinte bitterlich," the part of the Evangelist rises above a certain dryness to really impressive music. Much more important and more feeling is the musical expression of Bach, where Christ speaks. Like a garland of rays, a halo of glory, are the arioso-like recitatives of Christ, encircled by the harmonies played in the high notes by the violins. But if we qualify single numbers according to their merit, we do not hesitate for a moment to acknowledge the great importance of the work as a whole in its sublime worth and splendour; we feel and admire this creation of Bach, in its greatness and deeply-impressing earnestness, as one of the finest works of our church music. We must here distinctly keep ourselves from reproaches which might be made against us of want of veneration for the *Matthew's Passion*, because we have dared for the first time to point out the different movements as not alike in their merit. After having studied the work long and heard it often, we are quite clear as to the impression it has made upon us; and just because we see all the beauties, we do not hesitate—even risking the danger of being calumniated—to point out what seems to us to be less perfect in this gigantic work.

The performance this time does not rank among the best. The choruses were feeble, and at times uncertain; and of the soloists, only Herr Wolters (tenor) could satisfy us; but no mishap spoiled the whole.

On the 25th of March a new opera, *Dornröschen*, by August Langert, was performed for the first time in Leipzig. Langert, is no longer a beginner: already two of his operas have been performed on German boards, but soon disappeared again from the repertoire. For the *Dornröschen*, also, we must unfortunately make this sad prognostication; although our theatre has done everything as regards beautiful decoration and costumes to secure for the work an ephemeral existence. It is not our province to go into details of the text, taken from the well-known German fairy tale, but we cannot help remarking that to us there appears to be a want of real dramatic life. Langert's music is a sample-card of every imaginable style. If we do not wish to deny that a certain workman-like routine keeps the whole well together, we cannot on the other hand conceal that Herr Langert lacks every originality of ideas, and even a clear artistic taste. We can only admit that Herr Langert possesses a knowledge of outward forms; the different parts are singable, and the orchestra is cleverly treated. Unfortunately such are not the sole requisites of an opera composition; even more than any other music, whether for the concert-room or the church, the opera always demands a richly-flowing source of invention to illustrate truly and strikingly the different characters, a uniform colouring for the whole, and an effective catching melody. Where such originality of invention is wanting, we are at least entitled to expect taste, feeling, warmth, and expression, which would never be without their desired effect. We have many an excellent work of smaller masters which please us, because these masters, though not possessed of an original style, endeavour with all their might to do their best. In Langert's opera we are sorry only to be able to discover the sterile industry of a diligent workman, and we must deny the possibility of life to *Dornröschen*. The performance of the opera, under the direction of the composer, was an excellent one.

From the Berlin Opera we can report the reappearance of Niemann as Lohengrin and Raoul. As the most successful concert of the last week in every respect, we can name the performance of Mendelssohn's *Elijah*, by the Singakademie under the direction of Herr Blumner. The soli were represented by the ladies Adler, Decker, and Joachim, and Herren Geyer and Krause.

In Hamburg Messrs. Lotto and Grützmacher excelled in the sixth and seventh Philharmonic Concerts. The seventh concert, like the concert of the Singakademie, was under the direction of Conzertmeister Boïe, Herr von Bernuth being dangerously ill with the small-pox.

The Königliche Capelle at Dresden finished its concerts with Beethoven's Eroica Symphony and Haydn's Symphony in C. Much praised are the two last soirées of the Florentine Quartett.

In our neighbouring town, Halle, the *St. John's Passion*, by Bach, was performed by the Singakademie.

Shortly will be published by C. F. Peters, in Leipzig, Wagner's great "Kaisermarsch." We have already had the opportunity to look at this work of the great opera composer, and without entering into details to-day, we will not fail to draw the attention of our readers to it.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, 15*th April*, 1871.

OUR season is on its decline; a small number of concerts more, and then the Opera enjoys absolute monarchy. The eighth and last of the Philharmonic concerts finished with the Symphony No. 8, by Beethoven, admirably executed, as also the overture to Manfred, by Schumann. Two numbers of the programme were new—a scherzo, by Goldmark, a much-esteemed composer in Vienna, who has produced already many valuable works, particularly in chamber-music; the scherzo, which abounds in striking effects, pleased, and was repeated. Not so fortunate was Liszt with his "Orpheus,symphonische Dichtung," in which the composer shows a pitiable want of invention in musical ideas. It was good that the symphony by Beethoven followed immediately, to bring the concert and the whole cyclus to a deserving close.

The Gesellschaft der Musikfreunde, which, besides their four subscription concerts for the members, give also every year two extra concerts, arranged for this time an evening of a miscellaneous character, and a second one for the performance of Bach's *Matthäus-Passion*. The first one looked like a virtuosi-concert: Grützmacher (cello), from Dresden, and Nicolaus Rubinstein (piano), from Moscow, being invited expressly. Wieniawsky did not come, and was replaced by Hellmesberger. As singer was engaged Mdlle. Minnie Hauck, from the Opera. Grützmacher, a cellist of the best reputation, was heard for the first time in Vienna, and proved himself an artist of a very high order. He performed Schumann's concerto (Op. 129), and a fantasia of his own (by-the-by, a very old-fashioned work). Rubinstein, the brother of the famous Anton, who was likewise in Vienna for the first time, excelled in Liszt's concerto, E flat major, but was more criticised in some solos. Minnie Hauck sang the aria, "I know that my Redeemer liveth," a serenade by Gounod, and songs by Schubert and Schumann. Handel is certainly not her *forte*; the serenade she sang well, but you can hear it better by Mdme. Lemmens-Sherrington, or by Mdme. Parepa-Rosa. However, she had much applause, and was forced to repeat one of the songs. Wagner's "Faust Overture" opened this concert, which, on the whole, left much to desire. The performance of Bach's *Matthäus-Passion* aroused general interest, and the more so as two solo parts were sung by two eminent singers from abroad. Herr Vogl, tenor, from the Munich Hoftheater, and Carl Hill, from Schwerin, are two oratorio singers of real artistic value. Their rendering of the very difficult parts, their phrasing, declamation, and true expression, were honoured with enthusiastic reception. The glorious work, which was not heard since the year 1865, made again a deep impression. Such masterpieces as the Passions according to Matthew and to John, Beethoven's *Missa Solennis*, the oratorios by Handel, are like rocks which no time ever will debilitate.

On the Gesellschafts-Abend of the Orchesterverein we heard Frl. Constanza Skiwa perform the 2nd Concerto-symphony, B minor, for piano and orchestra, by Litolff. After a severe illness it was for the first time that this gifted pianist was again playing, and her rendering of the vigorous, fantastic composition found a very favourable reception. She displayed, indeed, a brilliant, light touch, great fluency of execution, and decision of rhythm and accent. The symphony in G minor, by Mehul, which also was performed, I have heard in your Philharmonic concerts. The first part is quite in the style of an overture, and reminds one a little of Cherubini's *Medea*.

In the concert of the Akademische Gesangverein was performed a beautiful chorus by Schubert, "Ruhe schönstes Glück der Erde," just now published by Gotthard. The performance of the piano concerto in D minor, by Mozart, by Frl. Le Beau, was of little interest. Richard Wagner's *Liebesmahl der Apostel*, composed in the year 1845, has its climax in the entrance of the full orchestra, which produces an immense, striking effect. The chorus is dramatic, sometimes dry, vague, and too much recalling *Tannhäuser*, which Wagner wrote immediately after. A

new composition by Brahms, "Rhapsodie from Göthe's Harzreise," alto solo, male chorus, and orchestra, was performed for the first time in Vienna. It is evident that Brahms has written this piece with particular care; the scoring is most effective, orchestra, chorus, solo, united with invariably exquisite taste. Frl. Burenne, who also sang an air from Handel's *Rinaldo*, gained much applause by her delivery of the solo, and the whole composition met with an enthusiastic reception, the composer being recalled again and again. (I can add here that the requiem of Brahms, of which I have spoken lately, was performed now again in Bremen, under the conductorship of the composer, and likewise in Carlsruhe, where it was heard now for the third time, this time in the cathedral.) The new chormeister, Herr Ernst Frank, who is likewise conductor of the Singverein, showed himself of artistic value. and was deservedly honoured with applause.

The Haydn-Verein, a fund for the widows and orphans of musicians, similar to your Royal Society of Musicians (since 1862 called Haydn-Verein, in honour of Haydn, formerly Tonkünstler-Societät), performed, as centenary celebration of the institute, the *Creation* and the *Seasons* in the Burgtheater. The Denkschrift, which was published on this occasion, gives an account of the foundation and the development of this society, which has now a property of half a million of florins. To the *Creation* and the *Seasons* the Haydn-Verein owes a great part of its income, the sum of 112,000 florins. Haydn's name is also otherwise connected with this society, but not to its glory; as also Mozart, who was not accepted as member because he could not produce his certificate of baptism. We meet, also, the name of Salieri, 36 years president of the society; Weigl, the composer of the *Schweizerfamilie*, Gassmann, the founder of this Verein in the year 1771; Dittersdorf, Albrechtsberger, Cherubini, Vogler, Paer, Neukomm. In the list of the solo-singers we meet with names of high rank—as, for instance, Fischer-Achten, Hassett-Barth, Lind, Lutzer, Medori, Milder, Murska, Ney, Sontag, Storace, Tietjens, Aloisia Weber, afterwards Madme. Lange, Wilt; as also Ander, L. Fischer, Forti, Fraschini, Hauser, Marchesi, Staudigl, Wild. Staudigl, who was so famous in Haydn's two cantatas, sang eighty times, and never accepted any fee. In the list of the instrumentalists who performed solos we find Beethoven, Clement, the famous violinist, who gave concerts as a boy of eight years in London, Dittersdorf, Fisher, the Irish violinist, Janson, the three Khaylls, La Motte, another violinist, who was in London in 1772, Le Brun (hautbois), Mozart, Reicha, Ferdinand and Louis Spohr, Hadler, Hainetz, Weidinger, a celebrated trumpeter, Wendling (flute), the pianist Wölffl, etc. As soli for the two festival days were engaged the above-mentioned Vogl and Hill; unfortunately the latter became ill, and was replaced on the second day by Dr. E. Kraus, from the Opera, who sang his part well. Again the execution, interpretation, and depth of expression of the two named singers were admirable; Vogl, particularly, created quite a sensation in the air, "Mit Würd' und Hoheit angethan" (In native worth), and in many parts of the *Seasons*. Frl. Hauck, who sang on the second day, is not fitted for an oratorio singer; Frau Dustmann sang well in the *Creation*. The very small house called Burgtheater was overflowed with musical friends on both evenings. In my next report I shall take notice of some more concerts, and of Robert Heckmann, concertmeister from Leipzig, a very clever and intelligent violinist. The last concert of the Singakademie will be rendered very interesting by some compositions by Schubert, newly discovered, and by Handel's *L'Allegro ed il Pensieroso*, performed for the first time in Vienna.

The Opera has been hard put to it all this time by continued indisposition of the singers. It was again necessary to look out for assistance, and so we heard some guests, and some more are expected for the next time. There were only nineteen opera evenings (five ballets and Easter week making up the rest of the month). The programme was as follows:—*L'Africaine* (three times); *Faust*, *Schwarze*, *Domino*, *Tannhäuser*, *Fliegende Holländer* (each twice), *Figaro's Hochzeit*, *Don Juan*, *Freischütz*, *Jüdin*, *Stumme* (*Masaniello*), *Lucia*, *Martha* (each once). One representation of *L'Africaine* was interesting, Walter and Wilt performing the rôles of Vasco and Selica; as Nelusco, alternately Beck and V. Bignio, both darlings of the public. As guests we heard Steger, who found the climate in Vienna too severe, and went back to Pesth after having performed only one rôle (Eleazar); Adams, once a member of our Opera, and probably now again engaged; Hill, from Schwerin, who performed Wolfram von Eschinbach (*Tannhäuser*), since well represented by Bignio; and Fliegende Holländer, one of the best rôles of Beck. Herr Hill, who introduced himself into Vienna as a first-rate oratorio singer, was again happy in the opera. His voice has passed its zenith, but the singer knows how to captivate through his masterly intellectual interpretation. Last, not least (as you like to say), came Mdlle. Murska, expressly from London to fulfil her engagement, that is, to sing on two evenings. She arrived, sang "Lucia," the following evening "Lady Harriet," both in her well-known bravura style, received applause in abundance, and returned to London; but not before having been secured by the direction for the autumn of a number of representations. Frl. Tellheim has quitted the Opera, and was immediately engaged in the Carltheater, where she performed day by day Prince Rafael in Offenbach's *Prinzessin von Trapezunt*. This operetta, represented by the best members of this theatre, as Frl. Gallineyer, Meyerhoff, Schäfer, Herren Matras, Knaack, Blasel, Eppich, cannot fail to attract people, to laugh and amuse themselves at this last production of a period that has finished with the ruin of a land which every feeling and sensible man must deplore.

Reviews.

Ein Deutsches Requiem, nach Worten der Heil. Schrift, für Soli, Chor, und Orchester, von JOHANNES BRAHMS. Op. 45 (A German Requiem; the words from the Holy Scriptures. For Soli, Chorus, and Orchestra, by JOHANNES BRAHMS. Op. 45). Full Score and Vocal Score. Leipzig: J. Rieter-Biedermann.

OUR Vienna correspondent, in his letter which appeared in our last number, gave an account of the first performance of this work at Vienna, and spoke of the great effect it had produced. An examination of some of the instrumental works of the same writer had led us to form an opinion of his abilities that was not altogether in his favour. We are bound therefore in justice to say that, after a careful and somewhat minute examination of the present work, we consider it decidedly superior to anything of its author's that had previously come under our notice. From a mere perusal of the music we should hardly have been inclined to speak of it in quite such glowing terms as our esteemed correspondent; but it is quite possible that a hearing of the work might modify the opinion formed from reading it; as it is not easy, even for the most experienced score-reader, to take in with the eye the full effect of some of the elaborate combinations here employed. The "Deutsches Requiem" has undoubtedly two great merits—it is original, from the first bar to the last, and the music is admirably suited to the words. The selection of these latter (whether made by the composer himself does not appear) is excellent, and offers abundant scope for variety of style. Before proceeding to notice the work in detail, we may as well say at once that the one great fault we find with it is its diffuseness. It is a somewhat remarkable thing that the same failing seems characteristic of nearly all the modern German school, of which Brahms is one of the most illustrious writers. In many

cases it is, we fear, that an attempt is made to conceal the want of ideas by over-elaboration. Such is not the case with the present work, in which ideas are abundant; but some of the movements would, we think, have certainly gained in effect by judicious curtailment.

The "Requiem" is written for four-part chorus, with soprano and baritone soli, and very full orchestral accompaniments, the harp having a prominent part in some of the movements. The opening chorus in F, "Selig sind die da Leid tragen" (Blessed are they that mourn), is of a quiet and funereal character, and a peculiarly sombre tone is given to the instrumentation by the silence of the violins and the use of divided violas and violoncellos. The idea was probably suggested to the composer by the opening chorus of Cherubini's Requiem in C minor, in which the same effect is used. A beautiful episode in D flat, "Die mit Thränen säen" (They that sow in tears), in which the harp is most effectively used, gives relief to the solemn first subject. No. 2, in B flat minor, "Denn alles Fleisch es ist wie Gras" (For all Flesh is as Grass), commences with a very fine funeral march in triple time. To this succeeds a beautiful movement in G flat, "So seid nun geduldig" (Be patient therefore, brethren), after which the march recurs. At the words "Aber des Herrn Wort" (But the Word of the Lord endureth for ever), the music modulates into the major, and the movement concludes with a long and very clever coda, containing some excellent fugal writing, but too much spun out. At the third number the baritone solo is introduced for the first time, with the words "Herr, lehre doch mich" (Lord, make me to know mine end). Each phrase of the solo voice is repeated in full harmony by the chorus. This movement is perhaps the most sombre and funereal in tone of the whole work—too much so, indeed, ever to be popular, but full of fine ideas, and exquisitely scored; and here we may say in passing that Herr Brahms' instrumentation is most masterly throughout: the score is indeed a perfect treat to lovers of instrumental combination. It is at the close of this movement that one of the finest effects of the whole work is to be found. After the long continuance of minor keys, the composer at the words "Ich hoffe auf dich" (My hope is in thee) changes into the major, the chorus being accompanied by sustained notes for the brass instruments; and then immediately follows the splendid pedal point on D major, mentioned by our correspondent, in which the lower D is held for thirty-six bars of double length, four minims in the bar, by trombones, tuba, drums, violoncellos, double-basses, and organ, while the chorus executes an elaborate fugue on the words "Der Gerechten Seelen" (The souls of the righteous are in the hand of God). We can well imagine that the effect of this passage would be most imposing. The succeeding chorus, "Wie lieblich sind deine Wohnungen" (How amiable are thy dwellings), is of a quiet and flowing character, which gives a grateful sense of relief after the grand climax of the third number. The soprano solo and chorus (No. 5), "Ihr habt nun Traurigkeit" (Now ye have sorrow), is full of most beautiful melody, set off by delicate touches of instrumentation. Very effective is a point near the close of the movement, where the principal subject, sung by the solo voice, is accompanied by the same melody in augmentation given to the tenor chorus. The opening portion of No. 6, "Denn wir haben hie" (For here we have no continuing city), strikes us in reading as somewhat weak. The music seems laboured and the melodies strained; but the following "Vivace," "Denn es wird die Posaune schallen" (For the trumpet shall sound), is exceedingly fine; and the concluding fugue, "Herr, du bist würdig" (Thou art worthy, O Lord), though too long and over-developed, is a masterly piece of writing. The final chorus (with soprano solo), "Selig sind die Todten" (Blessed are the dead), has considerable similarity in style to the opening portion of the Requiem; and with a fragment of the introductory theme the work is brought to a conclusion.

We have described the "Deutsches Requiem" at greater length than usual, because in spite of some obscurity and more diffuseness, it has interested us greatly as the work of an original thinker. Whether it would ever be a popular work here is an open question. The melody, abundant though it often is, is not of the kind calculated to catch the ear of an English public; it appeals rather to educated musicians than to mixed audiences; but we have no hesitation in saying that, however tastes may differ with respect to it, Herr Brahms has succeeded in producing one of the most thoughtful and most important compositions of recent years. We will only add that the work, like all those issuing from the well-known house of Rieter-Biedermann, is most beautifully engraved.

Twelve Sonatinas for the Pianoforte, by M. CLEMENTI. Edited and fingered by E. PAUER. London: Augener & Co.

THIS is the most recent addition to the valuable series of octavo classics now being issued by Messrs. Augener & Co.; and it is likely to be very acceptable to such pianists as wish to play really good music, but whose powers of execution are somewhat limited. Written as teaching pieces by one who was himself a most distinguished teacher, they are admirably adapted both to form the taste and train the mechanism of young pupils. Even children will like them, as they are full of "pretty tunes," while more advanced players will find the music sufficiently good not to be beneath their attention. With respect to the type and "getting-up" of the volume, it will be sufficient to say that it is in the same elegant style as the other works of the series, with which most of our readers will probably be familiar; while the careful and copious fingering of Herr Pauer will be a valuable aid to learners, and save much time and trouble to teachers.

Grosse Sonate, unvollendet, für Pianoforte zu vier Händen, componirt 1814, *von* FRANZ SCHUBERT (Grand Sonata, unfinished, for Piano Duet, composed in 1814, by FRANZ SCHUBERT).

Allegretto für Pianoforte, von FRANZ SCHUBERT.

5 *Canti per una voce, da* FR. SCHUBERT.

"Ruhe schönstes Glück der Erde," für vier Männerstimmen, componirt im April 1819, *von* FRANZ SCHUBERT.

Wien: J. P. Gotthard.

ANY fresh works from the apparently exhaustless repertoire of Schubert's unpublished compositions are sure to be welcome to musicians. Of course, writing so much as he did, it is not to be expected that all his works should reach the same high standard of excellence; but he was a composer of such marked individuality, and such remarkable fertility of invention, that even his smallest works are almost sure to contain something specially attractive, and (as he never by any chance repeats himself) something also absolutely fresh. We cannot honestly say that all the works now before us are in his best manner, but they are all full of interest, while two of them are as characteristic of their author as anything he has written. The Duet-Sonata, which ought more correctly to have been entitled "Fantasia," being very irregular in form, commences, after four bars of prelude, with a not very interesting Allegro in C minor on a fugued subject, leading, without a pause, into a charming Andante amoroso in B flat. To this succeeds another rather long Allegro, more attractive than the opening movement, but by no means in Schubert's best style; and the fragment concludes with a few bars of Adagio in D flat, ending with a half-cadence in B flat minor, that excites curiosity as to what would have followed. This sonata is chiefly interesting as a remarkable production for a lad of seventeen. Judged merely by its own merits it must (with the exception of the lovely Andante) be pronounced weak. The Allegretto for Piano, on the contrary, is a perfect little gem. It is in C minor, 6-8 time, in the form of a scherzo and trio; and, though only four pages in length, is as truly a work of genius as anything its composer has written. It dates from 1827—the period of the ripest development of its author's powers. The five Italian songs—the first four composed in 1820, and the fifth in 1813—are all interesting, but there is not one of them which will rank by the side of their author's finest inspirations. Being set to Italian words, Schubert has copied the Italian style, and produced a series of very elegant rather than highly original romances. In the part-song for four male voices again we find him at his very best. Few people in England have any idea how great he was as a writer of part-songs, as most of his works of this class are only published with German words, and in separate parts. Yet many of them are equal to the best of his songs, and the one now under notice is among them. Melody, harmony, and modulation are alike charming; and as it is published in score as well as in parts, those who have not the opportunity of hearing it sung will at least be able to read it.

Quartett in Es dur, für Pianoforte, Violine, Bratsche, und Violoncell (Quartett in E flat major, for Piano, Violin, Tenor, and Violoncello). *Von* BERNHARD HOPFFER. Op. 4.

12 *Lieder, für eine Singstimme, mit Begleitung des Pianoforte* (12 Songs for One Voice, with Pianoforte accompaniment). *Von* B. HOPFFER, Op. 5.

Ditto, ditto, by B. HOPFFER. Op. 6.

Ditto, ditto, ditto. Op. 9.

Wanderlieder, für eine Singstimme mit Pianoforte. Von B. HOPFFER. Op. 8.

Gesang der Nonnen, für dreistimmigen Frauenchor, mit Solo, und Orchester (Song of the Nuns, for three-part Female Chorus, with Solo, and Orchestra). *Von* B. HOPFFER. Op. 10. Full Score and Vocal Score. Berlin: Mitscher und Röstell.

THE name of Herr Hopffer will doubtless be as new to our readers as it was to ourselves. He is, we understand, quite a young man,

who has only recently come forward as a composer. It is often anything but a pleasant task to read through a number of new works by an unknown man. So many writers seem urged by an inexplicable impulse to waste music-paper, when they really have nothing to say which is worth hearing, that it is an agreeable surprise to meet with a series of pieces which, like those now under notice, contain absolutely new ideas. Herr Hopffer is the fortunate possessor of an abundant vein of pleasing and original melody. This shows itself most distinctly in the collections of songs. Among these there are so many that are good, that it is a difficult thing to select any for special commendation. The author whom the young composer seems to have taken as his model is, we think, Schubert; and a better model for this class of writing could not be named. In form and style many of the Lieder remind us of the "Schöne Müllerin;" but the melodies are original; it is simply that they are cast in the same mould. They have also the great merit of clearness of form, and are entirely free from that diffuseness and constant straining after effect which is the bane of so much modern German music. The piano quartett, though exceedingly well written, and thoroughly effective as well as pleasing, is less individual in character than the songs. The opening Allegro is somewhat tinctured with reminiscences of Mendelssohn's and Schumann's style; while the Scherzo—undoubtedly the most difficult movement in which to strike out a new path—has a decided flavour of Beethoven about it. The Adagio and Finale are more original; and, in the comparative dearth of good piano quartetts, the work may be safely recommended to players. The "Gesang der Nonnen" is, to our mind, the least successful of the works before us. The scoring is good, and the subjects original, but not specially interesting, and the whole piece is rather dry. On the whole we augur well of Herr Hopffer's future, and believe that if he continues to write as well as he has begun, he will leave his mark on the music of the present day. We have not for a long while seen any early works of a composer that give so much promise as these.

Die Davidsbündler. 18 *Characteristic Pieces for the Pianoforte*, by ROBERT SCHUMANN. Op. 6. Edited by E. PAUER. London: Augener & Co.

THERE is perhaps no composer whose music "grows upon one" (to use a common phrase) more than Schumann's. From its very originality it is mostly difficult, sometimes even impossible, to grasp its full meaning at first. Not only are the passages so novel and unusual as to render the task of sight-playing more than ordinarily hard, but even when the notes are mastered the whole beauty of the thought does not always strike the player at once. The music must be studied carefully, and heard repeatedly, to be fully appreciated. Perhaps no more characteristic examples of their author than these little pieces could be named. They are all short, many of them only one page in length. Some of them are reasonably easy to play, while others are very "fidgetting;" but they will amply repay for any amount of labour that may be devoted to them. An explanation of the somewhat eccentric name may be interesting to our readers, especially as the note prefixed to the German editions has not been translated in this. Schumann used to say that he recognised in himself two distinct personalities, to which he gave the fanciful names of Florestan, the man of action, and Eusebius, the man of thought; and the "Davidsbündler" was an imaginary society of which Florestan and Eusebius were the principal members. The first edition of the work, indeed, merely bore the title "Davidsbündler, by Florestan and Eusebius." The pieces in this collection, supposed to be written by each—in other words, reflecting the two phases of Schumann's character—are marked with an F. and an E. respectively; and the comparison of the two styles is highly interesting. Some of the pieces signed with E. (especially Nos. 5, 11, and 14) are most lovely examples of their author's dreamy manner; while the more vigorous and generally more difficult pieces allotted to "Florestan" are in their way quite as characteristic. Best of all, perhaps, are the few numbers which bear both initials, though the entire series is so fine that it is really difficult to select any for special praise. All lovers of Schumann (and their number is daily increasing) will be glad to make the acquaintance of this charming work.

In Modo d'una Marcia, by ROBERT SCHUMANN, transcribed for the Piano by E. PAUER (London: Augener & Co.), is a capital arrangement of the slow movement of Schumann's well-known and popular quintett for piano and strings. It is not easy to play well; but it would have been impossible to make it so without tampering with the music in a way which Herr Pauer is too conscientious an artist to do, and there are no needless difficulties about it, while the manner in which the effect of the five instruments is condensed for the piano alone is often very ingenious—as, for instance, on the fifth and sixth pages. In its present form pianists with a fair amount of execution will find the piece worthy of their attention.

The War Horse, Trumpet March (whatever that may be) for the Pianoforte, by JOHN OLD (London: Ashdown & Parry), is a straightforward sort of piece, that may be safely recommended to teachers in want of a change from the "classical."

Supplication, Sacred Melody for the Piano; *Wiegenlied*, Cradle Song for the Piano, by FRANZ M. D'ALQUEN (London: Augener & Co.), are two little teaching-pieces which will be found useful, as, without being difficult, they require considerable attention to phrasing and expression to do justice to them.

Song to Music, by JAMES J. MONK (London: Weippert & Co.), is a flowing and pleasing song, with a simple melody and still more simple words.

Song of the Martyr, written and composed by ALFRED PHILLIPS (London: A. Phillips). Mr. Phillips seems to entertain original ideas on the subject of rhyme. "Affright me" is made to rhyme with "mighty," "power" with "more," and "glory" with "for me." The music, which is cast in a somewhat ambitious mould, is worthy of the words.

St. Patrick's Day, Patriotic Song, by JOSEPH SHORT (Birmingham, J. Short), is perfectly harmless, and has afforded us a little mild amusement, as it probably will those who may purchase it. On this ground it may be recommended.

Two Preludial Pieces for the Organ, by C. B. GRUNDY (Liverpool: Hime & Son). The first of these pieces is somewhat deficient in distinct character, and is so *very* "preludial" that we are tempted to ask the author (as Beethoven did Himmel when the latter extemporised to him), "When are you going to begin?" No. 2 is less vague, and more pleasing; but we would suggest to Mr. Grundy that it is not of much use to give such an indication to the player as "Swell, Vox humana, with Tremulant," inasmuch as not one organ in fifty has a tremulant, while certainly not one in a hundred has a Vox humana,

Bless the Lord, O my Soul, Anthem, by C. B. GRUNDY (London: Novello, Ewer, & Co.), has good points about it; indeed, we much prefer it to the two organ pieces just noticed. It has also a well-written organ obligato. But Mr. Grundy is not always sufficiently careful in indicating how the organ is to be employed. For instance, we have been puzzling ourselves over the indication "Corni," at the end of the first line of page 5. As the left hand is already employed on the swell, we do not see how the effect is to be obtained. Also, we must confess to a dislike of the setting of the words of the first verse, "and all that's within me." Why not have written, "all that is within me," making "all that" a dotted crotchet and a quaver? The answer to the subject of the fugue on page 6 should (to be correct) begin on E, and not on F. We have taken the trouble to mention these points, because there is so much that is good in the anthem as to make it worth correcting.

Te Deum in Chant Form in the key of F (London: Pardon & Son). *An Evening Service in the key of F. Ave Maria*, for Six Voices, with Accompaniment for Harmonium, by E. BUNNETT, Mus. Doc. (London: Novello, Ewer, & Co.). The whole of these works show the hand of a well-trained musician. The "Te Deum" would, we think, have been better for a little more variety and contrast in the chants. The Evening Service is well written, chiefly for voices in unison; and, being very easy, is suitable for country choirs. By far the best piece of the three we consider to be the "Ave Maria" for soprano and tenor solos with four-part chorus. It is melodious, clear in form, and finished in workmanship, and does credit alike to Dr. Bunnett's invention and knowledge.

MUSIC RECEIVED FOR REVIEW.

Ellerton, J. L. "Love in my Bosom," Madrigal. (No publisher's name given.)

Ellerton, J. L. "Violets Again," Madrigal. (No publisher's name given.)

Gordon, J. Hart. "A Summer's Night," Song. (Hutchings & Romer.)

Lockett, W. "Watch and Pray," Anthem. (Novello, Ewer, & Co.)

Pieracsini, E. "Thou art Gone to the Grave," Sacred Song. (Bristol: A. Dimoline.)

Richards, Westley. "Rondo for Pianoforte." (Lamborn Cock & Co.)

Salaman, C. "Prelude and Gavotte." (Lamborn Cock & Co.)

Theodora. "A Serenade." (R. Cocks & Co.)

Concerts, &c.

CRYSTAL PALACE SATURDAY CONCERTS.

On Saturday, April the 1st, M. Gounod appeared at these concerts by invitation, to conduct his 2nd Symphony in E flat, and the Saltarello which he lately composed for the Philharmonic Society. The former is a very pleasing and melodious composition, and like all its author's works, beautifully scored; at the same time we should not be honestly discharging our critical duties, did we not add that we never met with any symphony so full of (shall we say?) *reminiscences*. The Saltarello is more original, and pleased greatly. The overtures were Spohr's *Jessonda*, and Sullivan's lively and pleasing "Ouvertura di Ballo." The pianist was Mdme. Arabella Goddard, who played, even more finely than usual, Mendelssohn's well-known concerto in G minor. The vocalists were Mdlle. Carola, Mdme. Haydée-Abrek, and Mr. Vernon Rigby.

On the 8th, the symphony was Mendelssohn's "Scotch," in A minor, which, excepting two slips, one in the scherzo and one in the finale, went splendidly. Of a work so well known, and so universally admired, it is superfluous to say anything. We will only remark that we thoroughly agree with "G." in his opinion given in the programme of the concert, as to the final "Maestoso" being a mistake. One is inclined to wonder that a composer so fastidious and severely self-critical as Mendelssohn should not have perceived this. The overtures were as broadly contrasted in style as they could well be, being Beethoven's *Prometheus* and Wagner's *Tannhäuser*. The latter, a tone-poem if ever there was one, is not in general fully understood. Indeed, it is impossible that it can be by those who are unacquainted with the rest of the opera, as nearly every bar is taken from the body of the work; and the overture, like some of Weber's, is an epitome of the whole opera. The solo instrumentalist was Signor Piatti, who in a fantasia with orchestra by Kummer on an air by Molique, displayed the most wonderful command over his instrument. The playing, however, pleased us better than the music. Mdme. Joachim, in Beethoven's great scena "Ah Perfido!" (transposed a tone lower than written) and in two songs by Schumann, displayed not merely her fine and well-trained voice, but remarkable dramatic power and intelligence. We never remember hearing the introductory recitative of Beethoven's scene given with more effect. The other singer was Miss Sophie Löewe (a pupil, we believe, of Herr Stockhausen), who sang extremely well "Hear ye Israel," from *Elijah*, and "Deh Vieni," from *Figaro*, besides joining Mdme. Joachim in the duett "Sull' Aria," from the same opera.

A special treat was provided for the Sydenham concert-goers, on the 15th of April, in a most superb performance of Schubert's great symphony in C, No. 9. We never remember a more splendid rendering of this glorious work. The only point to which exception could be taken was, that two passages—one at the commencement of the introduction, and the other in the middle of the *andante*—which are marked in the score to be played by *two* horns in unison, were given only to one. For the rest, we have nothing but praise; the whole work went without the least slip—even down to the drums—and the delicacy and refinement, as well as the spirit and fire of the whole, were such as are to be heard only at the Crystal Palace. It is almost invidious to single out special performers for praise; but as a new member of the band, we must mention M. Dubrucq, who has succeeded the late Mr. Crozier as first oboe, and who in the many important solos allotted by Schubert to his instrument, displayed a purity of tone, and a perfection of style and phrasing, which were simply faultless. Mozart's overture to the *Seraglio* opened, and Auber's sparkling overture to *Marco Spada* concluded the concert. Another noteworthy feature was Mr. Dannreuther's performance of Chopin's pianoforte concerto in F minor. This work, which is but seldom heard in public, is perhaps the most difficult piece of music ever written for the instrument; and we must add that the effect is not proportioned to the labour involved in playing it. A more finished rendering of the work than Mr. Dannreuther's is impossible. Under his fingers the enormous difficulties of the work appeared so simple, that we fear he did not, except with the few hearers who knew the music, get the credit he fairly deserved. The expression, truthful and unexaggerated, was no less commendable than the mechanical accuracy. Yet, in spite of the excellence of the playing, the concerto was comparatively ineffective. Chopin's inexperience as a writer for the orchestra is clearly seen in the accompaniments, which too often, instead of supporting, only obscure the solo instrument. The vocalists were Mdlle. d'Angleçvil, and Mdme. de Gourieff, each of whom made a successful first appearance, and Signor Delle Sedie, well known as an accomplished singer.

The twenty-sixth (and last) concert of the present series took place on the 22nd. We have only space to say that the programme included, among other things, Beethoven's septett, played by all the strings of the orchestra (which had been previously thus performed at one of the concerts before Christmas, and was repeated "by general desire"); Schumann's overture, from his Op. 52, a march by Herr Joachim, and Mr. F. H. Cowen's very clever incidental music to Schiller's *Maid of Orleans*, which was produced with so much success at Herr Kuhe's recent musical festival at Brighton.

MONDAY POPULAR CONCERTS.

Madame Arabella Goddard's benefit took place on the 27th of March, when that lady made her first re-appearance since her recent illness. Her playing was, of course, the prominent feature of the evening. She selected as her solo Schubert's great sonata in B flat, and also played with Herr Joachim Mozart's sonata in G for piano and violin; and with that gentleman and Signor Piatti, Mendelssohn's trio in D minor. Madame Goddard's playing is so well known that it is needless to enlarge on the wonderful perfection and finish of her performance. Suffice it to say that she never played better than on the occasion now under notice. The remaining instrumental piece in the programme was Beethoven's last quartett in F, Op. 135, which opened the concert, played to perfection by Messrs. Joachim, Ries, Strauss, and Piatti. Mr. Santley was the vocalist, and Sir Julius Benedict conducted. The latter gentleman in making his appearance on the orchestra received an "ovation," in recognition of his recently conferred dignity.

At the director's benefit, on the 3rd of April, the last concert of the present season, Mr. Chappell, as usual, provided a more than ordinarily interesting and bountiful bill of fare. The concert opened with Haydn's charming quartett in F, Op. 77, No. 2, one of his finest works of this class, and containing a specially exquisite slow movement. It was played—it is needless to say how well—by Messrs. Joachim, Ries, Strauss, and Piatti. Herr Joachim also contributed Ernst's Elégie for violin, and, receiving an irresistible encore, played a movement from Bach's violin sonatas in his own unapproachable manner. He also, with Madame Norman-Néruda, played two movements from one of Spohr's duets for two violins. Signor Piatti contributed a *largo* from one of Boccherini's sonatas. There were no less than three pianists: Madame Schumann, Mr. Charles Hallé, and Herr Pauer, who joined in the performance of Bach's concerto for three pianos in D minor, besides each playing a solo. Madame Schumann chose Mendelssohn's Presto Scherzando in F sharp minor; Mr. Hallé, Beethoven's exquisite variations in F, Op. 34, and Herr Pauer, Schubert's impromptu in B flat. The vocalists were Madame Joachim and Mr. Santley, to each of whom two songs were assigned. Of the season thus successfully concluded, we need only observe that, though perhaps less marked than might have been desired by the production of novelties, it has been inferior to none in the general interest of its programmes, or in the perfect finish of the performances.

SACRED HARMONIC SOCIETY.

On March the 31st, Haydn's rarely-heard oratorio the *Seasons* was performed by this society at Exeter Hall. While less universally popular than the same composer's *Creation*, which preceded it by three years, it is not less interesting to musicians, and contains many movements fully equal to the best portions of the earlier oratorio. Among these may be specified the charming opening chorus "Come, gentle Spring," one of the best-known numbers of the work, which on this occasion suffered greatly in effect by being taken much too slow; and also the splendid finale to the "Spring," "Marvellous, Lord, are thy works." In the "Summer," the lovely soprano song "Here amid these calm recesses"—quite equal in beauty to the better-known "With verdure clad," in the same key—and the "Storm Chorus," are in Haydn's best manner. In the "Autumn," we may point to the exquisite lovers' duet, omitted at this performance—possibly as being considered too "secular" in character for the "Sacred" Harmonic Society, as well as the Hunting Chorus, and the final jovial drinking chorus; while in the "Winter" the lovely airs for soprano and bass, as well as the grand finale, are also quite worthy of their author. The performance on the whole was a satisfactory one. The principal vocalists were Madame Sherrington, Mr. Cummings, and Mr. Santley, the latter of whom specially distinguished himself in the song "With joy the impatient husbandman," the theme of which, by the way, Rossini appropriated for his "Zitti, zitti," in the *Barbiere*. Sir Michael Costa conducted as usual.

On Friday, the 14th of April, Mendelssohn's *Elijah* was given at the Albert Hall, instead of at Exeter Hall, as usual. The principal solo parts were entrusted to Madame L. Sherrington, Madame Patey (whose artistic singing of "O rest in the Lord" was encored), Mr. Vernon Rigby, and Mr. Lewis Thomas. It is difficult at present to pronounce finally on the acoustical properties of the new hall, as the effect of the music appears to depend very much on

the situation of the hearer's seat. Still, there can be no doubt that there is as yet far too much reverberation, and that material alterations will be necessary to render the hall a really good place for sound. It is only needful to add that the oratorio was performed as finely as usual; but that, for the reason above alluded to, the effect was inferior to that which we are accustomed to at the society's usual place of meeting.

ORATORIO CONCERTS.

Sir Julius Benedict's oratorio, *St. Peter*, which, as most of our readers will be aware, was composed for the last Birmingham Festival, was given at the fourth of these concerts, on the 29th of March. The work displays the thorough musicianly acquirements of its composer, and shows throughout a practised hand; but there are comparatively few numbers in it which give proof of real genius, or in which the writer touches the hearts and feelings of the hearers. This may be partly due to the libretto, which seems to us about as weak and clumsy as it could well be. Full justice was done to the work on this occasion by all concerned in the performance. The principal vocalists were Mdme. Lemmens-Sherrington, who was particularly successful in the flowing air, "I mourn as a dove;" Mdme. Patey, to whom fell one of the best songs in the oratorio, "O thou afflicted;" Mr. Sims Reeves, and Mr. Santley, who sang the whole of the music allotted to St. Peter in his own finished and masterly style. Among the choruses, special praise must be given to the performance of "The deep uttered his voice," and "The Lord be a lamp," as well as to the final chorus of the first part, "Praise ye the Lord." The orchestral accompaniments throughout were most effective, and Mr. Barnby conducted with his usual ability.

On Wednesday, the 19th of April, a capital performance was given of Handel's *Israel in Egypt*. A choir like Mr. Barnby's, competent to render such music as Bach's *Passion*, and Beethoven's Mass in D, would of course find little difficulty with Handel's straightforward music, though the *Israel* contains one of its author's most difficult choruses in "The people shall hear." The whole performance of the choir was admirable, distinguished alike by accuracy and fire. The solo parts, which, as our readers will know, are fewer in this than in any other oratorio, were sung by Mdme. Lemmens-Sherrington, Miss Annie Sinclair, Mdme. Patey, Mr. Sims Reeves, Herr Stepan, and Mr. Beale.

The first and second of a series of six concerts announced by the Royal Society of Arts, to be given in aid of a national training school for music, took place at the Royal Albert Hall on the 12th and 19th of April, under the direction of Sir Michael Costa. The programmes consisted almost entirely of well-known and popular pieces, calling for no special remark. The only important classical work was Beethoven's great concerto in E flat, very finely played at the first concert by Mdme. Goddard, but coldly received by the aristocratic audience. It is a subject for regret that at such concerts for such an object, more of the highest class of music was not introduced. The excessive echo in the hall, moreover, interferes disagreeably with the effect of the music. We trust that means may be found to remedy this defect.

The Philharmonic Concert of the 24th April included Haydn's Symphony No. 7, and Spohr's in D minor, the overture to *Leonora*, Wagner's overture to *Rienzi*, and Mendelssohn's G minor concerto, played by Mdlle. Brandes. As the concert took place after our going to press, we confine ourselves to recording the programme.

For the first of the New Philharmonic Concerts, on the 26th of April, were announced Wagner's overture to *Der fliegende Holländer*, Beethoven's cantata *The Praise of Music*, which had not been performed in London for many years, Gounod's symphony in E flat, and Beethoven's concerto in C major, played by Mr. Charles Hallé.

The programme of the first Matinée of the Musical Union, on Tuesday, the 18th, comprised Mozart's quartett in D, No. 10; Beethoven's trio in D, Op. 70, No. 1; and Haydn's F minor quartett. Signor Sivori was the first violin, and M. Jacques Baur made a very successful first appearance in England as a pianist.

The last of Mr. Ridley Prentice's concerts at the Eyre Arms, which took place on the 30th of April, deserves special notice, as the programme contained two important works produced for the first time in this country. The first of these was Schubert's exquisitely graceful quartett in E flat, Op. 125, No. 1, which was capitally played by Messrs. Holmes, Clementi, Zerbini, and Piatti. The adagio and finale gave special pleasure. The other new work was a sonata in D minor by Veracini, for violoncello (Query—was this originally for violin?) and piano, played in his own masterly style by Signor Piatti. The work contains a very beautiful *largo* and a most quaint and sprightly *giga*. The remaining instrumental pieces were Beethoven's sonata in F minor (commonly called the "Appassionata"), played by Mr. Prentice, and Schumann's well-known piano quintett, in which that gentleman was joined by the four above named. The vocal music comprised some revivals of cantatas by Carissimi.

The second and third of Mr. Coenen's "Concerts of Modern Music," which took place on the 4th and 21st of April, were fully equal in interest to the first. We regret that space allows us to do no more than name the works performed. At the second concert were given Rubinstein's sonata in F minor, Op. 49, for piano and violin; Brahms' piano quartett in A, Op. 26; and Volkmann's string quartett, in G minor, Op. 14. At the third concert were performed Rubinstein's string quartett in B flat, Op. 47; Reinecke's trio in D, Op. 38, and Brahms' piano quintett in F minor, Op. 34. Herr Reinecke played the pianoforte part in his own trio; with this exception the instrumental performers were the same as at the first concert, noticed in our last number.

*** Owing to our limited space, we have given no record of the performances at the operas. This we the less regret, as the works produced have been merely the ordinary stock pieces. Should any novelty of importance be introduced, we shall take care to notice it.

Musical Notes.

The International Exhibition is to be opened to-day. Musical performances will form an important feature of the ceremony, four works having been specially commissioned for the occasion, from English, French, German, and Italian composers. A cantata by Mr. Arthur Sullivan, a psalm by M. Gounod, a march by Dr. Hiller, and a chorale by the Chevalier Pinsuti are, we believe, to be produced. We shall hope to give an account of the performance in our next number.

Mr. John Ella has been appointed Professor of Music at the London Institution.

Haydn's fine *Stabat Mater* (a work too seldom heard in this country) was performed by the students of the Royal Academy, at the rehearsal on April 4th.

Mr. John Balsir Chatterton, the well-known harpist, died at his residence in London on the 9th of April, in the sixty-seventh year of his age.

As advertised in our last number, a new cantata, "Fair Rosamond," by Mr. Joseph L. Roeckel, was performed at the Crystal Palace on the 29th ult. As this event took place after our going to press, we must defer a notice of it.

The death of M. Fétis is announced from Brussels, at the mature age of eighty-seven. Though a voluminous composer, he is better known as a writer on the theory and history of music. His most important work is perhaps his "Biographie Universelle des Musiciens," in eight volumes, which, though containing many inaccuracies and omissions, is a remarkable example of industry and research.

The death is also announced of Dr. G. G. Gervinus, one of the most distinguished German *literati* of the present day. He is best known in this country from the leading part he took in the establishment of the "German Handel Society."

Lortzing's light and pleasing opera, *Czaar und Zimmermann*, has been produced at the Gaiety Theatre, under the title of *Peter the Shipwright*, with Mr. Santley in the principal character.

According to the *Signale*, no less than 634 patriotic compositions (war songs, &c.) were published in Germany between the 16th July and the 22nd August of last year.

A one-act opera, *Barbarossa*, by Bernhard Hopffer (some of whose compositions are reviewed in this paper), has been selected for performance on the occasion of the peace-celebrations at Berlin.

Mr. Richard Hoffman, a distinguished American pianist, has lately concluded a very successful series of pianoforte recitals at New York.

The German Bach Society have lately modified their stringent rules as to the selling separate volumes of their fine edition of Bach's works. The first ten volumes are now to be had singly. It is to be hoped that the rest of the series will soon be included in the same arrangement.

Organ Appointment. Mr. H. J. Dean, to St. Stephen's, Spitalfields.

TO CORRESPONDENTS.

We have received a letter from "Edgbaston," of which we are unable to take any notice, as the writer has (we presume inadvertently) omitted to send his name or address.

We frequently receive music accompanied by a request for "a review in the next number." Owing to the pressure on our space this

is mostly impossible, and we take this opportunity of saying that our general plan is to acknowledge the receipt of music in one number, and review it in the following. In any case, composers need not fear that their works are overlooked if not immediately noticed.

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.

JUNE 1, 1871.

THE INFLUENCE OF THALBERG ON THE PRESENT GENERATION OF PIANISTS.

THE news of the death of Thalberg, at Naples, came as a surprise about a month since to musicians. An outline of the leading facts of his life will be found on another page of this Number; but the influence he has exerted on writers for and players on the piano has been so great, that it will not be inappropriate if we direct the attention of our readers for a little while to the subject. As an original composer, it need scarcely be said that Thalberg will not for a moment compare with such writers for the piano as Mozart, Beethoven, or Mendelssohn; yet it may be questioned whether either of these three has done so much to enlarge the resources of the instrument as that eminent *virtuoso*. It is true that some of his effects had been hinted at by his predecessors. Many of his octave passages and extensions, for example, are foreshadowed by Weber; while his manner of singing a melody on the piano, and at the same time performing a brilliant accompaniment, is an elaboration of Mendelssohn's idea of the "Song without Words." Indeed, the latter composer's great Prelude in E minor (No. 1 of the Six Preludes and Fugues, Op. 35) is quite an anticipation of Thalberg's style. But after making every deduction of this kind, which we do in no carping spirit, it is still undeniable that as an inventor of new effects and combinations he has been equalled by no one, unless it be Liszt. And with Liszt he can hardly be compared, but must rather be contrasted; for while the great Hungarian's writings show the eccentricities of genius, those of Thalberg, on the contrary, display the satisfying symmetry of a highly-cultured talent. Liszt's compositions, moreover, like his playing, have exerted comparatively but little influence, partly because of their enormous difficulty, which in some cases is so great that there are certain pieces of his which, it is said, no one but himself has ever been able to make thoroughly effective. Genius, moreover—especially such an erratic genius as his—is far more difficult to imitate successfully than the most highly-finished talent. And we think it is one great secret of the popularity of Thalberg's music, that, however showy and brilliant, it is never eccentric nor unintelligible. As many of our readers will know, it is by no means easy to play well; still it is within the reach of well-trained pianists, and will always reward for the labour involved in getting it up.

Having thus testified our hearty appreciation of Thalberg's merits, we deem it right to add that, on the whole, we do not think that the influence exerted by his music has been salutary. He has indisputably done good service, as we have already said, by the additions he has made to the resources of the piano. But the enthusiasm excited by his playing has raised up a swarm of imitators, who, without ideas or invention of their own, have endeavoured to obtain similar effects from the instrument. Herr von Lenz, in his work "Beethoven et ses Trois Styles," is not far from the truth when he says, "The piano of the present day, to tell the truth, consists only of Thalberg simple, Thalberg amended, and Thalberg exaggerated; scratch what is written for the piano, and you will find Thalberg." All music in which the idea is entirely secondary to the execution, in which nothing but the display of digital agility is thought of, is, however useful as practice—nay, more, however pleasing to listen to—artistically false. The art should never be debased to mere ear-tickling; and we consider the evil influence of Thalberg to consist in this—that others have been tempted by the brilliant, and, doubtless, of its kind, well-deserved success of his works, to inundate the music shops with imitations of his style and effects, without his orginality for their excuse; and instead of new ideas, to give us merely passage writing. Were it advisable, pieces might easily be named, which have had considerable popularity, that are the most palpable copies of Thalberg's style, adapted to the capacity of school-girls. The whole question of modern piano-playing, and the class of music most in vogue, is too wide to be treated of in the present article. Possibly we may return to the subject on some future occasion; meanwhile, we simply enter our protest against the degradation to the mere performance of scales and arpeggios of an instrument to which Mozart, Beethoven, and Weber confided some of their choicest thoughts.

Some of our readers may perhaps think us hypercritical; others may say that we fix our standard of art too high. Possibly we do; but if so, we would far rather err in this direction than in the opposite. Of course, if the piano is simply used (as is too often the case) as an accompaniment to conversation at evening parties, it matters very little what is played; but we regard music as something far higher—not merely a means of amusement, but an educational power, capable, if rightly used, of elevating the mind alike of players and listeners; and therefore we regard as prejudicial any influences which have a tendency to elevate the merely mechanical at the expense of the intellectual. It is for this reason that, while admitting, as fully as any can do, Thalberg's great talent both as a player and a writer, we contend that he has not, in the highest and best sense, been a benefactor to his art.

FRANZ SCHUBERT'S MASSES.

BY EBENEZER PROUT, B.A.

(*Continued from page* 57.)

5. THE MASS IN E FLAT.

ALTHOUGH the great mass which is now about to be noticed comes fifth in our series, it is not the one which really succeeded the mass in C, last analysed in these columns. Schubert's fifth mass was that in A flat, composed in the year 1822, and still unpublished. I have made more than one effort to obtain a copy of the score, in order to be able to give the readers of this paper an account of it, but all my efforts have been unsuccessful; I am therefore obliged to pass it by with merely this word of explanation.

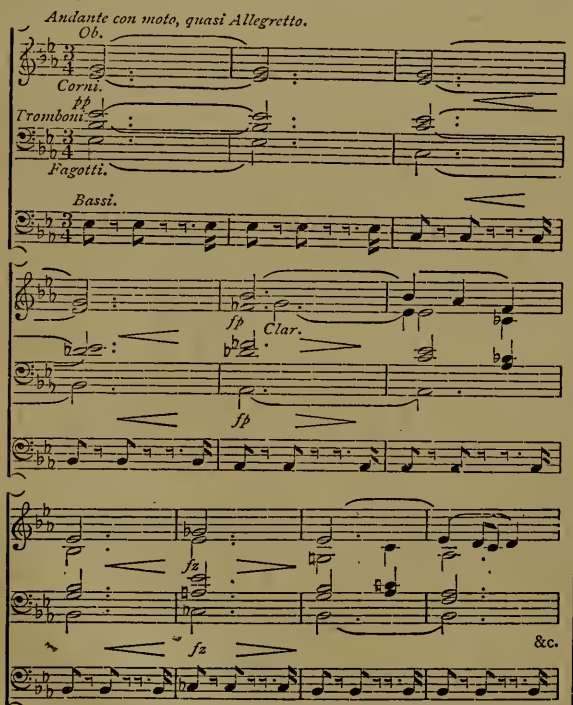
The mass in E flat was composed—according to the date of the autograph which is in the Royal Library at Berlin—in June, 1828, only five months, therefore, before the composer's untimely death. It is more accessible to the general public than the rest of the series, as the enterprising publisher, Rieter-Biedermann, of Leipzig, brought out, a few years since, both the full score and the vocal score, as well as the separate vocal and instrumental parts. As a work of art the mass is far superior to any of those hitherto noticed, and is, indeed, one of the finest examples of its author's genius, worthy to compare with the great symphony in C, written in the same year, or with his great quartetts in D minor and G.

The mass in E flat, like the first mass in F, is scored for a very full orchestra. Besides the ordinary string quartett, we find oboes, clarinets, bassoons, horns, trumpets, trombones, and drums. It is a curious thing that in none of our author's masses do we find any parts for

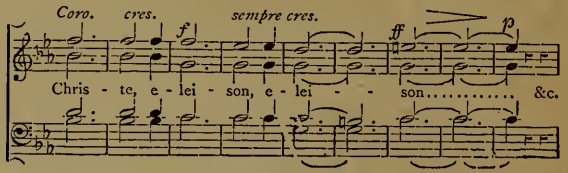
flutes. Perhaps he shared the opinion attributed to Cherubini, that "the only thing worse than one flute was *two*;" or he may have considered the tone of the instrument wanting in the dignity requisite for sacred music. Even in his smaller sacred works we find the same peculiarity. In his great "Hymn to the Holy Ghost" (Op. 154), which is accompanied by a very full band of wind instruments, the flutes are conspicuous by their absence. The only sacred composition in which they are to be found is the First Offertory, "Totus in corde langueo" (Op. 46), and whatever may be the explanation, the fact is curious enough to be worth noting.

One more remark before proceeding to a detailed examination of this mass. It is far longer than any of the preceding ones. The longest of these, the mass in F, contains in all only 940 bars, while the present work has 1,687. It is not that it is absolutely of unusual length; some of Haydn's six grand masses are nearly or quite equal to it, while Beethoven's great mass in D, and Cherubini's in D minor, are far longer; but all the earlier masses are in comparison short and unimportant, while the mass in E flat is planned on a large scale, and probably designed for some high festival of the Church.

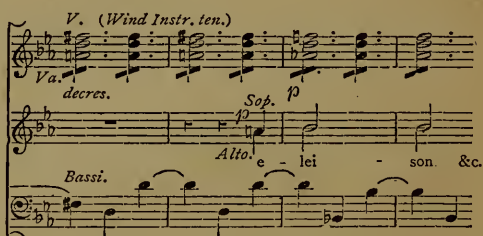
The "Kyrie" (in E flat, $\frac{3}{4}$, Andante con moto, quasi Allegretto, 164 bars) arrests attention at once by the beauty of the opening symphony. The use of the brass instruments, *pianissimo*, was a favourite device of Schubert's in his later years, and one of which he may fairly be considered the inventor. We find it employed by him also in his *Rosamunde* music, and in the introduction of the overture to *Fierabras*. Not less striking is the rhythm marked by the basses, while the pathos of the phrase, and its exquisite harmonies, will not escape notice :—



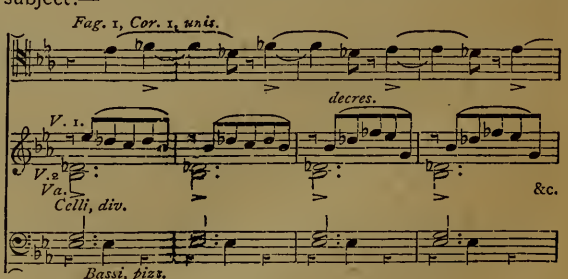
In the following bar the chorus enters *pianissimo*, with the same subject, accompanied only by the strings, the basses persistently maintaining the rhythm already established. Then follows an entirely new subject, announced first in a symphony of four bars for the orchestra, in which the theme is given to an oboe and a clarinet in unison—a somewhat unusual tone-colouring, which Schubert has used likewise in the first allegro of his B minor symphony, and the andante of the symphony in C. Cherubini also employs it occasionally in his overtures. This melody is accompanied by moving quavers in the violins, and sustained chords for the favourite trombones *piano*. A series of flowing melodies, over which space forbids our staying, leads to a full close in B flat; in which key the "Christe" follows, with a great *crescendo* up to a *fortissimo*, and a most unexpected modulation into C major. The voice parts merely are quoted:—



The instruments accompany in unison and octaves—the strings in iterated triplets, and the wind in holding chords, while the basses march in stately crotchets, with bold skips of an octave, and even a tenth. After three bars of interlude for the strings, the passage is repeated, the modulation this time being from G minor to D major, in which key the music continues for some little time, returning to E flat by one of those sudden transitions so characteristic of Schubert :—



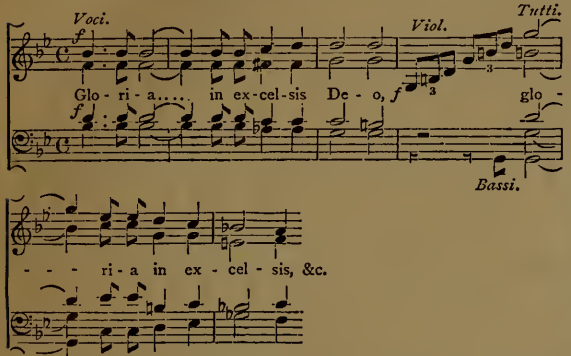
This dominant seventh is sustained for six bars longer a most effective horn solo being introduced, which we must forbear quoting, and then the first subject recurs. Matter that has been previously used makes up the rest of the movement, till near the close, when a most beautiful *coda* is added. To give any adequate idea of it, one would have to print the last four pages of the score in full; but space must be found for the symphony of four bars by which the *coda* is introduced, as containing one of its author's most original solos for the horn; very similar to the one referred to as leading back to the first subject:—



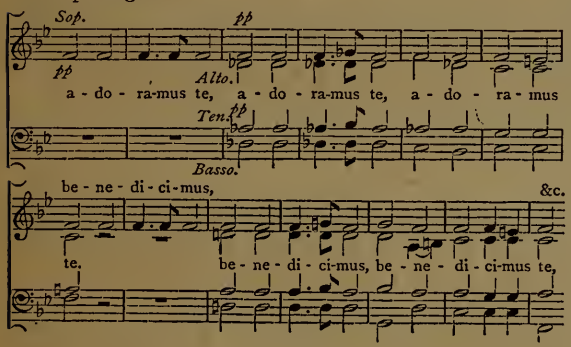
The effect of the *sforzando* on the closed F flat of the horn in the above quotation is new and striking. At the next bar the chorus enters on the chord of A flat; then after the chord of C flat, a fine pedal point of twelve bars

on B flat succeeds; the symphony just quoted is repeated, and the close follows almost immediately.

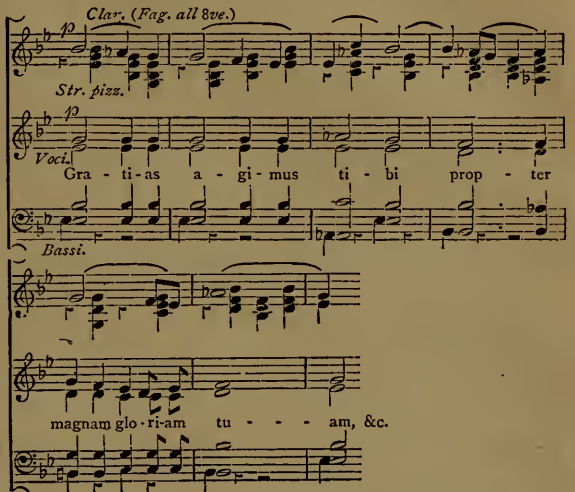
The "Gloria," which is in four movements, is distinguished both by breadth of style and novelty of treatment. The opening movement (B flat, C, Allegro moderato e maestoso, 144 bars) commences without a note of introduction, with a bold phrase for the unaccompanied chorus :—



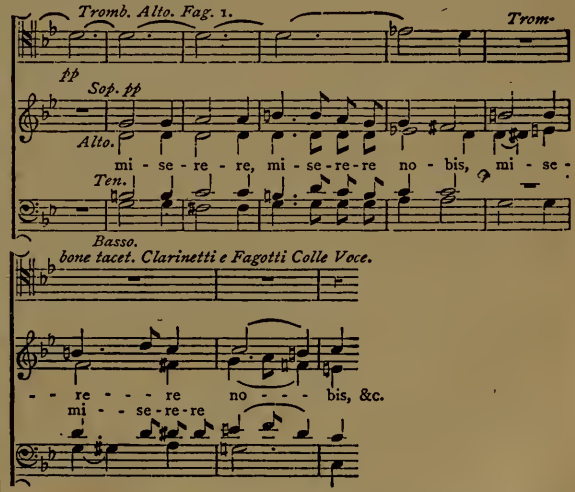
The unexpected entry of the full orchestra at the fourth bar (which is not quoted, as the instruments go with the voices) is very effective. After a few bars of vigorous harmony, we reach a full cadence in B flat; after which the first three bars of the subject last quoted is given to the bassoons and trombones *piano*, and on the chord of G the chorus enters, also *piano*, with the "et in terrâ pax." At the "Laudamus te" the first subject recurs in its complete form, and with the same treatment as at the opening of the movement; that is, the first three bars for the voices alone, and the full orchestra entering as before at the fourth bar. After the half-cadence on F, follows a most characteristic touch of Schubert's harmony and modulation in the "Adoramus te," which is so beautiful that room must be spared to quote the voice parts of the whole passage :—



The exquisite beauty of the change of harmony on the F of the soprano will strike every reader, and needs no comment; but the effect of the passage is still further enhanced by the orchestral colouring. The bars for the soprano alone are unaccompanied; but at the entry of the full chorus the first phrase in D flat is accompanied by the strings; and the second, in striking contrast, by one oboe and three trombones, *pianissimo*, in both cases the instruments being in unison with the voices. A masterly *forte* on the "Glorificamus te" succeeds, which is especially remarkable for a bold modulation into C flat, which is unfortunately too long to quote. In this key the chorus concludes this part of the movement; and one of those sudden transitions, to which Schubert in his later years was so partial, brings us back at once into E flat, in which key a new and important theme is introduced for the "Gratias" :—



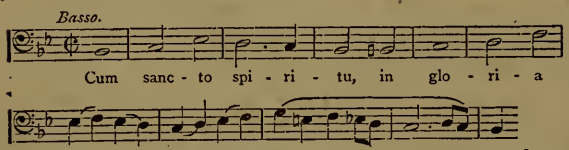
This subject is treated at some length, and with various modifications in the disposition of voices and instruments; after which the original theme is once more introduced, and a charming *piano* cadence for voices and strings, brings this striking and highly original movement to a close. The "Domine Deus" which follows (G minor, Andante con moto, 3/4, 86 bars) is even more novel in design and effect than the chorus last noticed. After a prelude of six bars, the tenor and bass in octaves give out the words, "Domine Deus, agnus Dei, qui tollis peccata mundi," as a choral recitative, in detached ejaculations, with a bold counter-subject with bassoons and trombones in unison, and *tremolo* accompaniments for the strings; then after a gradual *diminuendo*, and one bar of the note D held *pianissimo* by the alto trombone and the first bassoon, the whole chorus whispers the "miserere" in the following exquisite phrase in G major :—



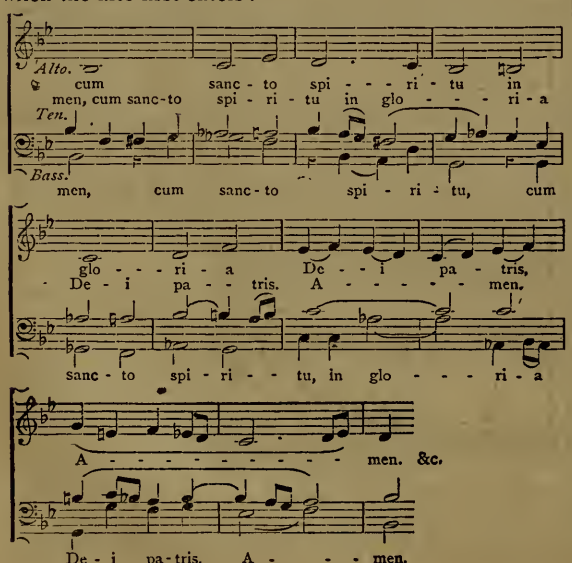
The opening subject then recurs in C minor, the theme being now sung by altos and tenors in octaves; now leading to the "miserere" in C major, with the melody in the tenor instead of the soprano. After a third repetition

of these two themes (in D minor and major) the climax of the movement is reached. Schubert has returned to the original key of G minor; the tenors and basses, as at first, exclaim "Domine Deus" in octaves; and now the trebles and altos, also in octaves, repeat the cry at a bar's interval in free imitation. More and more piercing rise the cries of the chorus—an extraordinary enharmonic modulation from B flat to A minor, leads up to a tremendous burst *fff* for the full orchestra, and the chorus in unison utter one great shout of "miserere"—now no longer a subdued prayer, but an agonised cry for mercy, accompanied by the poignant discord of the chord of the minor ninth and eleventh; and a few bars for the orchestra conclude this striking movement. It is so impossible to compress the score into a few staves, that I must reluctantly refrain from quoting this magnificent cadence.

The "Quoniam" (B flat, 𝄵, tempo 1mo, 29 bars) is nothing more than a repetition of the chief subject of the first movement of the "Gloria," and is evidently intended as a prelude to the elaborate fugue which follows, "Cum sancto spiritu" (B flat, 𝄵, moderato, 205 bars). The subject of the fugue is the following:—



The opening phrase will be recognised as an old acquaintance; being, indeed, identical with the subject of the fugue in E in Bach's "Forty-eight," and the finale of the "Jupiter" symphony of Mozart, not to mention at least half a dozen other pieces in which it may be found. Schubert is in general so thoroughly original in his themes, that one can hardly doubt that he took this subject designedly, with the view of subjecting it to new treatment. And the various counterpoints and accompaniments introduced give an effect of novelty to the movement which would hardly have been expected from the opening. Chromatic harmony forms an important feature of the whole. Take as an example the treatment when the alto first enters:—



This extract gives a fair idea of the style of the entire movement. The instruments play in unison with the voices throughout. Towards the close, after a pause on F, a short *stretto* is introduced for the wind instruments alone, *piano*. This is then repeated, in a somewhat varied form, by the voices, and succeeded by a long and effective pedal point. It is impossible on the whole to consider this fugue one of the best portions of the mass. Schubert never excelled in the scientific style; and although some most beautiful canons are to be found in his masses—such as the settings of the "Benedictus" in those in F and G, and the "Et incarnatus," presently to be noticed in this work—whenever he had to fetter himself by the stricter forms of composition, his ideas seem to flow less freely, and there is a stiffness about the music which is usually quite foreign to his manner. If his fugue in E minor (Op. 152) for piano duet is compared with Mozart's four-handed fugue in G minor, the difference between laboured and unlaboured composition in the same style will at once appear. In spite, however, of the comparative weakness of the last movement, this "Gloria" must, on the whole, rank among the noblest inspirations of its author.

(*To be continued.*)

FREDERIC CHOPIN.

(FROM A LECTURE DELIVERED AT SOUTH KENSINGTON BY E. PAUER.)

ONE of the most interesting and fascinating artists is Frederic François Chopin. Very little is known about his childhood. He was born in 1810, in a village near Warsaw, where his father, a Frenchman, and his mother, a Polish lady, lived quietly in very modest, even restricted circumstances. The only son, he was loved with touching affection by his high-principled parents. Strange to say, Chopin was never taught by any celebrated man, but by sound and clever musicians only, who held Bach and all classical masters in high respect. His greatest progress he owed to himself, and to his strict observation of all that he found in others worthy of adaptation. He never appropriated a foreign speciality before examining it closely to see how far it would agree with his own nature. This nature was essentially Polish. After the unhappy revolution of 1830, his feeling for his unfortunate country predominated to such a degree as to hinder the development of some of his finest inspirations, by that freedom indispensable to a good work of art. Three composers influenced Chopin greatly—namely, Bach, Mozart, and Weber. In his works there is Bach's tendency to polyphony, Mozart's elegant and chaste grace, and Weber's chivalrous romance. It is also said that Chopin was very fond of Hummel, and particularly of that distinguished master's Concerto in A minor, which may readily be believed. A comparison of Chopin's F minor Concerto with it will show the close relation between the two masters. That Chopin inclined towards the Mozart or Vienna school is undeniable. In observing the peculiarities of his style as a composer, and the specialities of his playing, his originality is very remarkable: he not only invented new chords and modes of treatment, but also new forms. The Impromptu, the Ballade, the Scherzo—in the novel length and altered intention given to it by him—the Valse de Salon, are his creations. His pieces in the smallest form are the most perfect. In his eighteen Nocturnes—a form invented by John Field—he gives us music of great charm, of a nobility of feeling rarely to be met with. His twenty-four Grand Studies are a standard work, and have not been surpassed. Their beauty is very great, and their value lasting.

Chopin is an intrinsically subjective composer: he gives us in his music moments of his inner life, which show a depth of feeling perhaps inadmissible in a classical piece of large dimensions. True, they are only passing moments; but they awaken in us such real delight that we listen spell-bound; and none, save a mere matter-of-fact person, can exist, but will feel inclined to muse on these unusual strains. Chopin enriched the three chief elements of music—rhythm, harmony, and melody. Granting that his rhythmical expression is the result of his Polish nationality, and that particularly the Polonaise and Mazurek, those two essentially Polish dances, are the chief source of their existence, it must nevertheless be conceded that they had not hitherto been appropriated in such an effective or useful way. Respecting his harmonies, it may be observed that Chopin is fond of blending the major and minor keys; that is, he applies unreservedly to pieces written in major keys chords belonging of right to the minor keys, and *vice versâ*. This amalgamation offers to him many new and surprising harmonic effects. Although Weber had previously indicated in some of his works this innovation, it emanated with him more from a dramatic tendency. With Chopin it originates in his nationality. These outbursts of great joy at the seeming prospect of deliverance from the hated yoke of a merciless oppressor, on the other hand, the deep mournful resignation to a deplorable fate, these are the salient traits of Polish character. They are represented truthfully in Chopin's music. His melodies are no less remarkable as evidencing his innate sense of beauty than for impressing us with the distinction and nobility of his mind. Chopin in his life never wrote a vulgar note.

During the whole time of his residence in Paris he was surrounded by the most distinguished persons, and moved only in the best society. With few exceptions his pupils were ladies belonging to the aristocracy of France, Germany, and Poland. In a strict sense, Chopin was never a popular composer; nevertheless, he has left a deeper mark in the history of pianoforte music than many composers who received the plaudits of an enthusiastic crowd. Chopin's music requires, for real appreciation, a small and select audience; it needs a quiet room, the dimensions of which will allow of the perception of those delicate traits and appreciation of those refined harmonies, the tenderness and distinction of which are lost in a larger circle. From these observations it is easy to divine that his style of playing was very analogous to that of his compositions. His performance was perfect to the very least details, and his touch enchanted all who heard him. The quantity of tone he produced, although lovely in itself, was, however, small in comparison with that of other virtuosi, and was less adapted for large concert rooms. Chopin's style was too elegant for the great public; his personality made no impression upon the mass; but it was so much the more attractive to the cultivated individual.

Although a musician may point out certain things in Chopin's compositions that may fail to strike a sympathetic chord in every heart, yet for the pianist, Chopin excites the highest interest. He and Schumann, as well as Mendelssohn, exert the greatest attraction.

This interest is not lost, but it increases with more intimate acquaintance; his studies will be ever welcome, and his valses and mazurkas will ever delight us. The teacher will never tire of hearing his nocturnes and impromptus, and the pupil will bear in grateful remembrance the delight of having revealed to her or him this new world of harmony and beauty. A phenomenon of such note as Chopin was deserves from us a much longer notice than the limitation imposed by our space accords.

E. P——R.

ON DANCES IN CONNECTION WITH PIANOFORTE MUSIC.

As more than half of that which has been written for the piano is based on the rhythmical features of Dances, or has been evolved from them, it will not be without interest to pass them in review, and to cite the countries, with the date, as near as we can find it, of their invention. We will begin with Spain. It is well known that dancing is one of the national amusements of the chivalrous people of that country. Their pleasure in dancing amounts to a passion. As long ago as the romance writers their *Gaditanic* dances were described, in which castagnettes—an accompaniment to the dances of almost all southern people—would seem to have been used, and as much vigour and passion exhibited as in the modern Fandango and Bolero. We will pass over the Pordon Dantza (dance with lances), the Saut Basque, the Chika, which was introduced by the negroes and was afterwards adopted by the nuns, who danced it on Christmas Eve to express their joy on that occasion, and the Moriska, as they have not been known out of Spain. Of greater interest to English readers will be the Pavana. In the "Parthenia," A.D. 1611—the first collection of music ever printed for the Virginalls—we find several Pavanas; the Pavana S. Wm. Petre, and another the Earl of Salisbury, both by William Byrde; further, the Pavana Thomas Wake, and one by Dr. John Bull. A serious, solemn measure, it was also called the "great dance." The princes danced it in full dress, with long mantles; the knights in cloaks, with swords; the magistrates in their robes, and the ladies with trains. The name may be derived from "pavo," a peacock, or from a noun of similar orthography meaning a turkey-cock. In dancing it the movements of the peacock in spreading its tail were imitated. But others maintain that Pavana comes from "Paduana," as a dance "saltato paduaux" is mentioned by an old writer cited by Rabelais, Vol. v., ch. 30.

Another Spanish dance is the Gallarda or Gaillarda, often found in the works of Byrd, Bull, and others. An old German writer calls it "a dance invented by Satan." As passionate in their opposition are the old writers to the Zarabanda, later called Sarabande, which became known about 1588, and which was named after a "devil of a woman" in Seville. Padre Mariana describes this dance at some length in his work, "De Spectaculis," and says that "this indecent dance has brought on more misfortune than the plague." In France the Sarabande was changed into a more serious and noble measure, and is described in Feuillet's "Chorography" (1700) as an heroic dance.

The Seguidilla is better known. The word means continuation, and is also applied to the song which is sung while dancing; the "Copla" has only four verses and one refrain. The Fandango is a dance of slow movement, in 6|8 time. It is performed by two persons who follow the music in their movements with the greatest strictness. But in the Fandango all is life and action. At first, tender, soft, and devoted, as it proceeds it becomes more passionate, even to the extreme of southern fire. Similar dances are the Tirana, originating in Andalusia, and the Jota Arrragonesa, which is performed by three people.

The Bolero, from the verb "Volar" or from the Spanish "Volero," to fly; is said to have been invented in 1780, by Don Sebastian Zerego. The Bolero consists of several parts—the paso or promenade, the traversias or change of places, and the finale. The music is either in 2|4 or

3|4 time. When sung as well as danced they are called "Seguidillas Boleras."

The world-wide known Cachucha is not an original Spanish dance, but was invented by the famous Fanny Elssler, and was first introduced by her in the ballet of "Le Diable Boiteux." The word Cachucha has no existence in the Spanish Dictionary, but Blasis says that the Spaniards apply it to anything that is beautiful, while in the dialect of the Andalusian Gypsies "Cachucha" means gold. In poetry it means that part of the quiver in which the god Amor keeps his arrows. The dances Guaracha, Yalex de Xeres, Madrilena and Japateado are also not historical.

Of Italian dances, the Tarantella, Saltarello, and Siciliano are particularly well known, as all three have been successfully introduced in instrumental music by the best composers. There are two kinds of Tarantella, the Roman and the Neapolitan. An air which is extant of a Roman Tarantella, of the year 1654, is in common time, and bears no resemblance to our modern dance of the same name, which was invented *much later* in the province of Tarento or in Naples. It is therefore a deplorable anachronism of English music-sellers to publish a prelude and fugue of Sebastian Bach with the addendum of "alla Tarantella." Sebastian Bach knew nothing of this dance. The Neapolitan Tarantella is accompanied with the tambourin and castagnettes.

The popular dance of the Romans is the Saltarello, of which the melody is in 2|4 time. The lady holds her her apron with one hand while the gentleman plays the guitar. The most antique of the three Italian dances is the Siciliano, it is of slower movement than those before described, and is much in vogue among Sicilian peasants. France has furnished an important contingent of dances. Among the oldest are the Passepied, in 3|4 or 3|8 time, and the Bourrée imported from Biscay. The "pas de bourrée" were short and cheerful, and were afterwards adopted in the Allemande, the Anglaise, and the Ecossaise, where they were called "pas de fleuret." Further there were the Tambourin and Rigaudon, dances of Provence, and the Gavotte, which was much esteemed by the inhabitants of the Dauphiné. Besides the "profane dances," the so-called "sacred dances" were much in fashion in the beginning of the 16th century. In 1667 they were forbidden by Parliament. These sacred dances were the occasion of the publication of a very interesting work on the subject, written in 1588 by Jean Tabouret, with the title of "Orchesography."

Merely naming the Loure and the pastoral Musettes, we come now to the most interesting, graceful, and important of all dances, the Menuet, or, as it is known in England, the Minuet. It is said to have been invented by a dancing-master of Poitiers, the capital of the province Poitou. How old the Minuet is, will be seen from the fact of Don Juan of Austria, Viceroy of the Netherlands, having gone from Brussels to Paris, to see Marguerite de Valois, who was famed for being the best minuet-dancer of her time. The name is believed to have been derived from "menu" —Latin "minutus," small, neat. The Minuet was held in such high esteem that at least three months were employed in learning it, a period of time, in our days, in which a dancing-master would be expected to teach a young lady all the fashionable dances. To dance a Minuet in anything like perfection, must have been a difficult task, but our ancestors must have bestowed a care upon it very different in the result to the ungraceful way a Minuet, when attempted, is now-a-days *walked*.

In music, the first really good Minuet we possess is by Lully; it was composed by him in 1663, expressly for Louis XIV., who danced it with the ladies of his Court at Versailles. It is a stately, quaint air in D minor. The Minuet was Italianised by Boccherini, and Germanised by Haydn and Mozart, but with all it retained a dignified and solemn character. But it was not only adopted by Italy and Germany, Bohemia, after a time, had a "Staro-cesky Minet," and with some alteration we find in Scotland, the "Strathspey." The Minuet was modified in many different ways; in 1707, they had the "Menuet à questre;" in 1715, the "Menuet d'Espagne;" in the course of change of fashion, came the "Menuet en six," "en huit," and then the "Menuet de la Cour." The most beautiful, but most difficult, was the "Menuet de la Reine," which was invented by Gardel for the nuptials of Louis XVI. and Marie Antoinette. The Courante may be assumed to have been the first regular dance in which all the company engaged; owing to its gravity it was called "La Danse des Docteurs!" La Quadrille is a variation of the English "Colonne-danse," better known as "Country-dance," Gallicised into "Contre-danse." The Country-dance was introduced into France by an English dancing-master about 1710. But not until Rameau introduced, in 1745, a Contre-danse in his Ballet of "Les Fêtes de Polymaie," was this dance accredited in France with value. The Galop and Valse were transplanted from Germany into France. It is certainly remarkable that serious Germany should have sent the vivacious Galop to France, and that vivacious France should have sent the serious Minuet to Germany.

Such old German dances as the St. Veitstanz, Hupfauf, Ringelrey, &c., can be well passed over. The Fackeltanz, which Meyerbeer has lately brought again into notice, is described at full length in books dated 1700, 1706, and 1708. The old German dances were by no means so varied and artistic as the French and Spanish; in Chapman's play of "Alphonsus, Emperor of Germany," it is said—

> "We Germans have no changes in our dances;
> An Al-main and an Up-spring, that is all."

The Allemande, which was adopted by the French, is the original of the modern waltz; and the Suabian, Styrian, Ländler, or Deutscher, is merely a variation of it. The different Alpine countries, Styria, the Tyrol, and Bavaria, have had their peasant dances, each with a different name, but all more or less resembling the waltz. At different historical periods dances have been expressive of their epoch; in the beginning of the 18th century, they were characterised by a certain dignity, while the humours of pastoral life, and finessing of the ball-room, were presented in the Sarabandes and Gavottes of the time.

Weber's "Invitation à la Danse" brought about a revolution. In this immortal work fire and energy, with a spice of sentiment and coquetry, are combined. Strauss, and Lanner infused the waltz with good-natured Austrian character; and with the perfected brass instruments France and Austria contributed for its performance, to hear their productions played by a full band in Vienna was indeed a genuine irresistible treat.

The now universally-known polka was invented in 1830 by a Bohemian girl, Anna Slezak: no modern dance has had such popularity. As the English and Scotch dances have not been artistically treated in pianoforte music, we will pass them over. But the Polonaise or Polacca, and Mazurek or Mazurka, have much influenced composers. To state when these Polish dances were invented is not possible. In reference to the Polonaise, it may be mentioned that in the country of its origin it was performed in strict accordance with rules and figures—very different to the comfortable walking way it is gone through when danced in this country. The Polonaise has been refined

upon by Beethoven, Hummel, Weber, and other of our best composers; the Mazurka by Chopin, and latterly by Schulhoff. The "Rondo alla Mazurka," by Chopin, is in its way a masterpiece, not less in importance than the Polonaise in the Trio-Concert (Op. 56) of Beethoven, and the celebrated Polonaise in Spohr's opera of "Faust."

The Russian and Hungarian dances have been very rarely introduced in compositions of any value. Any one desirous of further information on this important subject may read Albert Czerwinski's "Geschichte der Tanzkunst," Forkel's "History of Music," and also an old English book entitled "The Dancing Master; or, Directions for Dancing Country Dances, with the tunes for each Dance, for the Treble Violin. 16th Edition. London, 1716." E. P——R.

THE OPENING OF THE INTERNATIONAL EXHIBITION.

As mentioned in our last Number, what is intended to be the first of an annual series of International Exhibitions was opened on the 1st of May. With the details of the ceremony our readers will doubtless be, long ere this article reaches them, familiar from other sources; and labouring as we do under the disadvantage, inseparable from a monthly journal, of being often much after date in our notices, we should have omitted to mention the event at all in this Number, had it not been for the special musical interest attached to it as an "Exhibition of Musical Art." After the preliminary presentations, procession, &c., had been gone through, the musical performances took place in the Albert Hall. The opening piece was the overture to *Der Freischütz*, performed with great spirit by the band under the direction of Sir Michael Costa. To this succeeded the four works specially composed for the occasion, each of which was conducted by its composer. First in order was a chorale by Chevalier Pinsuti, for unaccompanied choir, the words of which were written by Lord Houghton. The composition differs in no material respect from hundreds of other part-songs; and if intended to give an idea of the present state of Italian music, which may be characterised as *mild*, was well adapted to its purpose. It created but little effect. The piece which followed—a sacred cantata by M. Gounod, entitled "Gallia"—was a work of far higher order. As appropriate to the present state of his distracted country, the composer has selected a series of passages from the book of Lamentations, the Latin version being that which he has used. The work is in four movements, for soprano solo, chorus, orchestra, and organ. The opening chorus in E minor, "Quomodo sedet sola civitas," is almost funereal in its solemnity; and a similar character predominates throughout the two following movements, in which the solo voice is introduced alternately, and in conjunction with the chorus. But at the last movement, "Jerusalem convertere ad Dominum," a change to E major is introduced, and a climax of almost overpowering effect follows, marked alike by breadth of effect and richness of orchestration. We are inclined to consider this the most successful sacred work of M. Gounod that we have met with. It was not unworthy of the occasion, and produced a great impression—the composer being enthusiastically recalled after leaving the orchestra. We must not omit to say that the solo part was sung by Madame Conneau, a French amateur, we believe.

German music was next represented by a spirited March, in D major, composed and conducted by Dr. Ferdinand Hiller. Though containing little or nothing that is absolutely new, this work is constructed with such perfect clearness of form, and instrumented with such entire command over the resources of the orchestra, that its effect was thoroughly satisfactory. Dr. Hiller, as our readers are aware, is one of the most skilful and conscientious of living musicians, and probably no better representative of the music of his country could have been found.

On Mr. Arthur Sullivan, as the most prominent as well as the most promising of the rising generation of English musicians, devolved the arduous task of sustaining the reputation of his country; and we are happy to say that his cantata, *On Shore and Sea*, was by no means the least successful item of this most interesting concert. While we are at a loss to perceive the suitableness of an Italian subject of the sixteenth century, or why Mr. Sullivan might not just as appropriately have set, let us say, the Ten Commandments, it is only just to add that the music is throughout characteristic, abounding in melody, thoroughly well written, and admirably scored. As the work will probably be heard elsewhere, we will defer a detailed notice of it to some future occasion. The solo parts were excellently sung by Madame Sherrington and Mr. Winn, and the reception of the whole cantata was most hearty. The overture to *Semiramide*, and the "National Anthem" (both conducted by Sir Michael Costa), brought this most interesting concert to a close.

AUBER.

THE death of Daniel François Esprit Auber, at the patriarchal age of eighty-nine, leaves a gap in the musical world that is not likely to be soon filled. Of the four great operatic composers of the present generation, but one—Verdi—now survives. Meyerbeer, Rossini, and Auber have all passed from our midst. Though several of the great musicians have lived to an advanced age—among whom we may name Handel, Haydn, Spohr, Cherubini, and Rossini, all of whom passed the allotted "threescore years and ten"—none has attained to the age of the composer of *Masaniello*. He was born at Caen, in 1782—some authorities say 1784, but we believe the former date is the correct one—of parents in good circumstances, and was destined by them for a mercantile life. But for this he felt no vocation; music was his great pleasure; and when his parents, during the revolutionary troubles, lost their property, he determined to devote himself to his favourite art. For this purpose he placed himself under Cherubini's tuition, having previously made several essays in composition, such as romances, trios, concertos for the violoncello, &c. His first work after completing his studies was a mass, a portion of which he subsequently introduced into *Masaniello*. In 1813 he produced his first opera, *Le Séjour Militaire*, in one act, which was unsuccessful. His second dramatic essay, *Le Testament et les Billets-doux*, shared the fate of the first; but his following operas, *La Bergère Châtelaine* (1820) and *Emma* (1821), in which his style was more formed and his originality more developed, proved more to the taste of the public. The first and best of his grand operas, *Masaniello* (*La Muette de Portici*), was produced in 1828, and the scarcely less successful *Fra Diavolo* in 1830. Among the best of his subsequent works may be named *Le Domino Noir* and *Les Diamans de la Couronne*. In 1862 Auber composed an Overture (sometimes incorrectly called a March) for the opening of the International Exhibition held that year in London. This well-known work displays all its composer's salient characteristics—pleasing melody, piquant rhythm, and charming orchestration—in a high degree; and the same may be said of his last opera, *Le Premier Jour de Bonheur*, composed as recently as 1868. Through-

out the recent troubles in Paris, he remained in his favourite city, and there he breathed his last.

The complete list of his operas, not including those which he wrote in conjunction with others, is as follows : *Le Séjour Militaire* (1813), *Le Testament et les Billets-doux* (1819), *La Bergère Châtelaine* (1820), *Emma* (1821), *Leicester* (1822), *La Neige* (1823), *Le Concert à la Cour* (1824), *Léocadie* (1824), *Le Maçon* (1825), *Le Timide* (1826), *Fiorella* (1826), *La Muette de Portici* (1828), *La Fiancée* (1829), *Fra Diavolo* (1830), *Le Dieu et la Bayadère* (1830), *Le Philtre* (1831), *Le Serment* (1832), *Gustave* (1833), *Lestocq* (1834), *Le Cheval de Bronze* (1835), *Actéon* (1836), *L'Ambassadrice* (1836), *Le Domino Noir* (1837), *Le Lac des Fées* (1839), *Zanetta* (1840), *Les Diamans de la Couronne* (1841), *Le Duc d'Olonne* (1842), *La Part du Diable* (1843), *La Sirène* (1844), *La Barcarolle* (1845), *Haydée* (1847), *L'Enfant prodigue* (1850), *Zerline* (1851), *Marco Spada* (1852), *Jenny Bell* (1855), *Manon Lescaut* (1856), *La Circassienne* (1861), *La Fiancée du Roi de Garbe* (1864), *Le Premier Jour de Bonheur* (1868).

In estimating Auber's position among composers, it is most important to bear in mind that he is above everything *French*. Those who would measure him by comparing him with the great German masters, regard him from a point of view which not only does him an injustice, but renders themselves incapable of appreciating his excellences. He is as much the incarnation of French music as Weber, in the *Freischütz*, is of that of Germany. His compositions have the sparkling vivacity and the *esprit* (we are forced to use the French word for want of a suitable English equivalent) so characteristic of his nation. Depth of expression and sentiment is not his *forte;* hence, in spite of the great beauties of his *Masaniello*, we must say that comedy is the line in which he most excelled. Here his abundant melody, marked rhythm, and piquant instrumentation, are displayed to the best advantage. His comic operas may perhaps be not inappropriately described as "musical champagne"—delicious and exhilarating, though without much "body;" and it will be long, we think, before such works as *Fra Diavolo* and *Le Domino Noir* are banished from the stage. By his death France has lost her most brilliant musical star; and among French composers of the first rank he will ever hold a prominent place.

SIGISMUND THALBERG.

THIS great, and in his own style unrivalled pianist, who died at Naples on the 26th of April last, was born at Geneva on the 7th of January, 1812. He was a natural son of the Austrian Count Dietrichstein. At a very early age he came to Vienna, and received his first instruction on the piano from an obscure teacher in the city. Subsequently he was placed under Hummel, and he also studied the theory of music with Sechter. While still a boy he began to excite attention as a pianist, and in the sixteenth year of his age his first compositions appeared in print. In 1830 he made his first artistic tour through various German towns; he was appointed pianist to the Emperor of Austria in 1834; and the following year he went to Paris. Here he established his reputation, not, however, without a rival, as Franz Liszt was at the same time astonishing the musical world with his wonderful playing; and each of the artists had his party. Till 1837 Thalberg remained in Paris; he then returned to Vienna, gave concerts the following year in Germany, England, the Netherlands, and Russia, and subsequently visited Italy. In 1855 he went to Brazil, returned in 1856, and passed the summer of that year in Paris; he again crossed the Atlantic in the following autumn, his destination this time being the United States. The brilliant success of his visit induced him to protract it till 1858, when he returned to Europe, and lived for some time in retirement on his property in the neighbourhood of Naples. In 1862 he again came before the public, giving concerts in Paris and London; and in 1863 he visited Brazil for the second time. From that date up to the time of his death he lived on his own estate, devoting himself chiefly to vine cultivation. He married a daughter of the eminent singer Lablache. His compositions, with the exception of two operas, *Florinda* and *Cristina di Suezia* (neither of which were successful), and a few songs, consist entirely of pieces written for his instrument. His playing was distinguished by the most perfect finish of execution, but above all by a power of *singing* on the piano in which very few have approached him. He played comparatively little except his own music, but in the performance of that he was unequalled. Of his general influence on his art we have spoken elsewhere.

BEETHOVEN'S TRIO, Op. 97.

BY LIEUT. H. W. L. HIME, ROYAL ARTILLERY.

THE five movements of Beethoven's trio, Op. 97, are the five acts of a tragedy, of the meaning of which there can be no doubt, as the composer himself explained it shortly before his death. In one of his sublimest moods, Beethoven took for his subject the overthrow of a virtuous man by adverse Fate.

The first of the five movements is an allegro, joyous but subdued,—Job feasting with his sons, but ever mindful to sanctify himself when the days of feasting are over. We are carried down a smooth gay stream of harmony, and the sounds we hear are those of sober joy, not riotous mirth. Following the allegro comes the scherzo, gayer and more sparkling still, where all goes "merry as a marriage-bell," and the melody bounds forward, "like childhood, laughing as it goes." Suddenly a deep sound strikes like a rising knell, and the trio, into which the scherzo glides like a murmuring rivulet merging into some hoarse torrent, mutters indistinct warning of approaching calamity. The warning is disregarded—it was but the wind soughing through the leaves, the waves breaking on the shore. On with the dance! The feast is renewed, the scherzo is repeated.

> "But hark! that heavy sound breaks in once more,
> And nearer, clearer, deadlier than before."

The Ides of March approach—again we hear the trio—and the notes of the violoncello, sinking lower and deeper, "with hollow harmony, dark and profound," presage a woe that is to come quickly.

At length the supreme hour arrives, and the unequal struggle is over. Unrelenting Fate overtakes the virtuous and the just, angels waft the spotless soul of a hero where the wicked cease from troubling and the weary are at rest, and his dirge is sung in strains of heavenly music. Whether we regard the melody of this movement in itself, or the wondrous skill with which the melody is varied and transformed, the andante remains for ever a surpassing triumph of genius. Like fitful gusts of wind this burst of lamentation rises and falls, passes from us and returns again, swells and dies away. We sit, we must sit motionless and silent before this grief, for it is very great.

> "Art and eloquence,
> And all the shows o' the world, are frail and vain
> To weep a loss that turns their lights to shade.
> It is a woe "too deep for tears" when all
> Is reft at once, when some surpassing spirit,

Whose light adorned the world around it, leaves
Those who remain behind, not sobs or groans,
The passionate tumult of a clinging hope—
But pale despair and cold tranquillity,
Nature's vast frame, the web of human things,
Birth and the grave, that are not as they were."

But let the dead bury their dead. Be he peer or peasant, the world rolls on oblivious of the individual, and Nature, though she regards the All, disregards the One—

"So careful of the type she seems,
So careless of the single life."

And so, by a daring stroke, Beethoven makes an abrupt transition from the key of D natural to the key of B flat, and transmutes the andante into a trivial, commonplace air, the humdrum of every-day life, the song of the unconcerned traveller, as he passes by the house where the master lies dead, and all within is mourning. If Time brought to the making of man a gift of tears, Grief bore a glass that ran. We must forget our grief, we must betake ourselves to the ordinary duties of life, and remand our sorrow

"———— to memory's darkest hold,
If not to be forgotten—not at once—
Not all forgotten."

Yet who can

"———— minister to a mind diseased;
Pluck from the memory a rooted sorrow;
Raze out the written troubles of the brain;
And, with some sweet oblivious antidote,
Cleanse the stuff'd bosom of that perilous stuft
Which weighs upon the heart?"

In heaven, which is our home, all tears shall be wiped away from our eyes, and there shall be no more death, neither sorrow nor crying. But in this life of error, ignorance, and strife, Duty cannot always overcome Love; tears will gush forth betimes; and our secret grief may rise up in the silence of the night from the grave in which we have buried it, deep, deep. These things being so, Beethoven's great Tragedy fitly ends in a despairing presto movement, that cries with a great and exceeding bitter cry—

"O for the touch of a vanished hand,
And the sound of a voice that is still!"

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *May*, 1871.

RICHARD WAGNER stayed a few days with us on his journey to Berlin. Our hopes to hear one or some of his operas here under his direction were not, however, fulfilled. Only on the 21st of April Wagner appeared at a rehearsal in the theatre, to hear his "Kaiser" March. The repetition of this work he directed himself, with his usual fire and energy. The march is nothing more or less than an occasional work speaking for itself, in which the means of an orchestra are used with excellent skill, but which does not own any really impulsive theme, characteristic ideas, or vigorous rhythm.

On the 6th of April, in solemn meeting, the annual distribution of prizes at the Conservatorium of Music to the best pupils took place. The laureates were Messrs. Carl Philipp Ludwig Maas, from London; Paul Friedrich Moritz Klengel, from Leipzig; Joseph Sautier, from Freiburg in Brisgau; Wilhelm Ferdinand Grau, from Cassel; Alexander Kummer, from Dresden; Wilhelm Hermann Carl von Kaulbars, from St. Petersburg; and Madame Laura Amelia Asham, from New York.

Of the gentlemen named, the following gave an excellent proof of much promising talent in the three public trial concerts of the pupils of the Conservatorium, which took place on the 1st, 6th, and 11th of May: Herr Ludwig Maas, from London, by the performance of the second and third movements of the E minor concerto by Chopin; Herr Paul Klengel, from Leipzig, by performing Spohr's D minor concerto (first movement); and Herr Sautier, by the very successful rendering of Liszt's piano arrangement of the organ fugue in A minor by Bach.

At these trial concerts we also point out, as a very excellent performance, the rendering of Schumann's piano concerto (second and third movements), by Herr Jacob Kwast, from Dordrecht (Holland). Also Herr Kummer, from Dresden, and Herr Edouard Goldstein, from Odessa, showed in their performances already a great degree of artistic ripeness. Herr Kummer played the second and third movements of Beethoven's violin concerto with excellent tone, certain mechanism, and musical understanding. Herr Goldstein played the second and third movements of Beethoven's E flat concerto with full, powerful touch, artistic certainty, and good expression.

By all the performances of the pupils was shown the earnestness of truly pure artistic aspiration, which does great honour both to the masters and pupils of the institute. The steady increase of pupils of the Conservatorium which has taken place for years, has made it necessary to enlarge the staff of teachers. For instrumentation and orchestral composition, harmony and counterpoint, Herr Musikdirektor S. Jadassohn has been appointed, and for harmony and pianoforte, Herr Dr. Kretschmar. Herr Jadassohn, known as director of the Euterpe Concerts, as well as composer of numerous choral and orchestral works (symphonies, overtures), has entered his post on the 15th of May.

The Opera brought, besides repetitions of Wagner's Operas *Meistersinger* and *Lohengrin*, the *Vampyr* by Marschner, and *Jüdin* by Halévy. The title-rôle in *Vampyr* is not particularly suitable to the individuality of our in other respects highly distinguished baritone, Gura. His voice, full and soft, rather of a lyrical, elegiac nature, cannot produce the whole glowing infernal effect, as Marschner desires it. Very excellent was the performance of the *Jüdin*.

Our Opera will now have to do without its brightest star for some months. Frau Dr. Peschka-Leutner will commence her holidays, which will last pretty well the whole of the summer. Also Herr Gura will, in all probability, leave the house soon. How and in what manner the direction of the theatre will fill up these gaps, we are not yet able to say. We believe we may at first expect to have a series of more or less interesting performances of visiting artistes.

Frau Peschka has, on the 14th of April, assisted at a concert in Berlin, for the benefit of the Augusta Hospital. She sung the first air of the "Queen of the Night" from the *Zauberflöte*, and Adams' Variations, "Ah, vous dirai-je, Maman." With rare unanimity the Berlin critics pay the highest praise to this truly excellent singer.

The opera *Frithjof*, by Bernhard Hoppfer, has, in the second week of April, been performed for the first time at the Royal Opera House in Berlin. Praised is the certainty of the composer in making use of the technical means of the art. The work has met with a favourable and honourable reception by the public and the critics; but of frequent repetitions, the true tests of fitness of life of an opera, we have as yet heard nothing.

Richard Wagner gave, on the 5th of May, a grand con-

cert at the Opera House in Berlin, and was received with enthusiastic rejoicings; with marks of honour of every description, laurel wreaths and bouquets, he was, so to say, overloaded. The whole of the Court was present. The performers were an orchestra of 120 musicians, and the theatre chorus, swelled by the members of Stern's Singakademie. As soloists, assisted the ladies, Von Voggenhuber and Brandt, and Messrs. Beetz, Frieke, Schelper, and Wowarsky. The concert was opened with the Kaiser March, which had to be repeated at the end to satisfy the wishes expressed from all sides. Then followed Beethoven's C minor symphony the prelude to *Lohengrin*, the last scene from *Walküre*, *Wotans Abschied*, sung by Herr Beetz, and the finale of the first act of *Lohengrin*. The rendering of all these works under the direction of Richard Wagner is praised as very excellent.

In Bremen, at the ninth private concert, the third, well known as the finest, part of Schumann's Music to *Faust*, was performed, with the assistance of the famous baritone, Stägemann. Considering the great difficulties which the performance of this work offers, we can only give it high praise, if concert institutes endeavour to render this deep, beautiful work full of thought, which even in Germany has not yet found the general propagation it deserves.

At Dresden, Riedel's Society, from Leipzig, gave a concert for a charitable purpose, and the performances of this excellent chorus and its director have also met there with recognition on all sides.

At Hamburgh the Philharmonic Concerts finished their annual cyclus with a concert, which gained a particularly festive importance through the presence of the Leipzig Gewandhaus Kapellmeister Carl Reinecke. Herr Reinecke directed his *Frieden's-Feier* Overture and the C minor symphony by Beethoven, and played Mozart's D major concerto in his well-known truly classical style. Loud acclamation and recall made it known to the excellent artist how well he was appreciated as composer, director, and pianist.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, 15*th May*, 1871.

THE last weeks of our season brought out some more concerts worth mentioning. The most interesting evening has been the third concert of the Singakademie. The first part, containing only Schubert, began with his "Gebet" (Du Urquell aller Güte), Op. 139; after this well-known beautiful composition were produced some smaller works, never performed before—that is, two little songs from the Witteczek collection; a cantata, written in honour of the famous singer, Vogl, Schubert's friend; and three Clavierstücke, one an allegro vivace, recently published by Rieter-Biedermann. On the whole, these compositions are more fit to be heard in private circles. Time is money—that is, it is precious—and so it would have been better this time to have spent the whole evening for the "new" oratorio, *L'Allegro ed il Pensieroso*, instead of omitting ten numbers and shortening a good deal of the rest. But in any case we had to be thankful also for what was offered. It is in a short time the third oratorio by Handel, whose acquaintance we owe to that society. As *Acis and Galatea*, so was also *L'Allegro* first produced with accompaniment of the piano, the solos being in proper hands. Two years ago Mdlle. Enequist sang the air, "Sweet Bird," in one of the Gesellschafts-concerts; that was all that Vienna had heard till now of this oratorio. I remember to have assisted at a performance in St. James's Hall; Herr Otto Goldschmidt conducted, and Mdme. Lind-Goldschmidt sang the soprano part. To be just, I found that the whole audience looked on it as a novelty, being the result of the never-ending repetitions of always the same oratorios. Where are *Deborah*, *Semele*, *Salomon*, *Jephtha*, *Athalia*, *Esther*, *Belshazzar*, *Joseph*, *Susanna*, *Theodora*, *Hercules*, *Joshua*?—are they not worthy to be produced? This by-the-by. To return to the actual representation: it was a treat to hear that fresh and vigorous composition, and to see at the same time how well it was appreciated. The numbers which made a particular impression were the chorus, "Haste thee, Nymph;" the airs, "Sweet Bird," "Oft on a plot of rising ground;" air and chorus, "Or let the merry bells ring round." Of the second part about two-thirds were omitted. The last three numbers, beginning from "There let the pealing organ blow," were of really great effect—the chorus full of grandeur. By so many abridgments the whole performance looked more like a successful experiment, which, I trust, will lead to an execution of the whole work, and with orchestra. The last Gesellschafts-Abend of the Orchesterverein was again a feast for the musical friends. Suffice it to give the programme itself: Overture, *Alceste*, by Gluck; concerto in G minor by Handel, arranged for violoncello with orchestra (Herr Röver); concerto in F major, for piano and two flutes concertante, by Bach (Herr Epstein); Lieder Cyclus, "An die ferne Geliebte," by Beethoven; three songs ("Erlkönig," "Lindenbaum," by Schubert, "Frühlingsnacht," by Schumann), and one of the Salomon symphonies by Haydn. Herr Hill from Schwerin, who was so famous in the *Creation* and *Matthäus-Passion*, proved himself also an excellent Lieder-sänger. The Conservatoire arranged an opera evening—that is, scenes from the operas, *Nachtlager in Granada*, *Lucia*, and *Figaro's Hochzeit* (first act). The little theatre which was erected in the concert-room looked pretty, and the whole performance gave credit to the studies of the pupils in that branch. It is said that in future this institute will be supported by the government with ten thousand florins a year, instead of three thousand (the similar institute in Prague, with five thousand). Hellmesberger gave his two last quartett-soirées, which this winter came out very irregularly. It is to be hoped that the evenings once so famous will maintain their reputation. Herr Debrois van Bruyck, a scientific writer on music, gave two concerts to produce some of his last compositions. The numbers in which he excelled most were a series of songs from Hariri-Rückert's "Makamen," in which particularly he took as models the compositions of Tomaschek and Löwe. Herr Popper, member of the orchestra of the Opera, gave a concert, in which he performed two concertos for violoncello by Ekert and by Servais, and a sonata by Corelli. He is a richly-gifted artist, and may be ranked at the same value as Signor Piatti. A very successful concert was that of Robert Heckmann, concertmeister from Leipzig. His tone is brilliant, the intonation faultless, the technical execution and rendering of the different styles deserves the highest praise. He played prelude and fugue in G minor by Bach, a sonata by Handel, fantasia by E. Stockhausen, and joined in Schumann's trio in D minor for piano (piano and violoncello well performed by Professor Door and L. Spitzer). The audience spent much applause, and left the room very satisfied. I think we shall hear again of this talented artist.

To give an account of the Opera is to give a list of visitors in a grand hotel. We count about thirty *Gastspiele* in the space of a month. The most trouble is caused by the tenor rôles. Herr Walter is travelling in the German

Empire; Labatt became suddenly ill, recovered, but must be spared for *Rienzi;* the whole burden lay, therefore, on the shoulders of Müller and Adams, the latter still figuring as guest. Meantime Herr Sontheim from Stuttgart arrived, and after paying his tribute to the Vienna climate, he commenced a short series of representations with Eleazar, his favourite rôle. He received much applause, and his appearance filled the theatre; but it cannot be denied that he had to struggle with the immense space of the house, which discovered more than ever his principal evil—a short breath. Of the whole number of guests Mdlle. Emmy Zimmermann, from Dresden, was the most fortunate; she sang with great effect the rôles of Elsa, Margarethe, Alice, Senta. Her voice is a soprano of charming euphony; method, intonation, pronunciation leave nothing to desire; her personality, also, is very favourable for the stage. Herr Hill was as Figaro (in Mozart's opera) and Valentin not so fortunate as before, but as Jacob, in Mehul's *Josef*, he was again the accomplished artist. Herr Schröter, from Schwerin, was expressly invited to sing Rienzi, but after having performed Josef, his voice being agreeable but small, he found it better to renounce the honour of representing the rôle of a hero, and so he returned home. *Rienzi*, our sea-serpent, is now fixed for the 25th of this month, with Labatt in the title-rôle. The ladies, Therese Singer and Elise Löffler, both from Wiesbaden, and Johanna Trousil, were only of ephemeral interest. Frl. Singer has much talent, but wants cultivation; Frl. Löffler had once a good voice, now being ruined by a bad method. Herr Adams shows in every rôle the conscientious artist; unfortunately his unsympathetic voice cannot follow his good intentions. Nevertheless, he had many good moments as Lohengrin, Faust, Prophet, and Raoul. The programme of the Opera from the 15th of March to the middle of April shows twenty-five evenings, with eleven composers, and nineteen different operas —*Masaniello*, *Lohengrin*, *Tell*, *Fliegende Holländer*, *Jüdin*, *Freischütz* (each twice), *Postillon*, *Don Juan*, *Zauberflöte*, *Figaro's Hochzeit*, *Faust*, *Robert*, *Prophet*, *Hugenotten*, *Afrikanerin*, *Fra Diavolo*, *Masaniello*, *Maskenball*, *Troubadour*, *Josef und seine Brüder* (each once).

Meantime we have also a short series of Italian operas, a diminutive Italian "season" in the Theater an der Wien. The impresario Sig. Pollini and his company, with Mdme. Desirée-Artôt, Signori de Padilla, Minetti, Ronconi, Bossi, performed the operas *Il Barbiere di Siviglia*, *Don Pasquale*, *La Figlia del Reggimento*. The first one was repeated twice, and particularly well represented by Artôt (Rosina), De Padilla (Figaro), Ronconi (Basilio). This opera was not heard since the year 1866, when it was performed in the Kärnthnerthor-Theater, with Artôt, Everardi, Calzolari, Zucchini. Voice and verve of Mdme. Artôt have, if possible, still gained; she sang as an interpolated song a Mandolinata by Palladihle, which pleased much, and "Il piacere" by Balfe. *L'Elisir d'amore* and *La Traviata* will be performed these days, and then the Italian dream is over.

The death of Sir John Herschel makes me remember a notice of Haydn in his Diary, where he gives a description of his visit on the 15th of June to William Herschel, in Slough, when he says expressly: "His wife, of forty-five years, delivered him this year, 1792, a son. This son, the only one, born on the 7th of March, was then three months old when Haydn stood at his cradle." (*Vide* "Mozart and Haydn," by C. F. Pohl, II., pp. 206 and 363, where a poem is copied, "Address to the Star," probably the only one which Herschel has ever published.)

Reviews.

Salve Regina. For Chorus and Solo Voices, with accompaniment of Stringed Orchestra and Organ (or Oboes and Bassoons). Composed by JOSEPH HAYDN. Full Score and Vocal Score. Leipzig: J. Rieter-Biedermann.

WITH respect to the origin and history of this interesting composition, we are unable to give our readers any information. A prefatory note, giving an account of the source from whence the work was obtained, would have been welcome; but as none such is afforded by the publisher, we must await the publication of Herr Pohl's forthcoming work on Haydn, which will probably elucidate the matter. Judging from the music itself, we are inclined to consider it rather an early work. It much resembles in style its composer's *Stabat Mater*, and is more in the somewhat antiquated style of the Italian church writers of the last century, than in the lighter manner which we are accustomed to look on as the characteristic of Haydn's ecclesiastical music. The organ part is somewhat peculiar in its treatment. The instrument is used throughout, not in sustained harmony, but in solo passages, such as are to be found in the slow movements of Mozart's pianoforte concertos. A similar employment of the instrument is to be met with in some parts of Haydn's little-known Mass in E flat. The oboes and bassoons (as explained in a foot-note) are simply intended as a substitute for the organ when the latter is not obtainable. The opening movement of this work is an *adagio* in G minor. After a symphony, in which the chief prominence is given to the organ, the strings having little but accompaniment, the solo quartett enters, with a most novel and unexpected effect on the chord of E flat, instead of G minor. The voices in this opening quartett are accompanied merely by the strings, the organ entering with short "interludes" between each of the vocal phrases. At the thirty-third bar, the chorus enters for the first time with the word "Salve" on the chord of E flat—the effect of the chord on its repetition being no less striking than at its first appearance. A charmingly melodious passage in B flat follows at the words: "Vita, dulcedo, et spes nostra, salve." The interest excited by the opening portion of this movement is fully maintained to its close; but we must forbear to dwell on all the details. A very fine cadence for the chorus, *piano*, in E flat, leads to the following movement, an *allegro* in C minor, "Eja ergo." Though interesting, the music is perhaps less attractive than the preceding *adagio*, being somewhat more antiquated in style. A short tenor recitative, "Et Jesum benedictum," leads to the final chorus, "O clemens, O pia," an *allegretto* in G minor, which opens abruptly with the chord of the diminished seventh. The whole of this finale is admirable; the voice parts are full of melody, and the symphonies for the organ abound in graceful ornament. The *pianissimo* close in the major is most effective. We can cordially recommend the whole piece to lovers of sacred music—the more readily as it will probably give many a new idea as to the versatility of old "Papa Haydn's" style.

Kaiser-Marsch, by RICHARD WAGNER. Full Score.
Ditto, arranged as Piano Duet, by HUGO ULRICH.
Ditto, arranged as Piano Solo, by HUGO ULRICH. Leipzig: C. F. Peters.

ANY music that Richard Wagner writes is sure to possess a certain amount of interest for musicians; for however much opinions may differ as to the value of his musical theories, or the rank to which he is entitled as a composer, few will deny that he is a man of real power, and an original thinker. That he is often eccentric, no one will dispute; that he is thoroughly in earnest, is, we think, equally incontrovertible. The "Kaiser-marsch," written to celebrate the recent German victories, is, it is to be presumed, in the composer's latest style; and after both studying the score carefully, and hearing a very fine performance of the work at the Crystal Palace, we are bound to record our conviction that it is not, as a whole, successful. It is written for an enormous orchestra—the score being on twenty-six staves—and the instruments of percussion are used with such want of moderation, that in some places the noise is almost intolerable. The march opens with a bold and broad subject for the full orchestra, in B flat. After a vigorous passage for the strings in unison, leading up to a *tutti fortissimo* and a pause on the dominant seventh, the principal subsidiary subject is introduced. The melody is given to the wood instruments, *piano*, and in its general character somewhat resembles one of the chief phrases in the march from *Tannhäuser*. It is interrupted by the first line of the well-known choral, "Ein feste Burg;" and from this point Wagner seems to lose himself, and his music, so to speak, "gets into a fog." For the next twenty pages of the score, there

is nothing but confusion. There are beautiful snatches of melody, but they are so interwoven one with another, and in some parts so overloaded with accompaniment, that the effect in performance is most unsatisfactory. Expectation is continually roused, and as constantly disappointed. Towards the end of the march, however, the music becomes more intelligible, and when the choral is introduced for the last time, against a powerful counterpoint for the strings in unison, the effect is really imposing. The march concludes with a resumption of the opening theme, to which an *ad libitum* chorus part is now added, intended to be sung by the audience in unison, on special occasions. The great fault to be found with the work is the want of clearness of form. The instrumentation is very brilliant, though, as already mentioned, in some parts extremely noisy; the ideas are original, and often striking; but the ineffectiveness of the march as a whole proves, what some modern composers too often disregard, that nothing is to be gained, but everything to be lost, by inattention to musical form. The arrangements by Ulrich for the piano are (like all other arrangements of his that we have seen) about as well done as is possible. That for four hands gives a very good idea of the whole. The solo arrangement is necessarily less effective.

Franz Schubert's Songs. Edited by E. PAUER. Book II. Winter Journey (Die Winterreise). London: Augener & Co.

IN the February number of the RECORD, we noticed the publication of the "Schöne Müllerin" of Schubert, in a new edition, under the supervision of Herr Pauer. We are glad to announce the continuation of the series, by the issue of the perhaps less known, but not less beautiful, "Winterreise." In its general character, this set of songs is much more melancholy than the "Maid of the Mill"—no less than fifteen out of the twenty-four numbers being in a minor key; but such is the exhaustless variety of melody and accompaniment, that no feeling of monotony is induced thereby. Among our own special favourites we may mention the "Good Night" (Gute Nacht), "The Linden Tree" (Der Lindenbaum), "Retrospect" (Rückblick), "The Post" (Die Post)—probably the best known of the series—"The Village" (Im Dorfe), and last, and perhaps best of all, "The Wayside Inn" (Das Wirthshaus), a song which nobody but Schubert could have written. The adaptation to English words is exceedingly well done, and particularly commendable for its fidelity to the original German. We have only to add that the book is a marvel of cheapness—the whole collection being published for the ordinary price of a single song.

Trois Marches pour le Piano (1, *Marcia giocosa;* 2, *Marcia elegiaca;* 3, *Marcia scherzosa*), par FERDINAND HILLER. Op. 55. London: Augener & Co.

ALL Dr. Hiller's music for the piano which we have met with is distinguished by the same general characteristics—clearness of idea, good thematic treatment of his subjects, and a thorough knowledge of his instrument. His invention is not on a par with his knowledge; still, though his first thoughts are often slightly dry, the way in which they are handled is always musicianly. Of these three marches we like the third best. The second in its commencement has a slight resemblance to Chopin's "Marche Funèbre." Both the first and third are decidedly out of the common "rut" of marches; and if it is considered how difficult it is to do anything really new in this form, it is no slight credit to the composer to have avoided the beaten track. As they are all tolerably easy, they will be found very useful to teachers.

Dance Themes for the Pianoforte, by FRITZ SPINDLER. Six numbers. London: Augener & Co.

SEVERAL of Herr Spindler's small pieces for the piano have attained considerable popularity; and these six little dance themes will do no discredit to their author. They are all very simple and unambitious; they are each only two pages long; and it is far harder to write a piece of two pages, that is worth playing, than to compose an effective piece of double that length. As may be inferred from the title, they are chiefly distinguished by their marked rhythm; but they are all full of intelligible melody. The six numbers are respectively a polonaise, a tyrolienne, a polka, a mazurka, a waltz, and a galop. Being very easy to play, they can be heartily recommended for beginners—a class of pupils for whom, as most teachers know, there is often considerable difficulty in finding suitable music.

Six Marches, Transcribed for the Pianoforte by G. J. VAN EYKEN. London: Augener & Co.

THIS series of marches includes a "Marche Fantastique" by Chopin; the same composer's "Marche Funèbre;" a march by Mendelssohn, adapted from his Capriccio, Op. 22; the march from Spohr's great symphony, "Die Weihe der Töne;" and two marches by Wagner—the well-known one from *Tannhäuser,* and the graceful wedding-march from *Lohengrin.* They are all effectively arranged, with special regard to the convenience of the player, so as to be quite within the reach of ordinary amateurs. As musical "purists" we should be inclined to object to the arrangement from Mendelssohn's Capriccio, in which the second subject of the allegro does duty as the theme of the march, while a portion of the introduction, considerably altered, is made use of as the trio; still Mr. Van Eyken may argue that the piece has been previously published in a similar form; and we must in justice to him say that, if we leave out of consideration the composer's original intentions, the piece in this shape makes a most spirited and capital march—one that is likely to be by no means the least popular of the series.

Spring Song (Frühlingslied), for the Pianoforte, by G. J. VAN EYKEN, Op. 20 (London: Augener & Co.), is a pleasing and melodious little drawing-room piece of moderate difficulty, with here and there a touch of Mendelssohn about the style.

Scherzo Giojante in E flat; *Scherzo, nello Stile Napolitano,* in Re minore, by FRANZ M. D'ALQUEN (London: Wood & Co.), are two really capital pieces, ranking among the best we have yet seen from Mr. D'Alquen's pen. Of the two we rather prefer the former, as the latter reminds us somewhat of the scherzo of Beethoven's Choral Symphony. In both the subjects are not only well chosen, but well treated. Like all their composer's pieces, they require much attention to touch and phrasing to do them justice, and are therefore particularly useful as teaching-pieces.

Prelude and Gavotte for the Pianoforte, by CHARLES SALAMAN, Op. 47 (London: Lamborn, Cock, & Co.). The old dance-forms so much affected by composers of a hundred years ago are now so neglected, that it is quite a novelty to meet with a genuine Gavotte among modern publications. Mr. Salaman, who is well known as an earnest student of the older masters, as well as a most talented and conscientious artist, has succeeded to perfection in his reproduction of the old style, and has produced a charming piece which will well repay for the trouble of practising it. Though in an antique form, the music is by no means old-fashioned. Those players who are accustomed merely to the scales and arpeggios which form the staple of so much modern piano-music, will find the chords and holding notes somewhat troublesome; but any who are familiar with really good music will play it without any great effort.

Rondo for the Pianoforte, by WESTLEY RICHARDS (London: Lamborn, Cock, & Co.), is a well-written piece, which, however, we think it a mistake to call a *Rondo,* as the form of that kind of movement is by no means clearly preserved. The passage-writing is good, and the piece will afford useful practice.

March of the Choristers, by ALFRED B. ALLEN (London: Novello, Ewer, & Co.), is a piece about which we have nothing particular to say, for the simple reason that it says nothing particular for itself.

Marche Militaire, par F. SCOTSON CLARK (London: Augener & Co.), lies before us in three forms—for piano solo, piano duet, and organ. When we say that it is a worthy companion of the same composer's "Marche aux Flambeaux," we have probably said enough to induce Mr. Clark's numerous admirers to order it at once.

"*Violets again;*" "*Love in my Bosom like a Bee,*" by J. L. ELLERTON, are a part-song and a madrigal—the former for three, the latter for six voices—by one of our most accomplished amateurs. Of the two we much prefer the part-song, as the madrigal, though very clever and well written, is (like a very large number of the older madrigals) somewhat dry.

Watch and Pray, Anthem for four voices, by WILLIAM LOCKETT (London: Novello, Ewer, & Co.), has the great merit of avoiding the commonplace. Mr. Lockett has set his words with true musical feeling, and as the whole anthem is very easy, it will be available in any church where there is even a tolerable choir.

A Summer's Night, Song, by J. HART GORDON (London: Hutchings & Romer). This song is announced on the title as "Sung by Mr. W. H. Cummings." We are sorry for Mr. Cummings!

A Serenade, composed by THEODORA (London, R. Cocks & Co.), is decidedly superior to the average of amateur songs. This is in itself such very feeble praise, that we must add that it has

a pleasing if not strikingly original melody, and that the accompaniment, happily, is correctly written.

Soft, Soft Wind, Song, by CLEVELAND WIGAN (London: Novello, Ewer, & Co.), is a simple and very charming little contralto song, with an elegant melody, tastefully harmonised. It is not by any means difficult, and can be most heartily recommended.

Thou art Gone to the Grave, Sacred Song, by EMILIO PIERACCINI (Bristol: A. Dimoline), is a flowing song with a violoncello obligato. The composer's imperfect acquaintance with the English language has caused him to give a false accent to the words in the last bar of page 2.

MUSIC RECEIVED FOR REVIEW.

Beringer, Oscar. Six characteristic pieces for the piano. (London: W. Czerny.)

Green, Joseph. The Tritone, a Method of Harmony and Modulation. (Novello, Ewer, & Co,)

Milburn, R. M. Hymn Tunes. Part 1. (Novello, Ewer, & Co.)

Naish, Frank. "I saw thee Weep." Song. (Duncan, Davison, & Co.)

Concerts, &c.

CRYSTAL PALACE.

MR. MANNS' benefit concert, on the 29th of April, was, we are sorry to have to say, a feeble conclusion to a most interesting series—one unworthy alike of the reputation of the Saturday Concerts, and of their justly-esteemed conductor. The principal feature in it was the first performance of a new cantata, *Fair Rosamond*, by Mr. Joseph L. Roeckel. Mr. Roeckel has been singularly unfortunate in his libretto; the author of which, besides making use of such curious expressions as—

> "O worse than crownless is the queen
> With whom this knowledge *maketh lair*,"

seems especially addicted to what an American writer has happily termed "ornamental blasphemy." Such lines as—

> "God brand thee for the wage of sin,"

and—

> "Out, Devil! Thou, thou art the storm,"

are, we submit, offensive from an artistic point of view, to say nothing of any other considerations. The music of the cantata is flowing and full of tune; but we intend no disparagement to the composer, in saying that the work is not of a sufficiently high order of genius to form a fitting close to a series of performances which have included the masterpieces of Beethoven, Mendelssohn, and Schumann. The principal vocalists were Madame Sherrington, who was very successful in her scena, "O worse than crownless;" Miss Helen D'Alton, who sang the one song allotted to her, "Lilies ta'en from loving hands," with much taste; Mr. Sims Reeves and Mr. Patey, both of whom, we need not say, did full justice to their respective parts. The lively chorus, "O save you, gallant gentlemen!" pleased so much as to obtain an encore; and the whole work, which was conducted by the composer, went with a spirit and accuracy with which, we should think, he must have been fully satisfied. Mr. Manns being unfortunately absent from illness, the remainder of the programme was conducted by Mr. Wedemeyer—the assistant-conductor of the band—in a most efficient manner. It included the overture to *Oberon*, which opened the concert, Schubert's unfinished symphony in B minor, vocal music by Mdme. Sinico and Signor Borella, and Wagner's new "Kaiser-marsch" as a finale. As we have spoken of this work at more length in another column, it will be sufficient now to say that, though played to perfection, it failed to make any great effect on the audience. We must not omit to notice that Mdme. Goddard played, in her own exquisitely finished manner, Thalberg's grand fantasia on *Don Giovanni*. The whole concert, which was far too long, lasted two hours and three-quarters.

During the past month, the "Summer Concerts" have taken the place of the "Saturday Concerts." As the interest of this series depends more on the performers than on the works produced, it will be sufficient to say that the chief artistes of the opera have made their appearance, and that the programmes have included the most favourite and popular pieces of their repertoire.

For the 27th ult. (after our going to press) a Concert-Recital of *Fidelio* was announced, with a strong cast, including Mdlle. Titiens as the heroine.

ORATORIO CONCERTS.

THE sixth and last concert of the present series took place at St. James's Hall on the 5th of May. The programme was of unusual interest, as it included Beethoven's great *Missa Solennis* in D, and the same composer's Choral Symphony. The latter of these two works is to be heard tolerably often; but a performance of the mass in D is such a rare event, that Mr. Barnby deserves the hearty thanks of musicians for bringing it forward. He had previously produced it last year; but though it was most effectively given on that occasion, it was even more finely performed on the evening now under notice. Indeed, we shall probably be fully justified in saying that no such rendering of this colossal work has ever been heard in London. Not only were the vocal and instrumental parts presented as Beethoven wrote them—giving a faithful reproduction of the composer's ideas, instead of a mere caricature of them—but the enormous difficulties, both physical and mechanical, presented to the singers were overcome with an unfailing precision which we doubt if any other choir in London, except Mr. Leslie's, could have equalled, and which certainly none could have surpassed. To name but two instances—the trying upper B flat for the trebles in the opening movement of the "Credo," held for three bars and a half, was attacked with the utmost decision, and held throughout perfectly in tune; while the unvocal and almost impossibly difficult fugue "Et vitam venturi," which concludes the same portion of the mass, was sung without the least slip from the first bar to the last. Mr. Barnby may well feel proud of a choir which can sing such music in such a way. To speak in any detail of the work itself would far exceed the space at our disposal: to those who are unacquainted with it, any description would be inadequate, if not unintelligible; to others it would be superfluous. The extremely trying solo parts were admirably sung by Mdme. Cora de Wilhorst, Mdme. Patey, Mr. Lloyd, and Herr Carl Stepan, and the violin obligato to the "Benedictus" received full justice at the competent hands of Mr. Carrodus.

Of the Choral Symphony, which formed the second part of the concert, there is no need to say much. The performance was a very good one, the choral portion especially being far better rendered than is frequently the case. The soloists were the same as in the mass.

The series of concerts thus successfully concluded has been one of the best, in every respect, given in London during the present season. We trust that Mr. Barnby may be encouraged to continue them next winter, and that he will make further researches among forgotten or seldom heard works. Might we suggest, as worthy of his notice, Bach's High Mass in B minor, and his *Christmas Oratorio?* Cherubini's great mass in D minor, as well as his *Requiem*, would also be well worthy of a hearing.

The great pressure upon our space in this number compels us to make our record of concerts more than usually brief. We can only give an outline of the programmes of the most artistically important, among the many interesting musical events of the past month.

The Sacred Harmonic Society has given two concerts at the Albert Hall, on the 3rd and 17th of May. On both occasions Haydn's *Creation* was the oratorio selected for performance.

The programme of the fourth Philharmonic Concert, on the 8th of May, included Handel's Sixth Grand Concerto, in G minor, for strings—a revival of great interest—Beethoven's Symphony in F, No. 8; Auber's Exhibition Overture, and Mendelssohn's to *Ruy Blas;* Schumann's piano concerto, played by Mdme. Szarvady; and a concertino for double-bass, composed and performed by Signor Bottesini. The vocalists were Mdlle. Regan and Herr Stockhausen. At the fifth concert (on the 22nd) the symphonies were Schubert in C, and Mendelssohn's Italian; and Mdme. Norman-Néruda played Beethoven's violin concerto.

The performance of Mozart's opera, *Idomeneo*, at the New Philharmonic Concert on the 24th, is too important an event to be dismissed with merely a line. Should our space permit, we will speak at more length about it in our next number. Meanwhile we must content ourselves with recording the event.

The second matinée of the Musical Union, on May the 2nd, introduced as a novelty Reinecke's pianoforte quartett in E flat, Op. 34, the piano part bring played by the composer. The other works performed were Beethoven's quartett in B flat, Op. 18, No. 6; and Mendelssohn's quintett, Op. 87. Signor Sivori was first violin. At the third matinée, on the 16th, the quartetts were Beethoven's in D, Op. 18, No. 3, and Haydn's in C, No. 57. Schubert's trio in B flat was also played, Herr Jaell being the pianist.

Mr. Charles Hallé's Recitals are always among the most interesting events of the musical season, and the present series is by no means inferior to any preceding one. Mr. Hallé always introduces some specialty at these recitals. On three previous

occasions (if we mistake not) he has played through the whole of Beethoven's solo sonatas, while another year he performed Schubert's pianoforte works in their entirety. This year the feature of the recitals is the production by himself and Mdme. Norman-Néruda of the whole of Beethoven's sonatas for piano and violin. Of these two are given each afternoon. Eight have at present been performed, and Mr. Hallé has also played, besides other solos, Schubert's sonata in A minor, Op. 42; the same composer's fantasia-sonata in G, Op. 78; Weber's Grand Sonata in A flat; and Clementi's sonata in G minor, Op. 34, No. 2. Of Mr. Hallé's playing, it is unnecessary to say a word. He is well known as one of the most finished and intellectual living exponents of classical music.

Our excellent pianist, Miss Agnes Zimmermann, gave a concert at the Hanover Square Rooms on the 27th of April, at which her playing was fully worthy of her high reputation. Her only solo was Schumann's enormously difficult and (though somewhat diffuse) very imaginative "Humoreske," which she played from memory, not only with unerring accuracy, but with a full appreciation of the composer's intentions. Miss Zimmermann also played, with Mr. Henry Holmes, Mozart's great sonata in A; and with Signor Piatti, a very clever sonata (MS.) of her own, for piano and violoncello, besides joining the two gentlemen in a capital performance of Mendelssohn's trio in C minor. Mr. Holmes contributed as a solo a very charming andante by Silas, which, by the way, was particularly well accompanied by Mr. Shedlock. The vocalist was Herr Stockhausen, who, besides other songs, gave a very graceful little "Lied" by Miss Zimmermann, "Morgen muss ich fort von hier," which pleased so much as to obtain an encore.

We have only space to mention the principal items of Mr. Walter Macfarren's capital matinées. At the first (6th of May) were performed Beethoven's sonata in G minor, Op. 5, No. 2, for piano and violoncello; a new manuscript sonata in A, for piano and violin, by Mr. G. A. Macfarren; and Mendelssohn's piano quartett in B minor; besides piano solos, by the concert-giver; and at the second, on the 20th, Schumann's piano quartett in E flat, Bennett's sonata in A, for piano and violoncello; and Beethoven's sonata in C minor, for piano and violin. The third matinée is announced for the 3rd instant.

Mr. Sydney Smith, well known as a popular writer of drawing-room pieces for the piano, has given the first two of a series of three recitals, at which he has proved that he is fully competent to interpret the works of the great masters, as well as to perform the lighter class of music usually associated with his name. The first recital we were prevented from attending, and therefore can give no account of it; but the second (on the 17th of May), besides several of Mr. Smith's brilliant and pleasing solos, comprised Mozart's lovely trio for piano, clarionet, and viola (Messrs. Smith, Lazarus, and Burnett), Weber's variations for piano and clarionet, and Beethoven's sonata in F, Op. 24 (Messrs. Smith and Henry Holmes). In all these pieces Mr. Smith displayed not merely finished execution, but correct taste. The date of the third recital is fixed for the 7th of June.

Musical Notes.

THE triennial Handel Festival at the Crystal Palace is announced to take place during the present month, on the following dates:—Friday, 16th, Rehearsal; Monday, 19th, *Messiah;* Wednesday, 21st, *Dettingen Te Deum* and Selection; Friday, 23rd, *Israel in Egypt.*

THE musical performances at the Albert Hall in connection with the International Exhibition, during the past month, have consisted exclusively, up to the time of our going to press, of performances by military bands, which do not possess sufficient artistic value to require a detailed notice in our columns. The Leipzig *Signale* states that Herr Lohr, of Szegedin in Hungary, has been selected as the Hungarian representative of organ-playing at the Exhibition. The same paper offers a very practical suggestion with respect to the Albert Hall, to the effect that in consequence of the exertion requisite for making one's-self heard in it, vocalists should ask double fees for singing there!

SCHUBERT'S great mass in E flat was performed on Whit-Sunday (we believe for the first time in this country), with full orchestral accompaniment, at St. Alban's Church, Holborn.

IT is always pleasing to notice efforts for the diffusion of the best class of music. We are, therefore, very happy to mention that Mr. W. H. Grattann, of Torquay, is giving a series of performances, in which, besides other classical works, he is producing the entire series of Beethoven's piano and violin sonatas, in regular order. Such attempts to raise the popular taste deserve cordial recognition and hearty support.

THE great Beethoven festival at Bonn, which was postponed last year in consequence of the breaking out of war, is now announced to take place in August next.

THE Belgian composer, M. Gevaert, has succeeded the late M. Fétis as Director of the Conservatory at Brussels. He has also been appointed "Maître de Chapelle de la Cour," with a salary of 10,000 francs.

MR. ROECKEL'S cantata, *Fair Rosamond*, recently produced at the Crystal Palace, was performed at Clifton on the 10th of May. The *Western Daily Press* speaks favourably both of the work, and of its reception by the audience.

TO CORRESPONDENTS.

CLEVELAND WIGAN.—Your article is under consideration.

WE have received another letter from Mr. Charles Lunn, of Edgbaston, which we have no room to insert, wishing to "set himself right with our readers." He explains that the licence he claims for performers is only that of altering music "for the sake of improving its objective oneness, but decidedly not for subjective purposes." We have much pleasure in giving our readers the benefit of his explanation.

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.

JULY 1, 1871.

THE TONIC SOL-FA SYSTEM OF TEACHING MUSIC.

AT a time when the subject of music-teaching is attracting more public notice than has usually been the case, it will not, we think, be deemed inappropriate if we direct the attention of our readers to a system which is fast making way, and which has recently been accepted by the Committee of the Council of Education for their musical examinations, on the same terms as the ordinary notation. And we do this the more readily, because we know that there exists a great deal both of ignorance and prejudice on the subject, especially among members of the musical profession. Often, when the method has been mentioned in musical circles, have we heard such remarks as, "Oh! the Tonic Sol-fa is all nonsense." We believe that the teachers of the new method have largely themselves to thank for this prejudice, through their perhaps natural, but certainly injudicious zeal, in disparaging the ordinary notation to exalt their own; but, whatever its opponents may say or think, the system is not the farrago of nonsense which it has been called; and it is from a simple love of justice, and with the view of, if possible, removing prejudice, that we propose in this article to explain what is its real nature, what are its claims to notice and support, and what the limits within which we consider it likely to aid in the diffusion of musical knowledge.

And first let us say that the Tonic Sol-fa system is not, as most people who have not examined it suppose, nothing more than a new method of writing music, intended to take the place of that in common use. Many proposals to simplify musical notation have at various times been brought forward; and were the question merely one of the relative excellence of the various plans, it is quite possible that the system ordinarily employed might be improved upon. But when the immense quantity of music already published is borne in mind, it is, we think, highly improbable that any other notation will ever so far supersede the present as to render all the volumes that have been issued merely so many antiquarian curiosities. And if the Tonic Sol-fa system were nothing more than this, we should certainly consider our space too valuable to be taken up with a discussion of its merits. But, in truth, so far is this from being the case, that the new notation is merely what logicians term a "separable accident"—that is, it is not an essential portion of the method. On the contrary, it is not only practicable to teach on the Tonic Sol-fa system from the ordinary notation, but it has, to our own knowledge, been actually done. The letters, lines, and dots, which to the uninitiated look like so many cabalistic signs, are simply a method of noting music, which to young children, and indeed to all who know nothing of the art, is easier of acquirement than the gamut in common use.

What, then, is the pith and essence of the system? and what is the secret of its indisputable success? Simply this—that instead of teaching singing by absolute pitch, it teaches it on the basis of key-relationship. It is not the first time that this method has been employed. The late Rev. Mr. Waite (whose name will probably be familiar to many of our readers, in connection with his efforts some years since for the promotion of Psalmody among the Congregationalists) adopted it invariably in his classes; but the Tonic Sol-fa method does the same thing more completely and accurately. All musicians know that the relation of sounds in a key to the key-note, and to one another, is "constant"—that is, always the same, whatever the position of the key-note. Thus, the interval from the first to the third note of the major scale is the same, whether it be from C to E, from F to A, or from B flat to D. When once the scale is thoroughly known, the Tonic Sol-fa system is virtually mastered; and the peculiar notation adopted simply saves the pupil the trouble of finding the key-note for himself. The principal advantage, however, of this new way of printing music is its cheapness; for as nothing but ordinary printer's type is required, the cost is so much reduced as to place it within the reach even of the poorest. Thus a large class is brought under the humanising influences of the art, whom the expense would otherwise have debarred from its enjoyment. As to the relative ease with which singing can be taught from absolute pitch or from key-relationship, any teacher who has tried both, especially with children, can testify how incomparably easier the latter method is; and not only is it easier, but it is more true and more thorough. The testimony of the late Sir John Herschel on this subject is worth quoting. In an article contributed a few years since to the *Quarterly Journal of Science*, he wrote, "I adhere throughout this article to the good old system of representing by *Do*, *Re*, *Mi*, *Fa*, &c., the scale of natural notes *in any key whatever*, taking *Do* for the key-note, whatever that may be, in opposition to the practice lately introduced (and soon, I hope, to be exploded) of taking *Do* to express one fixed tone, C—the greatest retrograde step, in my opinion, ever taken in teaching music or any other branch of knowledge."

A very common error in relation to the subject is the belief that those who have learned on this method have all to unlearn, or at least to learn over again, as soon as they sing from ordinary notes. So far from this being the fact, it is extremely easy to transfer all the knowledge acquired on the one system to the other; and it has more than once been found by conductors of choral societies, that some of the best sight-readers in the chorus have been those who gained their first knowledge of music as Tonic Sol-faists.

Of late attempts have been made, and we believe are still in progress, to extend the system to instrumental music. For such instruments as the violin, and others in which the tones produced are regulated by the ear of the performer, the method may be, and probably is, advantageous, as it unquestionably cultivates the ear of the pupil; but for instruments, such as the piano, in which the sounds are fixed, we are unable to see any advantage,

except that of saving the trouble of learning another notation; while it cannot, we think, be denied that both for very full harmony and, even more, for rapid and florid music, the new method is very cumbersome and inconvenient. The idea of such a piece as Thalberg's "Home, Sweet Home!" in the Tonic Sol-fa notation is really ludicrous. Besides, all pianists know that in reading music, especially at first sight, the position of the notes on the stave is a great assistance to the player; and where all are reduced to a dead level, with only small figures put above or below every note, to show in which octave it is to be played, the difficulty of deciphering a new piece would be enormously increased. We are therefore unable to admit the practical value of the system for instrumental music in general, apart altogether from the not unimportant consideration of the number of valuable works which neither are, nor are likely to be, accessible in the Tonic Sol-fa notation.

We have thus defined what we conceive to be the limits within which this new method is likely to be useful. For singing, especially for elementary classes, it is most valuable; but until the whole available musical literature is translated into this notation, it is useless—nay, worse than useless—to set it up, as some of its fervent advocates do, as a substitute for the ordinary system. It is this injudicious advocacy, we believe, which has, more than anything else, excited the hostility of the musical profession; and we trust that Tonic Sol-faists will, for their own sakes, be wise enough to desist from a course which can harm none but themselves. It is absurd to suppose that they can displace the old notation; let them be content to render it most important service. It is in their power to do this. The Tonic Sol-fa system is the most valuable auxiliary music has seen for a long time; but the unwise attempt (on the part, we are happy to believe, only of a certain section) to set up the new method as a substitute for the old, reminds us of the husbandmen in the parable saying, "This is the heir; come, let us kill him, and seize on the inheritance."

In conclusion, let us prevent any misapprehension on the part of our readers, by saying that while we have endeavoured in this article to do full justice to those who have too often received but scanty justice from musicians, we are, and ever shall be, staunch upholders of the established notation. The new we consider of comparatively but little value; it is the principle of key-relationship which is the heart and kernel of the system, and to this method of teaching singing we profess our thorough adherence.

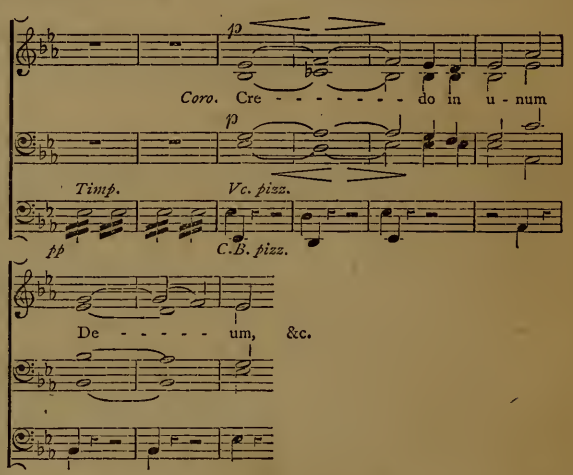
FRANZ SCHUBERT'S MASSES.

BY EBENEZER PROUT, B.A.

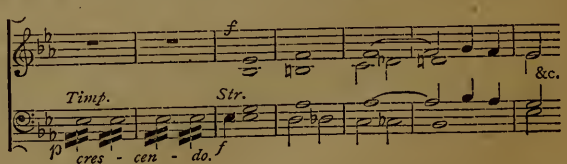
(*Concluded from page* 72.)

5. THE MASS IN E FLAT. (*Continued.*)

THE "Credo" of this great mass is even more novel in style and effect than the "Gloria" analysed in our last number, and is, perhaps, on the whole the finest portion of this remarkable work, though where all is so excellent it is difficult to single out any part as being of special beauty. The most striking characteristic of this "Credo" is its eminently devotional style. The jubilant, almost boisterous gaiety to be found in this place in too many masses, and even in some of our author's (those in B flat and C), is entirely absent here. Without being in the least lugubrious or heavy, there is a calm religious feeling pervading the whole, which is admirably in keeping with the confession of our faith. The opening chorus (E flat, ¢, moderato, 133 bars) commences after two bars of solo for the drums, which instruments play a most important part in the movement, with a simple phrase for the chorus, *piano*, supported merely by the *pizzicato* of the basses:—

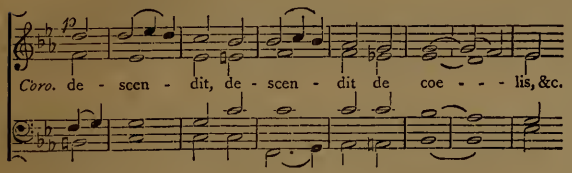


A short interlude for wind instruments succeeds, and then the roll on the drum is repeated, this time accompanied by the basses, *pizzicato*—a new and effective orchestral combination not to be met with, as far as I am aware, anywhere else. The chorus then resumes with the words "factorem cœli et terræ," the "Patrem Omnipotentem" being omitted, with Schubert's characteristic carelessness about his words. The music continues in the subdued style of the opening subject, each phrase for the voices being followed by a short interlude for wind instruments (mostly bassoons and horns), till a full close is reached at the word "invisibilium." Then, after the roll on the drum again, we meet with a short interlude for the strings, which must be quoted, as it recurs several times in the course of the "Credo:"—



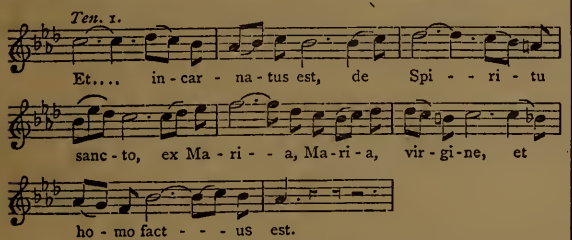
On the last note of this extract the bass voices enter *forte* with the words "Credo in unum Dominum." The original melody is now taken, and treated in free imitation, the voices entering at a bar's distance. These

imitative passages then alternate with snatches of the first subject, *piano*, for all the voices together. Some very fine modulation, which space forbids quoting, occurs at the "Deum de Deo;" and at the "Qui propter nos homines" the opening phrase is met with in an altered form, the melody being now given to the soprano an octave higher than before, and the harmony being in the "dispersed" instead of the "close" position. Room must be found for the lovely cadence at the "descendit de cœlis." It is only necessary to give the voice parts, as the clarionets and bassoons play in unison with the chorus, and the strings (still *pizzicato*) are also in unison:



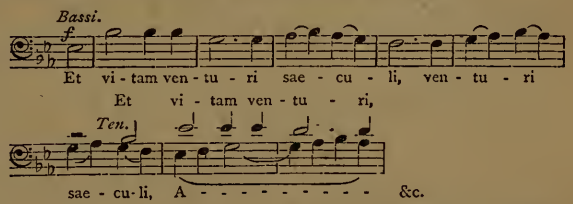
On the last note of the chorus our old friend the drum enters with its roll of two bars again, and the movement concludes with the symphony quoted in our second extract, now, however, given not to the string quartett, but to one oboe and three trombones *piano*—a luscious tone-colour to which Schubert in this work shows himself very partial.

The "Et incarnatus" (A flat, $\frac{12}{8}$, Andante, 65 bars) is one of the most exquisite movements that ever fell from its author's pen—one that it is impossible for any true lover of music to hear without being deeply moved. It is in the form of a canon for one soprano and two tenor voices. It is a singular thing that Schubert, who is so rarely successful as a fugue writer, should be so particularly happy in his canons. Two of these have been already met with in the settings of the "Benedictus," in the masses in F and G, and this "Et incarnatus" is fully equal, if not superior, to either of them. After a symphony of four bars, in which the principal theme of the movement is announced by the violoncellos, the first tenor leads. There is only room to give the melody:—

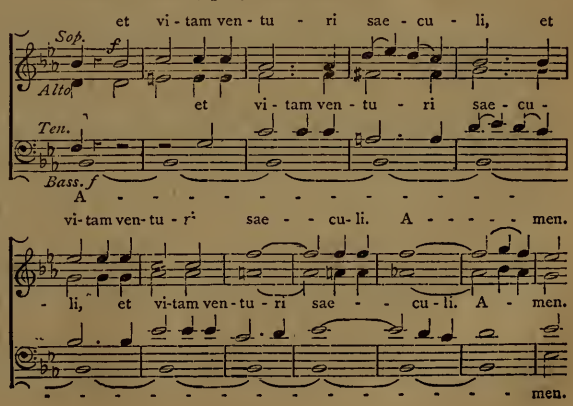


It is with great regret that I am forced to omit the accompaniment of this exquisite subject; but to do it anything like justice it would be necessary to print the score in full. The second tenor then joins the first, after which the soprano follows. At the "Crucifixus" the chorus enters *pp.* in A flat minor, accompanied by a shuddering semiquaver figure for the strings. The modulations here are most unusual and highly effective. From A flat minor the music goes to G minor, then to G major. One chord takes us abruptly to F sharp minor; one more step and we reach F minor, in which key a great *crescendo* leads up to a tremendous burst with full orchestra *fortissimo*, on the word "crucifixus;" and a sudden *piano* on the words "passus et sepultus est," for voices in unison with the harmony in the orchestra, brings us back after two bars of symphony to the first subject. It is unfortunately quite hopeless to attempt to give any adequate idea of this remarkable passage by an extract. I must refer my readers to the score of the work, as any description must necessarily be vague and unsatisfactory. The "Et incarnatus" is then repeated for eight bars by the solo voices, after which the "Crucifixus" is resumed in the same style as before, but with different modulations. There is perhaps nothing more striking in the whole range of music than this exquisite movement; but it must be heard to be appreciated. No mere description will convey any idea of its beauty.

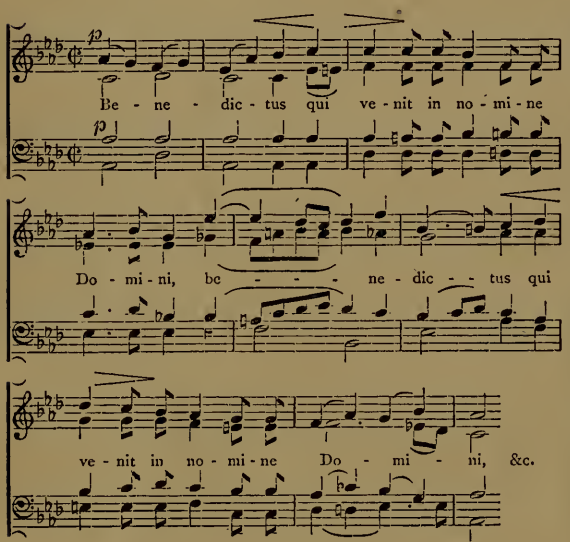
The "Et resurrexit" (E flat, $\frac{6}{4}$, Tempo primo, 342 bars), after the symphony quoted in our second extract, now given to the reed and brass instruments *forte*, commences with a portion of the first movement of the "Credo." Though some new matter is introduced, especially an episode for voices *piano*, at the words "cujus regni non erit finis," accompanied only by one oboe and three trombones, there is nothing in the first portion of the movement which requires special notice, as the general character of the music exactly resembles that of the previous chorus. But at the 116th bar, to the words "Et vitam venturi sæculi," commences the most extensively developed and certainly the most successful fugue in the whole work. The theme, announced by the bass voices, with the bass trombone, bassoons, violoncellos, and basses, is as follows:—



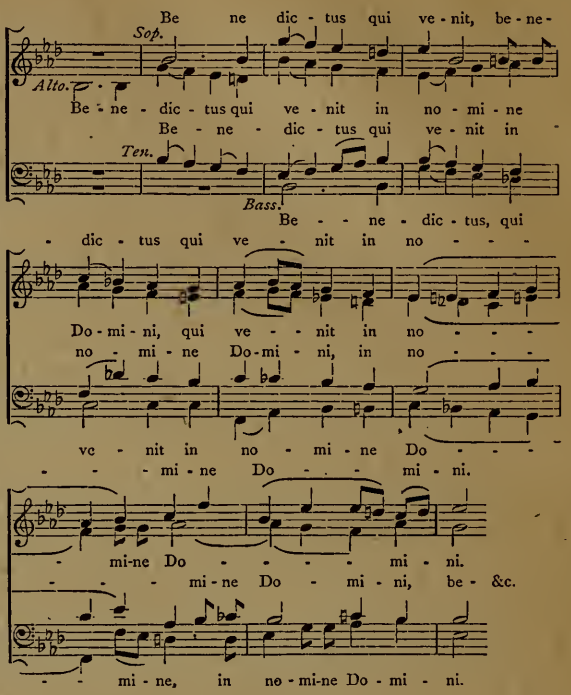
As in the "Cum sancto," the instruments play throughout in unison with the voices. The working of the fugue is very clear and well sustained, and the movement contains some admirable episodes. Among these may be specified, first, the interlude for the violins and violoncellos only, in which the subject of the fugue is made the bass of an entirely new melody—a device of which Haydn in his fourth and sixth masses had already given examples. Another very effective point is in the *stretto* near the end of the movement, where the chorus *piano* is accompanied only by the lower E flat of the horns—the effect of the deep pedal note below the voices being particularly striking. And lastly must be noticed the fine pedal point on B flat, just before the final close, in which the subject of the fugue is altered in the most unexpected way. Room must be spared to quote the voice-parts; the instruments, as mentioned above, play in unison:—



The "Sanctus" (E flat, ₵, Adagio, 23 bars) is remarkable for the boldness of its modulations. The opening bars are indeed of such difficulty that it would tax any choir, however expert, to sing them in tune. The chord of E flat is followed by the chord of B minor, and that again by the chord of G minor, from which key an abrupt transition is made to E flat minor. It may be doubted whether even Beethoven's great mass in D contains a more trying passage for the chorus than this. The strings accompany with triplet semiquavers, after the manner of the "Sanctus" of our composer's mass in F, to which movement (except in the abruptness of the modulations) the opening of this one bears a considerable resemblance. At the "Pleni sunt cœli" a new theme is introduced, but is not developed at any great length. The "Osanna" (2/4, Allegro ma non troppo, 63 bars), is a well-treated *fugato*, but with no features requiring special remark. The "Benedictus" (A flat, ₵, Andante, 114 bars) is a quartett and chorus, which for tenderness and charm may well pair off with the "Et incarnatus" already noticed. After four bars of prelude for the strings, the solo voices enter with the following beautiful subject :—

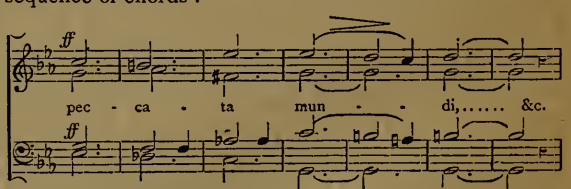


The reader will easily imagine the effect of this lovely passage, when sung by four good performers. The lovely flow of the parts is not obscured by any additional accompaniment, as the strings merely play with the voices. On the last note of the extract, the wind-instruments enter for the first time ; and after eight bars more in the same strain as our quotation, a short symphony for the wind alone, in which the soft tones of the trombones are employed with masterly effect, leads to what may be described as the second subject of the movement. Here the chorus enter for the first time, the parts imitating one another at a bar's distance. After ten bars, the solo voices are heard again with a new melody, quite equal in beauty to the opening theme :—



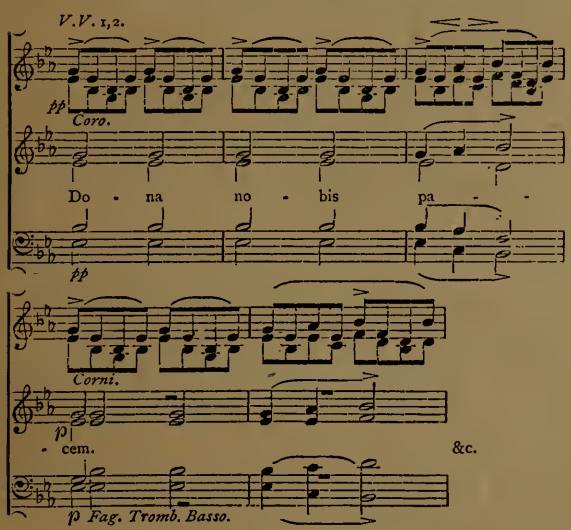
This subject is then repeated by the full chorus, *piano*, after which a graceful and charming instrumental symphony leads back to the first theme. On its resumption, however, the parts are inverted, the melody being now allotted to the tenor voice and the violoncellos, with most lovely effect. The second subject follows in due course in the key of A flat, and a symphony of five bars for the strings leads without a pause to the customary repetition of the "Osanna." I can only repeat with respect to this movement what was said of the "Et incarnatus"—that no description, nor any short extract, will do anything like justice to its beauty.

The "Agnus" (C minor, 3/4, Andante con moto, 98 bars) is a solemn and impressive movement, developed to a length most unusual with Schubert. It is indeed more than twice as long as the setting of the same words in any of his other masses. It commences with a fugued subject of a severe, one might almost say stern character, modelled, apparently, on the church music of the last century. At the words "peccata mundi," the voices rise to a *fortissimo* with the following unusual and rugged sequence of chords :—

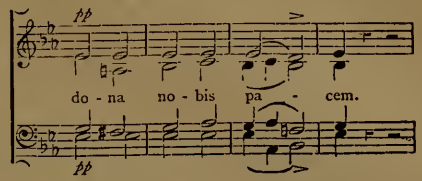


At the next bar the sopranos enter alone, and *piano* on D, with the word "miserere," the other voices completing the chord of B flat two bars later, and a most melodious cadence following in that key. The first subject is then resumed in G minor, and the "miserere" is repeated in the key of E flat. For the third time the fugued subject is introduced, now again in the original key, but with closer

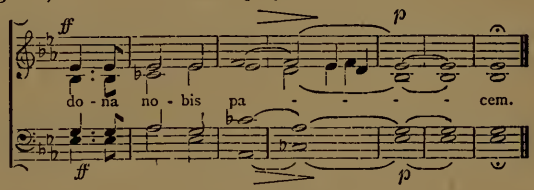
imitation than at first, and a pedal point, *piano*, of fifteen bars' length on G, ending with a half-cadence, brings us to the "Dona" (E flat, C, Andantino, 92 bars; 3/4, Allegro molto moderato, 23 bars; C, Tempo primo, 43 bars). Here is another of the movements which almost drive a critic to despair. The wealth of invention, the exquisite orchestration, the harmonic treatment—in a word, the rich genius which shines through every bar, renders analysis a task of no common difficulty. A few words on some of the salient points of the music are all that can be attempted. And first it should be remarked, that perhaps hardly any piece of the same length can be found that contains so little modulation. The first part of the movement—92 bars, down to the change of tempo to be presently noticed—contains only one or two passing modulations into the nearly-related keys of B flat and A flat; and yet, such is the skill of the composer, and such the variety of the music, that not the slightest feeling of monotony is induced by the long prevalence of one key. The opening theme of the movement is as follows:—



This passage is then repeated in a slightly varied form, the wind instruments, as before, echoing the cadence. After four such periods the voices and instruments answer one another at only one bar's interval, catching each other up, as it were, and tossing the beautiful theme to one another in the most lovely phrases, which, however, there is no room to quote. At the 29th bar of the movement the first *forte* occurs, which is only of eight bars' duration. At the same place the music modulates for the first time into B flat, and a few bars later into A flat. Shortly afterwards, a few chords for the wind bring back the opening theme; and here is found a most interesting example of a new effect produced by variety of combination, with exactly the same notes as previously used. The passage given in our last extract to the chorus is now assigned to the solo voices; and the echo (given at first to the wind) is now also sung by the full chorus *forte*. The first 24 bars are repeated in this altered form, and the last passage for the chorus leads us into the "Allegro molto moderato," in E flat minor. This is nothing more than a repetition of a portion of the "Agnus," in somewhat quicker time than before, and after a half-close on the dominant seventh of E flat the *Andantino* is resumed, the chorus beginning in a most unexpected manner with the chord of the sixth on B natural. An entirely new series of most lovely melodies follows, till at last the chorus settles down quietly on the chord of E flat, with this exquisite phrase—



the last bar being echoed by the wind instruments, as before. Can anything more perfectly express the realisation of that peace for which the words are a prayer? A few bars more, and all is over. The music rises to one joyful burst, and dies away with a final cadence, probably without parallel at the close of a mass. Instead of the customary ending with the chords of the dominant and tonic, Schubert concludes thus, the voice-parts only being given, as the instruments play in unison:—



I have now completed the task I set before myself in commencing this series of papers. How inadequately I have done justice to my subject, none can feel more than I do. Much of the beauty of such works as these must escape any analysis, and even with the aid of musical illustrations, it has often been impossible to convey one's own impressions on paper. If, however, I have succeeded in inspiring any readers of these pages with the desire to know the masses for themselves, I shall be well rewarded for the labour bestowed on the preparation of these articles.

THE BEAUTIFUL IN MUSIC.

IT may have often been remarked that notions of the beautiful in music, or of that which necessarily constitutes beauty in music, and of the qualities indispensable to render a musical composition classical, are but imperfectly and vaguely expressed. And yet music is governed by laws analogous to those of the sister arts of poetry, painting, and sculpture, and is more intimately connected with our feelings, physical as well as psychological. For example, time in music has relation to our pulsation; be it fast or slow, the pulse can be brought into a ratio with it, and the regular succession of beats creates in us a sensation of pleasure similar to that we experience from the eye watching the steady movements of a pendulum. And melody, if constructed on simple vocal principles, pleases, because we involuntarily follow in our breathing the divisions or phrases of which it consists. A composition, to be really classical and perfect, must possess three kinds of beauty—the formal, the characteristic, and the ideal; which are based upon harmony, expression, and fancy, each in the widest sense. The formal requires that there should be perfect harmonious relationship of all parts each to the other, and at the same time life animating the whole; all governed by laws that admit of no exceptions, and yet so amalgamated with the composer's feeling, from gradual appropriation by study, that no contraction of, or impediment to, his power of thinking arises from it.

A composition, therefore, has no formal beauty from

being constructed after the rules that experience has dictated, unless it is pervaded by that freedom and independence of mind which stamps it with the author's idiosyncrasy. When there is abandonment of external rules, and the fancy refuses to recognise normal limitations, then there is necessarily confusion and disorder, and fancy loses itself in fog. Genius may claim, as of right, privileges of licence; but our greatest composers, as Handel, Bach, Haydn, Mozart, and Beethoven, have all testified in their works to the necessity of observing rules, which they so completely mastered by severe and earnest study, that the irregularities they allowed themselves were never prominent. Formal beauty demands symmetry: it demands that all periods, episodes, expansion of phrases into melody, their repetitions and transpositions, should be in accordance therewith, and that different movements should be so ordered in relation to each other, as to form a plastic and perfect unity.

Characteristic beauty, or expression, claims equally important consideration. It regulates the choice of time and key, it governs the rhythmical life of a movement, and the accents that mark it—the harmonious changes, the instrumentation or position of melodies and passages in different registers, the prominence or subordination of accompaniments, the iteration of chords, duration of pauses, hastening or slackening of time; all these, and other more or less important considerations, come under its domain.

All works of a descriptive nature belong to the characteristic. It is in them that composers can exhibit refinement of feeling—first, in finding the best means to explain the intention, and then in using them artistically. Beethoven's Pastoral Symphony is the best and grandest model of truthfulness of imitation, in combination with perfect form, at the same time adorned and ennobled by pure and exquisite taste.

A leading feature in characteristic beauty is the melody, owing to the special expression it may bear; but the originality of it, as well as attributes of loftiness and grandeur that may belong to it, are in the province of ideal beauty. It is almost unnecessary to mention that ideal gifts, including fancy, are in the province of genius. Although the structure of a melody may be improved by study, although an indifferent melody may be made more acceptable by contrapuntal, harmonious, or rhythmical devices, it is evident that the spontaneous invention of a good melody is a natural gift alone, which, when abundantly repeated, may be accepted as a proof of genius. If we examine the works of the greatest composers, we shall see the truth of this. Handel's oratorios are classical—in formal beauty, symmetry, counterpoint and harmonies are complete; in characteristic beauty they are models for all time—their ideal beauty is manifest from the enthusiasm with which they are now publicly received, after having been written more than a century. Sebastian Bach's works are also, and indisputably, amongst the most classical we possess. Their formal beauty is even superior to that of Handel's. As to the characteristic, we must look at them from a different point of view: their expression is derived from the German mind—sacred music based upon the Protestant choral—while Handel, from study in Italy, had gained more freedom in writing for the voice, which has led to his being more extensively appreciated. The oratorios of Bach and Handel, in the difference of their characteristic beauty, find a perfect analogy in Albert Dürer and Raphael. As to the ideal beauty manifested in Bach's works, time has not taken from its perfection.

Not so completely classical is Glück; he is perfect in characteristic and ideal beauty, but in formal or technical beauty is wanting. Still the striking truth of his characteristic descriptions, and the antique grandeur of his dramatic expression, are so sublime that shortcomings in other respects may be readily excused. It is at once felt that Haydn, Mozart, and Beethoven unite all beauties in their works; but it must be admitted that Beethoven, in most that he composed, rises higher than either Mozart or Haydn. His ideas are larger, the thought is deeper, the outlines are grander, and the mind with which they are imbued is loftier. If we now take Schubert, the last creative genius of Germany, we find in his compositions a want of economy to be deplored. Of the beauty of the melodies, the freshness of the harmonies, the spontaneity of the expression, the warmth and rapidity with which these excellencies strike us, there can be no doubt; but the partial want of formal beauty in his instrumental works must be an obstacle to their being placed on a level with those of the trio of great composers just mentioned. Weber has the same failing; irregular studies perhaps hindered his attaining to sufficient variety in presenting his melodies; he was therefore obliged to write in a more rhapsodical and fragmentary style; but of the characteristic power of his compositions, and ideal and enchanting beauty and purity of his airs, there can be no question.

We have now seen that three primary qualities are proper to a strictly classical composition in order that it shall endure; but the historical point of view, which in music is too frequently ignored, requires that we should give attention to other considerations, which, although subordinate, should yet have place in our estimation of a composer's genius; as that of progress, wherein one great composer may have gone much beyond predecessors in formal beauty, but not to the disparagement of the latter for not having attained to a like grade of excellence. For example, when we admire the great perfection of Beethoven in the sonata, in comparison with that arrived at by Haydn and Mozart, or are in raptures with the irresistible splendour of instrumentation of overtures by Rossini or Weber, compared with which the more simple scoring of Mozart's overture to *Le Nozze di Figaro* may seem poor to us, we should remember that Mozart in his time was as much in advance of those who went before him, and that his works, in 1786, no doubt seemed as brilliant and rich to their hearers as we feel the productions are of his eminent successors. In characteristic beauty, the nation to which a composer belongs should not be disregarded. Were a Swedish composer to describe a pastoral scene, he should be expected to differ in treating it from a Hungarian, an Italian, or a Swiss. External nature, manners and customs of countries, must always influence productions of art. Not only must art be an expression of its time, but as well of nationality, by which especially the rhythmical traits are affected. We find this notably in French music. The graceful minuets and trios of Haydn and Mozart had been impossible, had not those composers lived in Vienna. It is a privilege of genius in works of art, to ennoble and refine upon national types; but should this national expression predominate over higher requirements, we must view it as a blemish. The Polish nationality of Chopin is too prominently felt through only partially concealed mazurka and polacca rhythms, in most of his works, which lessens the worth of productions that would otherwise be magnificent. Works of high art should be universal. In ideal beauty there can be no nationality; the inspiration, whether of an Italian, a German, an Englishman, or a Frenchman, differs not in quality. To be enabled to offer a correct judgment of a piece of music, the chief conditions are intimate acquaintance with the forms of different movements and features of melody, rhythm, and harmony proper to them. It is not so difficult to acquire this

knowledge as might be supposed. The form of a sonata, for example, is the same as that of a symphony, only the proportions of it are less. It may therefore be at once seen that a subject that would suffice for a sonata would want breadth for a symphony, and *vice versâ*. Although Beethoven introduced symphonic ideas into his sonatas, on close examination it will be found that they were not of sufficient importance to bear the severity of writing a symphony requires. E. P.——R.

ON THE BEATS OF CHORDS AND SUB-HARMONICS.

BY W. S. B. WOOLHOUSE, F.R.A.S., ETC.

(*Continued from page* 30.)

THE general principles of beats and subharmonics are briefly explained at page 18, and some examples of the relations existing amongst the beats of imperfect concords are given on page 30. For a triad of notes, if $\frac{m}{n}$, $\frac{m_1}{n_1}$, $\frac{m_2}{n_2}$ be the simplest fractions which represent the corresponding intervals of the three pairs of notes, when perfect, so that—

$$\frac{m}{n} \cdot \frac{m_1}{n_1} = \frac{m_2}{n_2} \ldots\ldots \text{(A)},$$

the relation amongst the beats of the tempered triad is there shown to be—

$$\beta_2 = \frac{n_2}{n}\beta + \frac{m_2}{m_1}\beta_1 \ldots\ldots \text{(B)}.$$

Here it may be pointed out that β denotes the number of beats produced, in a given interval of time, when the two lower notes of the triad vibrate together; β_1, the number of beats produced in like manner by the two upper notes; and β_2, the number of beats produced by the two extreme notes of the triad. The numbers β, β_1, β_2 are also to be severally estimated as *positive* or *negative*, according as the respective intervals are tempered *sharp* or *flat*.

A somewhat interesting example presents itself in the case of the first inversion of the minor triad, the constituent intervals of which are a major third and fourth making together a major sixth. The relation (A) amongst the intervals is—

$$\frac{4}{5} \cdot \frac{3}{4} = \frac{3}{5} \ldots\ldots \text{(A)}.$$

And the relation amongst the beats according to the formula (B) is $\beta_2 = \frac{5}{5}\beta + \frac{3}{3}\beta_1$, and reduces simply to—

$$\beta_2 = \beta + \beta_1 \ldots\ldots \text{(B)}.$$

This remarkable result, peculiar to this particular chord, may be enunciated thus:—

If the notes constituting the *first inversion* of a *minor triad* be slightly tempered, in any manner, so that the intervals may be nearly but not quite perfect, the beats produced by the two extreme notes forming the major sixth will be precisely equal to the sum of the numbers of beats separately produced by the major third and fourth into which it is divided, when the two intervals are tempered both sharp or both flat; and it will be equal to the difference of those numbers when one interval is tempered sharp and the other flat.

Hence also is deduced another simple and curious property, viz.:—

If the two extreme notes of the first inversion of the minor triad form a *perfect* major sixth, the same being free from beats, the two constituent intervals of the chord will always beat at precisely the same rate.

It is almost unnecessary to repeat, what is so obvious, that the properties of beats may be made subservient to the tuning of organ-pipes and other sustaining combinations, in exact accordance with any special system of temperament. Further examples of the beats of imperfect concords will not here be needed; the student will not fail to perceive that the foregoing general formulæ (A) and (B) may be similarly applied to determine the conditions amongst the beats of any other triad or chord, whatever may be its elements.

A phenomenon similar to that of beats attends the joint vibrations of two notes which form an interval of perfect intonation. If P denote the number of vibrations of the lower note in one second; Q, the corresponding number for the upper note; and $\frac{m}{n}$, the fraction belonging to the interval: then the vibrations of the two notes will come round to an exact or simultaneous coincidence after a regular succession of intervals of time, each of which determines what is called the cycle of the chord (see page 18). The time of this cycle in parts of a second is there found to be

$$t = \frac{m}{P} = \frac{n}{Q} \ldots\ldots \text{(C)}.$$

And the number of cycles passed through, or the number of resulting pulsations in one second, is hence

$$\frac{P}{m} = \frac{Q}{n} = \frac{Q-P}{n-m} \ldots\ldots \text{(D)}.$$

When these pulsations exceed thirty per second they produce the grave sub-harmonic of Tartini, known as the *third sound;* when less than that number, the series of coincidences of the vibrations in successive cycles, instead of causing the sensation of a continued sound, are heard as separate pulsations or flutterings.

In order that these phenomena may be audible and distinct, it is requisite that the coincident vibrations should be precisely simultaneous in every cycle; and this condition requires that the interval between the two given sounds should be diatonically exact.

Example.—The two lower open strings of a Contra-basso perform $P = 54$ and $Q = 72$ vibrations in one second. The interval between these sounds being a perfect fourth, we have also $m = 3$, $n = 4$. The number of pulsations of the cycle, according to (C), is therefore

$$\frac{54}{3} = \frac{72}{4} = 18 \text{ per second},$$

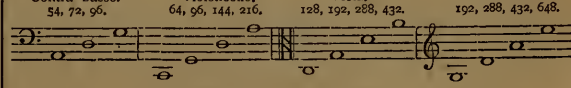
and ought to be sensible to the delicate ear of the performer in tuning his instrument.

A similar fluttering pulsation should be discernible when sixths, major or minor, perfectly in tune, are steadily sustained on the lowest strings of the violoncello.

For all diatonic intervals not exceeding a perfect fifth, whether forming a consonance or dissonance, we have $n - m = 1$. Consequently in all these cases, according to (D), the number of pulsations of the cycle in one second is equal to the difference between the numbers of vibrations of the two sounds. Thus, in the example last given, the pulsations are $72 - 54 = 18$ per second.

As it may be useful for future reference, I annex a brief statement of the numbers of vibrations per second of the open strings of the principal stringed instruments.

Contra basso.	Violoncello.	Viola.	Violino.
54, 72, 96.	64, 96, 144, 216.	128, 192, 288, 432.	192, 288, 432, 648.



LEEDS TOWN HALL ORGAN PERFORMANCES.

THE last recital for the season took place on June 13th. The programme included Handel's organ concerto, No. 2 (B flat); a selection from Beethoven's sonata in E flat (Op. 7); a fantasia in the form of an offertoire (C major), by Berthold Tours; and a first performance of a romanza by Gounod, in C minor. The selection was beautifully played throughout, and there was an appreciative audience. Since August last Dr. Spark has introduced at these interesting recitals quite a formidable list of new organ music. The following are the names of a few of the pieces which during this period he has been at the pains to bring before the public:—Præludium et

Fuga (Sigismund Baumer); concert fantasia in E flat (Adolphe Thomas); fantasia in A flat (Moritz Brosig); toccata, D minor (Otto Succo); fugue, C minor (Schumann); several pieces by Alex. Guilmant; two fugues (Töpfer); three preludes and fugues from the new folio edition of "Bach's Werke" (J. S. Bach); several andantes, fantasias, postludes, &c. (Henry Smart); prelude and fugue (Ouseley); and sonata in C (Macfarren). In addition, he brought forward many pieces from the *Organist's Quarterly Journal*, by Smart, Tietz, Otto Deniel, Merkel Tours, Prout, Schwenke, Osterholt, Stephens, &c.; selections from Benedict's *St. Peter*, Hiller's *Nala and Damayanti*, and Barnby's *Rebekah;* the International Exhibition Music for the opening, May 1st, by Gounod and Dr. Hiller; a selection from the overtures and works of Auber, "in Memoriam;" overtures by Spontini, Schubert, and Glück; arrangements from the symphonies of Haydn, Mozart, Beethoven, and Gade; marches, operatic selections, and chamber instrumental music; fantasias by Wm. Spark on the war-songs of Germany and France, &c. &c.—*Leeds Mercury*.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *June*, 1871.

THE last (fourth, fifth, and sixth) trial concerts of the Conservatorium of Music took place on the 17th, 25th, and 26th of May. These are the last concerts of the season, and we have to expect no more musical performances at the Gewandhaus. Only at the end of September these halls dedicated to art will be opened again.

From the three trial concerts mentioned above we can point out the rendering of Chopin's F minor concerto for pianoforte (second and third movements) by Fräulein Anna Rilke, from Teplitz, as a performance quite perfect both as regards technical execution and intellectual appreciation. Among the youthful composers who are for the time being still pupils of the institute, we can name two as being really gifted. They are Messrs. Willem de Haan, from Rotterdam, and Jacob Kwast, from Dordrecht, Holland. Of the first-named gentleman we heard an overture to Andersen's fairy tale, *Die Kleine Seejungfrau*, for orchestra, and a sonata for pianoforte and violin. The overture attracts by lovely themes and a telling instrumentation, chosen with taste and fine feeling. On the other hand, the construction of the work shows at times pupil-like awkwardness, betrayed partly by the planless and aimless use of the themes, partly by too great breadth and extension. More organic, worked with more artistic freedom, and riper as regards counterpoint, we found the violin sonata by the young composer. Here we do not find similar thoughts, one put by the side of another, and connected externally; but a natural internal development of characteristic well-invented ideas. Much pleasure was given us by the four Phantasiestücke for pianoforte, composed by Herr Kwast. There invention of the freshness of youth, natural grace, independence of thought, and blooming imagination are to be found. Particularly lovely is the fourth "stück," with its bolero-like dancing rhythm. Both these gentlemen are besides excellent piano-players, and also in this respect do honour to the institute where they have been educated.

The Opera brought on the 16th and 17th of May, two consecutive evenings, Mozart's *Cosi fan Tutte*. The performance was, on the whole, excellent, as a matter of course. Frau Peschka-Leutner as Despina obtained again the palm, but also to the other performers we cannot refuse the praise of a careful study and loving devotion to the work. Less good was a performance of *Titus* on the 27th of May. Fräulein Brandt, of the Royal Opera in Berlin, was staying here at the time. We have heard this lady now as Fides in Meyerbeer's *Prophet*, and as Ortrud in *Lohengrin*. The two rôles named give sufficient information as to the compass of her voice. At the same time her organ is well-balanced, and up to the high B flat rich and well-sounding. Fräulein Brandt is certainly a very distinguished artist; she sings and plays with true dramatic warmth and passion, without ever overstepping the bounds of the beautiful. It is a pity that small failings in pure intonation now and then injured the artistic effect.

After peace has now happily been concluded, our pianoforte manufactories have begun to be again very busy. Many a good instrument is being made, and the manufactories of Messrs. Breitkopf and Härtel and others furnish excellent pianos of great beauty of tone. By far the best instrument, not only of Leipzig, but we believe we may say of the whole of Germany, we have seen in the warehouse of Herr Julius Blüthner here; nobility, blooming fulness of tone, evenness of the register, light and elastic touch are the characteristic marks of all instruments from the factory of Julius Blüthner, and they recommend themselves besides by durability and cheapness.

Also the music market brings novelties in great numbers. So appears at the Bureau de Musique, by C. F. Peters, a complete collection of all the works by Franz Schubert, amongst which are the valuable orchestra scores of the C major symphony, Adagio of the Tragic Symphony, the two movements of the unfinished symphony in B minor, in correct and beautiful editions, at extremely low prices.

Amongst the novelties for pianoforte published by Herren Breitkopf and Härtel, we direct the attention of our readers to a work—Variations on an Original Theme in the Strict Style by S. Jadassohn.

To the letters of Felix Mendelssohn-Bartholdy lately an addition has been furnished; by Fr. Wilh. Grünow here have been published "Acht Briefe und ein Facsimile von Mendelssohn," which we highly recommend to the English public.

The Berlin Royal Opera brought only repetitions of well-known works, and was only enlivened by the performance of the excellent tenor Walter, from Vienna, who appeared for a short time as visitor. The great concert institutes have there, as with us and everywhere in Germany, ceased to perform. Only smaller choral societies' performances took place now and then, mostly for charitable purposes. The programmes of these offer nothing of importance.

From Hamburg we have to report additionally the performance of the *St. Matthew's Passion*, on the 4th of April. The Hamburg stage was closed on the 1st of May, after Wagner's *Meistersinger* had been given previously, with complete success. On the 1st of September the theatre is to be opened again.

At Lübeck, at the last Museum concert a symphony and a newly-composed *Friedens-Marsch* by Capellmeister Hermann were performed. Both works found a favourable reception.

*** We regret to be unable to give our readers a letter from Vienna in this number, as usual; as our esteemed correspondent there has been dangerously ill, and is, we believe, still confined to his bed. We shall hope to have a letter from him in our next.

THE HANDEL FESTIVAL.

THE triennial Handel Festival at the Crystal Palace has taken place during the past month, with, from a musical point of view, even more than the usual measure of success. Into the history of these celebrations it is not necessary for us to enter at any great length, as many of readers will probably know as much on the subject as we could tell them. Suffice it now to say that the first Handel Festival, properly so called, was held in the year 1859—the cente-

nary of the great composer's death. There had been a preliminary festival two years previously, but this was principally an experiment to test the suitableness of the Crystal Palace as a place for such monster gatherings. The result proving satisfactory, the festivals have been repeated every three years, with constantly increasing efficiency. The great defect that has usually been noticed in the Crystal Palace at previous festivals was that, owing to the enormous size of the central transept in which the performances were held, it was all but impossible, except in a few favourable situations, to hear the solo singers to advantage. By the "happy thought" of spreading an immense canvas "velarium" over the roof, and enclosing the sides of the transept with canvas walls, this fault was on this last occasion so far remedied that the solos could be almost equally well heard in any part. We ourselves, at the performance of the *Messiah*, tested this by trying the effect in various parts of the building; and even in the unreserved seats we could hear most distinctly. The great difficulty with which the directors of these festivals have had to contend may therefore, we hope, be said to be definitely overcome.

The band and chorus were announced to consist of "four thousand performers." This was somewhat of an exaggeration, as the list of those engaged (printed with the programmes) gives an aggregate of somewhat under 3,500. Our readers may perhaps be interested to know the exact numbers. The chorus consisted of 735 trebles, 765 altos, 729 tenors, and 794 basses; while the band comprised 93 first and 72 second violins, 56 violas, 58 violoncellos, and 57 double basses; 8 each of flutes, oboes, clarionets, and bassoons; 1 double bassoon, 6 trumpets, 6 cornets, 12 horns, 9 trombones, 3 ophicleides, 2 serpents, 3 pairs of kettle-drums, 1 bass drum, and 4 side-drums, besides, of course, the large organ, most judiciously handled by Mr. James Coward. The whole was under the direction, as at previous festivals, of Sir Michael Costa—a conductor, it is almost needless to say, whom it would be difficult, if not impossible, to replace for such performances.

The general rehearsal took place on Friday, the 16th; and the first bars of the "Hallelujah" chorus, with which it commenced, must at once have satisfied the audience as to the improvement in the acoustical properties of the building. There is no need to dwell on the details of the rehearsal, further than to say that, besides the "Hallelujah" and "Amen" choruses from the *Messiah*, the greater part of the programme for the "Selection" day was gone through, including the whole of the *Dettingen Te Deum;* that several choruses from *Israel* were also rehearsed, and that the whole of the principal performers appeared, with the exception of Mr. Sims Reeves, who was too hoarse to sing.

The three days of the Festival were, as usual, occupied by the *Messiah*, a Selection, and *Israel in Egypt*. However much lovers of Handel might desire an opportunity of hearing some of his other oratorios produced on a scale of such magnificence, it is difficult to see how any alteration in the plan usually adopted could be made with advantage; as most people would consider it little less than sacrilege to omit the *Messiah* on such an occasion, while there are very few who would be willing to substitute any other work for *Israel*—undoubtedly its composer's choral masterpiece. There remains, therefore, only the second day for other music; and the directors have very wisely on each occasion introduced as much variety into the Selection as possible.

The performance of the *Messiah* on Monday, the 19th, was preceded by the National Anthem, Sir Michael Costa's effective arrangement being used. With regard to the oratorio itself, it is all but impossible to say anything fresh. Few things are more difficult than to speak of a work so well known and so frequently performed as this. Our best course is simply to record the leading facts of the performance, and avoid as far as possible criticising what has so often been criticised already. There is undoubtedly no composer, not even Beethoven, whose work will so well bear an indefinite increase in the number of performers as Handel's. This arises, we think, chiefly from the breadth of idea which so greatly distinguishes them; the composer always lays on his colours with a thick brush. Haydn's *Creation*, with the exception of the choruses, "The Heavens are telling" and "Achieved is the glorious work," and perhaps also "The Lord is great," is too light in style to produce an effect proportionate to such means; while Mendelssohn—the greatest master of choral writing since Handel's time—is too elaborate in orchestral detail to stand the same test. This fact never struck us more forcibly than in listening to the opening chorus of the *Messiah* at the Crystal Palace. Who but Handel would have ever dreamed of treating such a subject as the phrase of two notes on the words, "for the mouth of the Lord hath spoken it?" No better example of what we mean by his "breadth of idea" can be given. The choruses were throughout splendidly sung; and the audience, had the conductor allowed it, would have gladly encored "For unto us" and the "Hallelujah." The soprano solos were divided between Madame Lemmens-Sherrington, who sang in the first part, especially distinguishing herself in the "Nativity" recitatives and the florid air, "Rejoice greatly," and Madame Titiens, who sang in her own magnificent style, "How beautiful are the feet" and the heavenly (is it treason to add somewhat spun out?) "I know that my Redeemer liveth," as well as in the short quartetts in the third part. The contralto music in the first part was admirably rendered by Madame Trebelli-Bettini, and in the rest of the oratorio by Madame Patey, who sang "He was despised" with genuine feeling. The tenor music was to have been divided between Mr. Vernon Rigby and Mr. Sims Reeves: owing, however, to the continued hoarseness of the latter, the whole task fell on the shoulders of the former gentleman; and we are bound to add that he acquitted himself so well, especially in the trying song "Thou shalt break them," as to leave but little to regret in Mr. Reeves's absence. Never before have we heard Mr. Rigby sing so finely. We must not omit to say that some of the recitatives and the tenor part of the two short quartetts were sung extremely well by Mr. Kerr Gedge. The whole of the bass solos were allotted to Mr. Santley, and it is superfluous to say that they were sung to perfection. The exquisite accompaniments for the wind in "The people that walked in darkness" were played to a wish; and Mr. Harper's trumpet obligato to "The trumpet shall sound" was as finished a performance as ever.

The Selection which occupied the second day of the Festival—Wednesday, the 21st—was in many respects one of special interest. It began with the whole of the *Dettingen Te Deum*, a work which had not been performed in its entirety at the Crystal Palace since 1859. Of the five settings of this hymn which Handel wrote, this one, composed as a compliment to the king, is not only the best known, but the finest. The bass solos throughout were sung by Mr. Santley, the incidental alto solos and the trio "Thou sittest at the right hand of God," in accordance with the custom that obtains at the Sacred Harmonic Society (we know not on what authority), being sung by the full chorus. The wonderful grandeur of some parts of the work, which are indisputably equal to anything Handel ever wrote, received full justice in the performance by the choir—the opening chorus, the splendid close of the chorus "Day by day," and the grand finale "O Lord, in Thee have I trusted" being especially remarkable. Even more impressive, if possible, was the well-known chorus "To thee, cherubim"—to our thinking, the most striking portion of the whole, and yet constructed of such simple materials as hardly any other composer would have ventured to treat. The effect of the iteration of the word "continually," combined with the phrase "Holy, holy" (which most of our readers will know is all on one note), was simply overpowering, and perhaps the grandest effect of the whole Festival. Mr. Harper had again another opportunity to shine in the trumpet accompaniment of Mr. Santley's song "Thou art the King of glory," and we need hardly add that he made the most of it.

To the *Te Deum* succeeded the greatest novelty of the Festival in the first organ concerto, with orchestral accompaniments. It is more than probable that not one of the immense audience had ever heard one of these fine works as they were intended to be played. Occasionally one is introduced as a solo at organ performances; but they have been so long banished from our concert-programmes that the revival of one on this occasion was a feature of more than ordinary interest. The solo part was played to perfection by Mr. W. T. Best, who introduced near the end of the first movement a very clever, but very un-Handelian, *cadenza*. At the rehearsal on the Friday, whether from unfamiliarity with the instrument, or from imperfectly calculating the effect of the combinations with the orchestra, Mr. Best did not seem at all happy in his choice of stops; but at the performance on the Wednesday the quality of tone, whether contrasted or blended with the other instruments, was all that could be wished. The concerto was most enthusiastically applauded, as both its own merits, and those of the player, deserved. Our space will not allow us to specify in detail all the pieces that followed. We must, however, mention that Mr. Sims Reeves was, happily, sufficiently recovered to be able to sing; and he has probably never given the great scene from *Jephtha*, "Deeper and deeper still," with more perfection, or more earnest feeling. The other vocalists were Mdlle. Titiens, Madame Sinico, Madame Trebelli-Bettini, Mr. Vernon Rigby, Mr. Cummings, Mr. Santley, and Signor Agnesi, whose names will be a sufficient guarantee for the excellence of their performance. The second part of the programme concluded with the massive eight-part chorus from *Athalia*, "The mighty power," which had not previously been performed on these occasions.

The third part of the concert consisted of a selection from *Solomon*, and included the opening chorus, "Your harps and cymbals sound;" the well-known song, "What though I trace," admirably sung by Madame Patey; the air, "With thee the unsheltered moor I'd tread," by Madame Sinico; the so-called "Nightingale Chorus;" the splendid "From the censer;" the whole of the "Passion music" (the solos by Madame Patey); the song, "Golden

columns," by Mr. Cummings; and the chorus, "Praise the Lord," which brought the second day's proceedings to a brilliant conclusion. The only fault to be found with the Selection was its length—beginning at two, it was not ended till some time past six.

Space will not allow us to add more than a few lines concerning the performance of *Israel*, on the third day of the Festival—Friday, the 23rd. Fortunately the work is so well known that few words are needed. It is in the grand double choruses with which the oratorio abounds that the enormous choir and orchestra are heard to the greatest advantage. For such music the great size of the transept is a positive benefit, as it brings out the antiphonal effects with a clearness impossible of attainment in any ordinary-sized concert-room. This was especially noticeable in the chorus, "Thy right hand, O Lord"—with reference to which we must, in the interests of art, protest most emphatically against the uncalled-for and tasteless addition by the conductor of three chords at the end—which vulgarises the close of the piece, and was, we regret to say, not the only instance of tampering with Handel's text to be heard in the course of the Festival.

The performance of the *Israel*, as a whole, was magnificent, though marred by occasional shortcomings on the part of the choir, especially in the chorus, "And with the blast of thy nostrils." Both this, and some parts of "The people shall hear," were not so well in tune as could have been desired. On the other hand, the very difficult chorus, "He sent a thick darkness," was sung with a precision which we think we never heard equalled. The "Hailstone" chorus was given with such effect as to call forth an undeniable *encore*. The soloists were Madame Sherrington, Madame Rudersdorff, Madame Patey, Mr. Sims Reeves (who sang "The enemy said" with such brilliancy and finish as to provoke universal demand for its repetition, to which, however, he wisely declined to accede), Mr. Kerr Gedge, and Messrs. Santley and Foli, who were encored in the duet, "The Lord is a man of war."

In looking back upon the Festival now past, we cannot but consider it the most successful yet held, musically; and we should hope also pecuniarily, as the attendance was very good—on the four days, we believe, exceeding 83,000.

Reviews.

Nirwana, Symphonisches Stimmungsbild für grosses Orchester, von HANS VON BULOW (Nirwana, Symphonic Mood-Picture for Grand Orchestra, by HANS VON BULOW). Op. 20. Full Score. Leipzig: G. Heinze.

HERR VON BULOW, the son-in-law of Franz Liszt, has a European reputation as a pianist of the first rank. As a composer, he belongs to the extreme new German school. The present work is the first piece of his which has come under our notice, and we earnestly hope it may be the last. The word "Stimmungsbild," which we have translated "Mood-Picture," means more exactly "picture of a state of mind." We should say that the state of mind depicted in "Nirwana" was that of a person suffering from a very severe attack of demoniacal possession; for, of all the outrageous conglomerations of hideousness which we could conceive possible, this is incomparably the worst. The whole score may be described as a series of howls, shrieks, and groans from the orchestra. We have waded through page after page in the hope of finding a rational or pleasing phrase, but, alas! in vain. If there were such a thing as a musical "chamber of horrors," this work ought to have a most conspicuous place therein. As a perfectly unique curiosity of ugliness it may deserve a place in a collector's library, but for any other reason we are quite unable to recommend it. It cannot, happily, be considered a fair specimen of modern German music; if it could, the art would indeed be in a hopeless condition.

Im Walde, Sinfonie No. 3, F dur, von JOACHIM RAFF (In the Forest, Third Symphony in F major, by JOACHIM RAFF). Op. 153. Full Score. Leipzig: F. Kistner.

HERR RAFF, a prominent composer of "young Germany," is a writer who, like many of his school, possesses every qualification for a great tone-poet, except the one thing needful—genius. He has considerable mastery of form, much ingenuity of resource in thematic development, and handles his orchestra with ability; but his first thoughts are wanting in charm, and hence the symphony now before us must, on the whole, be described as very clever but very dull. Herr Raff, too, has fallen into the common fault of trying by excess of development to conceal meagreness of idea. The symphony is enormously long, the score filling more than 320 pages; and, as the writer has nothing particular to say in a great portion of it, the effect reminds one of a speaker in the House of Commons "talking against time." The work is in the customary four movements, each, as in the case of Beethoven's Pastoral Symphony, being constructed on a definite programme. The opening allegro is entitled, "At Dawn—Impressions and Emotions." The largo bears the motto, "In the Twilight—Reverie." The scherzo, which is by far the best movement of the work, is, "A Dance of Dryads." It is full of spirit and capitally scored. The finale, which is most dreadfully diffuse, is described as, "In the Night; Movements of the Night in the Forest; Coming and Going of the Wild Hunt, with Frau Hulda and Wotan; Daybreak." Here is a programme which to a great genius would have given opportunity for a masterpiece; but Herr Raff's music, though not ugly and never inappropriate, nowhere rises above a certain respectable medium. In the second rank of composers he would hold a good place, but we cannot consider him entitled to a position among the great masters.

Mass in F (*No.* 1), composed by FRANZ SCHUBERT. In Vocal Score, the Pianoforte Accompaniment arranged from the Full Score by EBENEZER PROUT. London: Augener & Co.

THE analysis of Schubert's Masses, from the pen of the editor of the work now before us, which has appeared in these columns, renders it superfluous for us to say one word now with reference to the music itself. We will content ourselves by referring to the numbers of the RECORD for January and February, in which the mass is described at some length. The present is, we believe, the first edition of the work which has ever been published in a form accessible to the general public. The masterly orchestral accompaniments—abounding in those delicate effects and rich varieties of detail peculiar to Schubert's instrumentation—are very skilfully compressed into the pianoforte adaptation. In making this arrangement, Mr. Prout has evinced not only his close study of the original score, but also his thorough knowledge of orchestral writing, and of the most effective mode of rendering it on a keyed instrument. By the occasional use of extensions (nowhere largely taxing the powers of the player), and sustaining the bass notes by the aid of the damper pedal and then using the left hand for intermediate passages, a rich and full effect is obtained, strongly contrasting with the meagre style of arrangement often to be met with in such adaptations. The frequent indication of the leading orchestral details is also a valuable feature in this beautiful edition of Schubert's first mass, which ought to find a place in the library of every musician.

FRANZ SCHUBERT'S *Songs*, edited by E. PAUER. Book III. Dying Strains (*Schwanengesang*). London: Augener & Co.

THIS collection of Schubert's songs is among the best known in this country; and there is, therefore, no need in this place to do more than notice the appearance of this new and excellent edition. It is uniform in appearance with the other books of Schubert's songs, previously reviewed in our columns; and, like them, has, besides the original German words, an English version. The latter is exceedingly well done, and the translator, Mr. Stevens, appears to have taken more than ordinary trouble to keep close to the original.

The Tritone: A Method of Harmony and Modulation. By JOSEPH GREEN. London: Novello, Ewer, & Co.

WE may state as a prominent feature of this work, that notes beyond the compass of an octave are regarded merely as repetitions of the corresponding primitive notes within the octave. According to a similar idea, chords of the ninth are rejected on the ground that all harmony is comprised within the limits of the octave, and that any group of notes that does not admit of inversion in all its parts should not be considered to be a chord. The minor scale, with the exception only of the second, is shown to be the inversion of the major scale; and the chord commonly known as the diminished seventh, is characterised as the double tritone. As regards the general theories of progression, modulation, and counterpoint, we do not perceive that any specific advantage is obtained by a system of inversion of numbers; but the work contains much that is worthy of the attention of the musical student.

Six Characteristic Pieces for the Piano, for Small Hands. Composed by OSCAR BERINGER. London: W. Czerny.

FEW things are more difficult for a composer than to write down to the level, physical and intellectual, of young pupils. It is probably for this reason that most of the pieces suitable for beginners (as, for instance, those of Beyer) are nothing more than easy arrangements of popular national or operatic airs. With a few exceptions, the great composers for the piano have written nothing within the reach of children. One of Mozart's sonatas (in C) is inscribed by himself "For beginners;" but, though comparatively easy, it is hardly a piece suited to the mental capacity of a child. Dr. Kullak has written some capital little sketches, which are hardly so well known as they deserve to be; but undoubtedly the best works of this class as yet produced are Mendelssohn's "Six Christmas Pieces" and Schumann's "Album." But in both of these there is much that is

only suitable for "children of a larger growth;" and, therefore, in the dearth of such compositions, it is with hearty pleasure that we welcome such attempts as the present to supply a want which most teachers have felt. Mr. Beringer has taken Schumann as his model—that is, as regards the *form* of his pieces. He possesses a good vein of pleasing and healthy melody, which nowhere descends to vulgarity; his harmonies are good and well varied, without being too abstruse for juvenile comprehension; and the passages are improving as practice, and carefully fingered throughout. We have not for some time seen any pieces which more satisfactorily answer the end for which they are designed, and we have great pleasure in heartily recommending them.

Stabat Mater for two equal voices, with Accompaniment for the Organ or Pianoforte. Composed by J. LODGE ELLERTON. Op. 130. London: C. Lonsdale.

MR. ELLERTON is one of the most industrious and voluminous of amateur composers. There is, perhaps, hardly a single class of composition which he has not essayed. From the oratorio to the ballad in vocal music, and from the symphony and quartett down to the merest bagatelle for the piano in instrumental, he is equally ready to grapple with every style of writing. The "Stabat Mater" is distinguished by the same general characteristics as the other works of his which we have seen—considerable fluency and a good knowledge of harmony. The work suffers from the monotony, almost inevitable in so long a composition, arising from the exclusive use of the female voices in two parts. Of course there is fuller harmony in the accompaniment; but the effect, it need scarcely be said, is not the same as that of a chorus of mixed voices. The piece is in thirteen short movements, including, besides the two-part choruses already referred too, various solos for the first and second treble voices. Among the best numbers are the airs "Eja Mater" and "Fac ut portem," and the chorus "Sancta Mater." The whole work is creditable to the musicianship of the composer; but we must in justice add that the general effect strikes us as somewhat dry.

Two-Part School Songs for Advanced Singing Classes. Three-Part School Songs for Higher Singing Classes. New Kinder-Garten Songs. By J. F. BORSCHITZKY. London: J. F. Borschitzky.

THIS set of part-songs is intended for use in classes where tenor and bass voices are not obtainable. An *ad libitum* pianoforte accompaniment is added for guidance in practice. They are of various degrees of difficulty, the "Kinder-Garten" songs being, as their name implies, suited for quite young children, and therefore proportionately easy; while the other pieces (some of them, at least) make considerable demands upon the power of the singers. These latter also contain passages of imitation, which will be useful in training the pupil's taste in a right direction. Many of the songs are constructed on popular dance rhythms; and the occasional infusion of a little fun into the words will not render them less to the taste of the young singers who practise them. One of the best pieces is a capital dramatic setting of Longfellow's poem, "The Happiest Land," in which the contention of the Suabian, Saxon, and Bohemian as to the relative merits of their countries is most amusingly treated. The whole of these part-songs are evidently the work of an earnest and experienced teacher.

Two Sonatas for Piano Duet, by MOZART (in B flat and D), arranged for Piano Solo by E. PAUER.

BEETHOVEN'S *Duet-Sonata* (in D, Op. 6), arranged for Piano Solo by E. PAUER. London: Augener & Co.

IN arranging for two hands a piece originally written for four, there are two difficulties to be avoided. On the one hand there is the danger that in the endeavour to preserve as much as possible of the original, the piece will be made so hard as to be out of the reach of ordinary players; or, on the other hand, in attempting to simplify, so much may be omitted that the arrangement becomes a mere outline sketch, instead of as far as possible a reproduction of the composer's intentions. Herr Pauer has attained the happy medium between these two extremes. In many passages compression of the harmony has of course involved a certain loss of fulness; but all the more important points are retained, and those pianists who have no opportunity for duet-playing will, we are sure, welcome the issue of these sonatas in a form which will be available to them. The works themselves are so well known that it is needless to add one line in their recommendation.

Hymn Tunes, by ROBERT M. MILBURN, Part I. (London: Novello, Ewer, & Co.). Mr. Milburn has a good feeling for music, but his harmony is—well, we will not express any opinion on the subject, but merely say, that if he will study diligently we think he may write very good tunes.

When I am Dead, Song; words by CHRISTINA ROSETTI, Music by F. WALTON GILLIBRAND (Manchester: Hime & Addison), is a simple and flowing ballad, not bad of its kind.

The Old Roof-Tree, Song, by R. ANDREWS (London: Wood & Co.), is a natural and pleasing (if not very novel) melody, set to words which are sure to find favour. The large number of people who are fond of songs of the good old sort, will find this one worthy of their attention.

Capriccio, for the Pianoforte, by WESTLEY RICHARDS (London: Lamborn, Cock, & Co.), is quite equal, if not superior, to either of the pieces by the same composer that have previously come under our notice. The themes are well treated, and the passage-writing shows a thorough knowledge of the instrument.

Spinnlied, for the Pianoforte, by G. J. VAN EYKEN (London: Augener & Co.), is a very pleasing piece, brilliant and showy, without being unnecessarily difficult. It can be heartily recommended to teachers.

MUSIC RECEIVED FOR REVIEW.

D'Alquen, F. M. "Cheer me, gentle Sleep," Song. (London: Wood & Co.)

Gilbert, Bennett. Three Musical Sketches for Piano. No. 2. (London: W. Czerny.)

Gladstone, F. E. Andante in A for the Organ. (London: R. Limpus.)

Gladstone, F. E. Anthem, "The Lord is my portion." (London: R. Limpus.)

Gladstone, F. E. Evening Hymn, "Through the day thy love hath spared us." (London: R. Limpus.)

Schweizer, O. "Ballade pour Piano." (Edinburgh: Paterson & Sons.)

TO CORRESPONDENTS.

"THEODORA" will find what she writes to ask for in our June number, on the second column of p. 80.

"ONE OF THE MUSICAL PROFESSION" (Chester) is thanked for the contribution, which, however, is respectfully declined, as Dr. Johnson has not been sufficiently consulted.

"TO BE, OR NOT TO BE."

PARAPHRASE.

(*Translated from "A travers Chants" by* HECTOR BERLIOZ.)

To be, or not to be; that is the question: whether 'tis nobler in the mind to suffer wretched operas, ridiculous concerts, mediocre *virtuosi*, enraged composers, or to take arms against a sea of troubles, and by opposing end them? To die, to sleep, no more; and by a sleep to say we end the ear-splittings, the sufferings of the heart and reason, the thousand shocks imposed by the exercise of criticism on our intellect and our senses! 'Tis a consummation devoutly to be wished. To die, to sleep; to sleep—perchance to dream: ay, there's the rub; for in that sleep of death what pangs may come when we have shuffled off this mortal coil—what mad theories we may have to examine, what discordant scores to listen to, what fools to praise, what outrages to see inflicted on masterpieces, what windmills taken for giants—must give us pause. There's the respect that makes the wretched critic of so long life. For who would bear the society of a senseless world, the spectacle of its folly, the contempt and blunders of its ignorance, the injustice of its justice, the icy indifference of its rulers? Who would be blown about by the breath of the least noble passions, the meanest interests taking the name of love of art, who would lower himself to discuss absurdity—be a soldier, and teach his general to give the word of command—a traveller, and guide his guide, who nevertheless loses his way—when he himself might his quietus make with a flask of chloroform, or a bare bodkin? Who would be content to see in this lower world despair spring from hope, lassitude from inaction, rage from patience—but that the dread of something after death, the undiscovered country from whose bourne no critic has returned, puzzles the will.—Soft you now! it is not even permitted to meditate for a few minutes!

The young singer Ophelia, armed with a score, and forcing a smile! What would you from me? flatteries, is it not, always?

No, my lord, I have a score of yours, that I have longed long to re-deliver; I pray you now receive it.

No, not I; I never gave you aught.

My honoured lord, you know right well you did; and with it words of so sweet breath composed as made the things more rich; take it again, for to the noble mind, rich gifts wax poor when givers prove unkind. There, my lord!

Ha, ha! have you a heart?

My lord!

Are you a singer?

What means your lordship?

That if you have a heart, and are a singer, the woman of feeling should have no discourse with the vocalist.

Could the one, my lord, have better commerce than with the other?

Ay, truly: for the power of talent like yours will sooner pervert the noblest impulses of the heart, than the heart will give nobleness to the aspirations of talent. This was sometime a paradox; but now the time gives it proof. I did admire you once.

Indeed, my lord, you made me believe so.

You should not have believed me. My admiration had no reality.

I was the more deceived.

Get thee to a nunnery. What is thy ambition? A celebrated name, plenty of money, the applause of fools, a titled husband, the name of duchess? Yes, yes, they all dream of marrying a prince! Why wouldest thou be a breeder of idiots?

O help him, ye sweet heavens!

If thou dost marry, I'll give thee this plague for thy dowry: let an artiste be as chaste as ice, as pure as snow, she shall not escape calumny. Get thee to a nunnery, go! farewell. Or if thou wilt needs marry, marry a fool; for wise men know well enough what torments you reserve for them. To a nunnery go, and quickly, too. Farewell.

O heavenly powers, restore him!

I have heard of your vocal coquetries, too, well enough, of your amusing pretentions, of your foolish vanity. God has given you one voice, and you make yourselves another. A masterpiece is entrusted to you, you pervert it, mutilate it, change its character, dress it out with wretched ornaments, make insolent cuts in it, introduce grotesque passages, laughable arpeggios, facetious trills; you insult the master, people of taste, art, and common sense. Go to, I'll no more on't. To a nunnery go! (*Exit.*)

Young Ophelia is not altogether wrong; Hamlet has a little lost his head. But it will not be noticed in our musical world, where every one at present is completely mad. Besides he has lucid moments, this poor Prince of Denmark; he is but mad north-north-west; when the wind is southerly, he knows a hawk from a hand-saw.

Concerts, &c.

PHILHARMONIC SOCIETY.

THE sixth concert of the Philharmonic Society, on the 7th of June, brought forward Mozart's lovely and ever-welcome symphony in G minor—a work which, perhaps more than any other in existence, shows how it is possible in music to express passion without noise. Probably no such fiery composition for the orchestra was ever written without trumpets or drums. The other symphony was Beethoven's "Pastoral." The overtures were Weber's *Euryanthe* and Mr. Cipriani Potter's *Cymbeline*. It is creditable to the directors of these concerts to bring forward from time to time the works of Englishmen. Mr. Potter's overture was well played and most warmly received. Signor Sivori played Paganini's concerto in B minor, and the vocal music was contributed by Mdlle. Titiens and Mdme. Trebelli-Bettini.

The seventh concert (on the 19th) included in the programme one of Haydn's many symphonies in C, and Beethoven's fourth symphony in B flat. Herr Strauss played a concerto by Viotti, and Mdme. Goddard performed in her own most finished manner Sir Sterndale Bennett's concerto in F minor. The persistent efforts of this lady to familiarise the public with the works of one of our most talented native composers, deserve the heartiest recognition and gratitude of English musicians.

MR. W. C. ALWYN'S CONCERT.

THE production of a new mass by an English composer is an event of such infrequent occurrence that it would deserve notice in our columns, independent of the merits of the work itself. Such an attraction was offered at Mr. Alwyn's Concert at St. James's Hall, on the 31st of May, and it says but little for the interest taken by the musical public in native talent, that the hall was by no means full. To write even a decently good mass is no easy task, and we have therefore much pleasure in congratulating the young composer on the considerable measure of success that has attended his efforts. Without being able honestly to say that the work is a masterpiece of the highest order, we can at least say that it shows more than ordinary promise, and that we think Mr. Alwyn has made a very successful *début* as a composer. He has a good flow of natural and unborrowed melody, harmonises well, and understands the management of the orchestra, though he exhibits too great partiality for the brass instruments. The movements which pleased us most were the "Kyrie," "Gloria," and "Benedictus." The least successful portion of the work we consider to be the "Credo" (the most difficult part of the text to set well), which is marred by crudities, that more experience will doubtless enable the composer to correct. The performance of the mass was, on the part of the orchestra, very good; on that of the chorus, very indifferent. This, we think, arose partly from insufficient rehearsal, but partly also from the difficulty of the music. Mr. Alwyn would, we think, do well in future works to study the convenience of his choristers somewhat more. Nothing is gained in effect, while much is lost in performance, by writing passages which are beyond the reach of an ordinary chorus without a great deal of practice. We have made these criticisms on the work in no unkind spirit; indeed, had we not felt much interested in it, and much hope in the young composer's future, we should not have devoted so much space to the notice of the performance. We must add that the solo parts were very well sung by Mdme. Sherrington, Miss Rebecca Jewell, Messrs. Frederick Walker and Lewis Thomas; and that the mass (which was preceded by the overture to *St. Paul*) was conducted by Mr. Manns. The second part of the concert was miscellaneous.

MR. WALTER BACHE'S CONCERT.

THIS most interesting concert took place at the Hanover Square Rooms on the 26th of May—just too late, unfortunately, for notice in our last. It contained, however, features of such special note that, though so much after date, we cannot omit to mention it now. Mr. Bache is a pupil of Liszt, and is not only a pianist of very high attainments, but an ardent disciple of the "music of the future." On the present occasion he brought forward two important compositions by his master—the piano concerto in E flat, and the "Poème Symphonique" entitled *Les Préludes*, the first of which has seldom, and the latter, we believe, never before, been heard in England. They are both full of interesting and striking ideas, but, owing to the disregard of form so characteristic of the new school, fail on the whole in producing a satisfactory impression. The enormously difficult concerto was played by Mr. Bache in a most masterly manner; and he also performed Liszt's transcription of Bach's A minor fugue. The remainder of the programme consisted of Gluck's overture to *Iphigénie en Aulide*, with Wagner's ending, and vocal music by Schubert, Schumann, and Liszt, interpreted by Miss Clara Doria and Mr. Nordblom.

Mr. Charles Hallé's Recitals, the earlier of which were mentioned in our last number, have been continued and brought to a close during the past month. Besides completing the performance of the entire series of Beethoven's sonatas for piano and violin with Mdme. Norman-Néruda, he has also played with that lady Schumann's two sonatas in A minor and D minor (Op. 105 and Op. 121), Mendelssohn's sonata in F minor (Op. 4), Dussek's sonata in B flat, and two of Mozart's sonatas for piano and violin. Mr. Hallé also played solos by Bach, Beethoven, Schubert, Schumann, &c.

The concerts of the Musical Union during the past month have fully sustained their character, both in the attractive nature of the programmes and the excellence of the performances. At the fourth matinée, the works produced were Brahms' very original but diffuse piano quartett in A, Op. 26; Beethoven's quartett (No. 10) in E flat, Op. 74; and Mendelssohn's well-known sonata in D, for piano and violoncello. Herr Jaell was the pianist, Herr Heermann the first violin, and M. Lasserre the violoncellist, the last-named gentleman especially distinguishing himself in Mendelssohn's grand duet. At the next concert the quartetts were Haydn in G (No. 29) and Beethoven in E minor, Op. 59 (No. 2). The other piece was Mozart's piano quartett in G minor, in which M. Saint-Saens from Paris proved himself a classical pianist of a high order. The following week's concert included Mozart's quartett (No. 7) in D; Schumann's piano quintett, Op. 44; and Mendelssohn's first quartett, Op. 12. The programme of the 20th consisted of Schumann's quartett in A, Rubinstein's piano trio in B flat, and Haydn's quartett in G, No. 81. The pianist, both at this and the preceding matinée, was Herr Leschitetsky, a distinguished Polish virtuoso, who, if we are not mistaken, played at the Musical Union last year.

Mr. Walter Macfarren's third and last Matinée, on June the 3rd, was quite equal in interest to those that had preceded it. Besides some of his own elegant *morceaux de salon*, Mr. Macfarren performed Mozart's piano quartett in G minor, his own capital sonata in F for piano and violin (about which we need only repeat the favourable opinion we expressed of it a few months since, on the occasion of its performance at one of Mr. Ridley Prentice's concerts), and Mendelssohn's trio in D minor. The violin, viola, and violoncello in the various concerted pieces were held by Messrs. Sainton, Burnett, and Pezze respectively. Mr. Macfarren also played, with Miss Linda Scates, Mendelssohn's duet, Op. 92. The vocalists were Miss Edith Wynne and Miss Alice Ryall.

Mr. Sydney Smith's third Recital took place at St. George's Hall. The chief feature of the entertainment was naturally Mr. Smith's performance of his own brilliant pieces; but he also (as at his previous recitals) proved his ability as a classical player. Beethoven's trio in B flat, and two movements from Dussek's sonata in the same key for piano and violin (with Mr. Henry Holmes), were both excellently rendered. Miss Agnes King, a pupil of Mr. Smith's, also performed a duet with him in a manner which proved him to be a good teacher as well as a good player. The two things, unfortunately, do not invariably go together.

Miss Annie Stocken gave a very interesting concert at the Assembly Rooms, Kennington Park, on the 14th of June. She played with Mr. Burnett and Mr. Pettit, Bennett's trio in A; and with Mr. Burnett, Beethoven's sonata in F, for piano and violin. Her selection of solos also showed her good taste, the pieces chosen being Mendelssohn's Rondo Capriccioso, the third of Schumann's Phantasiestücke, and Weber's Rondo in C. Various vocal and instrumental pieces of the usual miscellaneous description completed the programme.

The College of Musicians (a society, we believe, only recently established) gave its first public concert at the Albion Hall on the 8th ult. The programme, besides many well-known pieces, included several compositions by members of the society. Some of those announced were, however, not performed—among these a sonata by Mr. Alfred Mullen, about which we felt some curiosity, as it is but seldom that an opportunity is afforded of hearing a new sonata by an Englishman. An apology was made for Mr. Mullen's absence through illness, and the work was therefore obliged to be omitted. Among the best pieces may be specified a very pleasing trio by Mr. W. C. Filby, "A Vesper Prayer," and a very well-written and effective MS. duo for the piano by Mr. C. E. Stephens, capitally played by the composer and Mr. W. Layland, and received with great applause. If the society will persevere in the course of affording native composers an opportunity of a public hearing, it will deserve, and we hope will receive, hearty support.

Musical Notes.

THE opera concerts at the Crystal Palace have been successfully continued during the past month.

THE great organ in the Royal Albert Hall is as yet unfinished. As performances on the instrument were announced as a special feature in connection with the Exhibition, it does not seem very creditable to those concerned, that three months after the opening of the hall the organ should still be incomplete.

A VERY successful concert of certificated Tonic-Sol-faists was given at the Albert Hall on the 7th ult.

As bearing upon the subject of our leading article this month, it is worthy of mention that at the recent examinations in music by the Society of Arts, Tonic-Sol-faists have carried off the lion's share of both certificates and prizes. Mr. Hullah's examination in the Theory of Music was conducted in the ordinary notation, and Tonic-Sol-faists have taken both prizes, and 59 out of 73 certificates; and in Mr. Macfarren's examination in Composition, in which the candidate has the option of writing his answers in either notation, they have taken 52 out of 55 certificates.

SCHUBERT'S mass in E flat was repeated at St. Alban's, Holborn, on the 18th and 25th of last month. Mr. Alfred J. Sutton, the conductor of the Birmingham Amateur Harmonic Association, writes to correct the statement in our last, that the previous performance of the mass at the same church was the first in England, and informs us that it was given by his society about three years ago. We are glad to give our Birmingham friends the credit they deserve.

M. MAILLART, the composer of the operas of *Lara* and *Les Dragons de Villars*, has lately died at Moulins.

THE programme of the Beethoven Centenary at Bonn, which was postponed last year in consequence of the war, is now issued. Among the chief works to be performed are the mass in D, the Eroica, C minor, and Choral Symphonies, the violin concerto played by Herr Joachim, and the piano concerto in E flat played by Mr. Charles Hallé.

TO CORRESPONDENTS.

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The Monthly Musical Record.

AUGUST 1, 1871.

MUSICAL NARROW-MINDEDNESS.

THERE is a certain class of musicians who, sometimes from prejudice, but more often, we think, from a certain kind of narrow-mindedness, which is more to be pitied than blamed, make a practice of slighting, if not sneering at, most or all of the works of the older masters. Such are the men (not unfrequently, we regret to say, to be met with) who decry Handel's oratorios as heavy, credit Haydn with cleverness in treating his subjects, but add, "What a pity he was not more particular in his choice of subjects!" or, if piano music is the subject of conversation, talk of Dussek's and Clementi's sonatas—sometimes, also, of Mozart's—as "mere passage-writing." It is, we fear, of little use to attempt to convince them of the fallacy of their views; because, as they appear to be destitute of the faculty of appreciating the class of music which they despise, it would be just as reasonable to argue with a blind man about colours, or a deaf one about sounds. But as their opinions are calculated to mislead others who have not well considered the subject, we propose, in this paper, to give our reasons for believing that they are altogether erroneous.

And first let us say that a piece is by no means necessarily good because the name of a great man is attached to it. Nothing is more misleading and unreasonable than to judge merely by names. Many of Haydn's quartetts, and of the piano sonatas of the same composer, Clementi, and Dussek, are very weak, and no longer possess more than a merely historical interest. Much is to be found in Handel's oratorios written in accordance with the taste of a by-gone age, and which would be simply insufferable in a concert-room at the present day. Even Beethoven—the usual standard of measurement with the exclusives, on whose Procrustean bed all other composers must be stretched—has written works which (though some may think it little short of blasphemy to say so) are not by any means worthy of his great reputation. But, after making every deduction of this kind, the fact remains, that the older masters, with much that is now out of date, have written works of imperishable beauty, that will continue to charm true lovers of music to the end of time.

The fundamental error lying at the root of the opinions we are combating consists in overlooking the fact that music, like every other art, is necessarily progressive in its tendencies. The same feeling which leads one class of musicians to disparage Haydn and Mozart, because they have not come up to Beethoven, leads others in a precisely opposite direction to cry out against Schumann, and the modern German school, because, in some respects, they have gone beyond him. To form a fair judgment of a composer he should be compared not with his successors, but with his predecessors and contemporaries; and it should not be forgotten that Beethoven was not more in advance of Haydn and Mozart than these latter were of those who had preceded them. And independently of this comes another not unimportant consideration—that a work which is beautiful in itself must always remain so, and does not become less worthy of our admiration because finer works have been subsequently composed, and the resources of the art have been further developed. If a man professes himself unable to enjoy the simpler music of the old masters, it must be either because his palate has been corrupted by too exclusive a diet of musical "stimulants," or because (as mentioned above) the natural faculty of appreciation has been denied him. In either case we can only pity and leave him.

But the argument may be carried further. If the composers of the last century are to be disparaged because their successors have surpassed them, then Beethoven himself may be slighted for the very same reason. In common with most musicians we regard him as the greatest tone-poet that the world has ever yet seen, but we cannot admit that he has spoken the last word possible in the art; and it is indisputable that in many respects some of his successors have gone further than he. His pianoforte sonatas are undoubtedly far in advance of Haydn's and Mozart's, but in developing the resources of the instrument he has been surpassed by Mendelssohn and Schumann—to say nothing of Thalberg and Liszt. The scores of his predecessors are far simpler and less rich in effects than his, but in this point Meyerbeer, Berlioz, and Wagner have gone far beyond him. Yet we do not prize the Eroica or the C minor symphony less for this reason. The beauty of the thoughts is such that we are content to listen and enjoy, and do not think of making comparisons.

The whole question seems, then, ultimately to resolve itself into this: What constitutes beauty in music? This, of course, is too large a subject to be entered on here, and probably no two persons would precisely agree in a definition of the term. Music acts directly upon the emotions, and one great charm of it is that the same piece will affect different hearers in different ways, according to their mental conformation and temperament. An able article on "Music and Morals," in the current number of the *Contemporary Review*, contains some good remarks on this subject, to which we may refer our readers. We are most of us, happily, gifted by nature with more or less power of enjoying music, and every one must, to a great extent, be guided by his own feelings in his estimate of its beauty. But let us take care that we form our judgment, not from comparison with the works of others, but from its own intrinsic merits.

THE SYMPHONIES OF BEETHOVEN.

BY HECTOR BERLIOZ.

[The admirable critiques on Beethoven's Symphonies by the late Hector Berlioz appeared originally in his "Voyage Musical," a work now out of print. Their author subsequently republished them in his "A Travers Chants." They have frequently been quoted in analytical programmes, &c., but have, we believe, never been translated into English in a complete shape. We think, therefore, that no apology will be needed for presenting them to our readers in successive numbers of our paper.—ED. M. M. R.]

IT is thirty-six or thirty-seven years ago since the trial was made, at the Concerts Spirituels of the Opera, of the works of Beethoven, then perfectly unknown in France. One would not believe now-a-days with what reprobation this admirable music was immediately met by the larger number of artistes. It was bizarre, incoherent, diffuse, bristling with harsh modulations and savage harmonies, destitute of melody, of unnatural expression, too noisy, and horribly difficult. M. Habeneck, to satisfy the requirements of the men of taste who then ruled the Royal Academy of Music, found himself forced to make in those same symphonies whose execution at the Conservatoire he subsequently organised and directed with so much care, monstrous "cuts," such as one would permit at most in a ballet of Gallemberg, or an opera of Gaveaux. Without these *corrections*, Beethoven would not have been admitted to the honour of figuring, between a bassoon solo and a flute concerto, on the programme of the

Concerts Spirituels. At the first hearing of the passages marked with a red pencil, Kreutzer took flight, stopping his ears; and he required all his courage to resolve at the other rehearsals to hear *what remained* of the symphony in D. Let us not forget that the opinion of M. Kreutzer on Beethoven was that of ninety-nine hundredths of the musicians of Paris at this time, and that but for the repeated efforts of the imperceptible fraction who professed the opposite opinion, the greatest composer of modern times would perhaps to-day be still hardly known to us. The fact then of the execution of fragments of Beethoven at the Opera was of great importance; we can judge of it, since without it probably the society of the Conservatoire would not have been founded. It is to this small number of intelligent men, and to the public, that one must give the honour of this fine institution. The public, in fact, the real public, that which does not belong to any clique, only judges by feeling, and not by the narrow ideas and ridiculous theories that have been made in art—this public, which is often deceived in spite of itself, since it frequently comes to recall its own decisions, was struck from the first by some of the eminent qualities of Beethoven. It did not ask if such a modulation were relative to such another, if certain harmonies were admitted by the *magisters*, nor if it were permitted to employ certain rhythms that one did not know previously; it only perceived that these rhythms, harmonies, and modulations, adorned with a noble and passionate melody, and clothed with a powerful instrumentation, impressed it strongly, and in quite a new fashion. Was more wanting to excite its applause? It is only at rare intervals that our French public experiences the lively and burning emotion that musical art can produce; but when it is truly agitated by it, nothing equals its gratitude to the artist, whoever he be, that has caused it. From its first appearing, the celebrated allegretto in A minor of the seventh symphony, that had been interpolated in the second *to make the rest go down*, was appreciated at its true value by the audience of the Concerts Spirituels. The pit *en masse* encored it vociferously, and at the second performance nearly equal success awaited the first movement, and the *scherzo* of the symphony in D, that had been little relished at the first trial. The manifest interest that the public from that time began to take in Beethoven doubled the forces of his defenders, reduced, if not to silence, at least to inaction, the majority of his detractors; and by degrees, thanks to those beams of dawn announcing to the clear-sighted on which side the sun was going to rise, the kernel grew, and we saw founded, almost entirely for Beethoven, the magnificent society of the Conservatoire, at present nearly without a rival in the world.

We are going to attempt the analysis of the symphonies of this great master, beginning with the first, that the Conservatoire so seldom performs.

1. SYMPHONY IN C MAJOR.

This work, by its form, its melodic style, its sober harmony, and its instrumentation, is distinguished entirely from the other compositions of Beethoven that have succeeded it. The author while writing it has evidently remained under the empire of the ideas of Mozart, that he has sometimes enlarged, and everywhere ingeniously imitated. In the first and second movements, nevertheless, we see shooting forth from time to time certain rhythms which the author of *Don Juan* has employed, it is true, but very seldom, and in a much less striking manner. The first *allegro* has for its theme a phrase of six bars, which, without having in itself very much character, becomes subsequently interesting from the art with which it is treated. An episodic melody follows, of no very distinguished style; and by means of a half-cadence repeated three or four times, we come to a figure for wind-instruments in imitations in the fourth, that it is so much the more surprising to find there, as it had been often employed already in several French opera overtures.

The *andante* contains an accompaniment for the drums, *piano*, which appears now-a-days something very ordinary, but in which we must nevertheless recognise the prelude of the striking effects that Beethoven produced later by means of this instrument, little or badly employed in general by his predecessors. This movement is full of charm; its theme is graceful and lends itself well to the fugued developments of which the author has made such ingenious and piquant use.

The *scherzo* is the firstborn of that family of charming jokes (*scherzi*) of which Beethoven has invented the form, determined the movement, and which he has substituted in nearly all his instrumental works for the minuet of Haydn and Mozart, of which the movement is less rapid by half, and the character quite different. This one is of exquisite freshness, agility, and grace. It is the only real novelty of this symphony, in which the poetic idea, so great and rich in most of the works which followed it, is altogether wanting. It is music admirably constructed, clear, lively; but with little accent, cold, and sometimes mean, as in the final rondo for instance, veritable musical childishness; in a word, it is not Beethoven. We are going to find him.

2. SYMPHONY IN D.

In this symphony all is noble, energetic, and proud; the introduction (*largo*) is a masterpiece. The finest effects succeed one another without confusion, and always in an unexpected manner: the melody is of a touching solemnity which from the first bars imposes respect, and prepares for emotion. Already the rhythm shows itself more daring, the orchestration richer, more sonorous, and more varied. To this admirable *adagio* succeeds an *allegro con brio*, of an animation that carries one away. The *grupetto* that is met with in the first bar of the theme, given out at the beginning by the altos and violoncellos in unison, is afterwards taken up by itself to establish sometimes progressions in crescendo, sometimes imitations between wind and stringed instruments, which are all of a physiognomy as new as it is animated. In the middle is found a melody, performed in the first half by the clarionets, bassoons, and horns, and finished by the rest of the orchestra, *tutti*, the masculine energy of which is further heightened by the happy choice of the chords which accompany it. The *andante* is not treated in the same manner as that of the first symphony; it is not composed of a theme worked in canonical imitations, but of a melody pure and candid, given out at first simply by the string quartett, then embroidered with rare elegance, by means of light passages, the character of which is never removed from the sentiment of tenderness which forms the distinctive feature of the principal idea. It is the delightful picture of innocent happiness, hardly sombred down by some few accents of melancholy. The *scherzo* is as freely gay in its capricious fancy as the *andante* was completely happy and calm; for all is smiling in this symphony; the warlike bursts of the first *allegro* are themselves entirely free from violence; we can only see in them the youthful ardour of a noble heart, in which the fairest illusions of life are preserved untouched. The author still believes in immortal glory, in love, in devotion. . . Also, what *abandon* in his gaiety! how witty he is! what sallies! In listening to those different instruments quarrelling over the scraps of a theme that none of them executes entire, but of which each fragment is thus coloured with a

thousand different shades in passing from one to the other, one might fancy himself taking part in the fairy sports of the graceful elves of Oberon. The *finale* is of the same nature : it is a second *scherzo* in common time, the humour of which has perhaps something even more fine and more piquant.

3. SINFONIA EROICA.

It is quite wrong to abridge the inscription placed at the head of this work by the composer. It is entitled "Sinfonia Eroica, to celebrate the memory of a great man." We see that we have not to do here with battles, nor triumphal marches, as many people, misled by the mutilation of the title, would expect ; but with thoughts grave and deep, with melancholy recollections, with ceremonies imposing by their grandeur and sadness—in a word, with the *funeral oration* of a hero. I know few examples in music of a style in which grief has been able constantly to preserve such pure forms, and such nobleness of expression.

The first movement is in triple time, and the motion is nearly that of the waltz. Yet what is more serious and more dramatic than this *allegro?* The energetic theme on which it is founded is not at first presented in its entirety. Contrary to custom, the author gives us only a glimpse of his melodic idea ; it does not show itself in all its brilliancy till after a preface of several bars. The rhythm is exceedingly remarkable from the frequency of syncopations, and for combinations of common time thrown into the triple, by accenting the weak parts of the bar. When to these clashing rhythms are joined certain rude discords, such as that which we find towards the middle of the second part, where the first violins strike the high F natural against the E natural, the fifth of the chord of A minor, it is impossible to repress a movement of fright at this picture of indomitable fury. It is the voice of despair, and almost of rage. Only we may say, why this despair? why this rage? We cannot discover the motive. In the next bar the orchestra suddenly calms ; one might say that, broken down by the rage to which it has just given way, its strength fails all at once. Then there are gentler phrases, in which we find again all the sorrowful tenderness that recollection awakens in the soul. It is impossible to describe, or even to indicate the multitude of melodic and harmonic aspects under which Beethoven reproduces his theme ; we will confine ourselves to mentioning one of extreme strangeness, which has served as the text for many discussions, which the French publisher corrected in the score, thinking it was a mistake of the engraver, but restored after fuller information. The first and second violins alone hold in a *tremolo* the major second, A flat, B flat, a fragment of the chord of the dominant seventh of E flat, when a horn that appears to have made a mistake and started four bars too soon, enters rashly with the commencement of the principal subject, which consists exclusively of the four notes E, G, E, B. One can imagine what a strange effect this melody formed of the three notes of the tonic must produce against the two dissonant notes of the chord of the dominant, though the distance at which the parts are placed weakens the force of the collision much ; but at the moment when the ear is on the point of revolting against such an anomaly, a vigorous *tutti* interrupts the horn's speech, and finishing *piano* on the chord of the tonic, allows the violoncellos to re-enter, who then give the theme entire, with the harmony that suits it. Taking a high view of things, it is difficult to find a serious justification for this musical caprice. The author we are told, nevertheless attached much importance to it ; it is even said that at the first rehearsal of this symphony, M. Ries, who was present, cried out, stopping the orchestra, "Too soon ! too soon ! the horn is wrong !" and that, to reward his zeal, he received from the furious Beethoven a vigorous scolding.

No whimsicality of this kind is presented in the rest of the score. The funeral march is quite a drama. We seem to find in it the translation of the fine lines of Virgil on the funeral of young Pallas :—

> "Multaque præterea Laurentis prædam pugnæ,
> Adgerat, et longo prædam jubet ordine duci.
> Post bellator equus, positis insignibus, Æthon,
> It lacrymans, guttisque humectat grandibus ora."

The end, especially, is deeply moving. The theme of the march reappears, but in fragments broken by rests, and with no other accompaniment than three strokes *pizzicato* for the double-bass ; and when these shreds of the mournful melody have fallen one by one down to the tonic, the wind instruments utter one cry, the last farewell of the warriors to their companion in arms, and all the orchestra dies away on a pedal point *pianissimo.*

The third movement is entitled *scherzo*, according to custom. The Italian word signifies game, or joke. One hardly sees, at first, how such a class of music can figure in this epic composition. To understand it, it must be heard. The rhythm, the movement of the *scherzo* are truly there ; there are, indeed, games, but veritable funeral games, saddened each moment by thoughts of mourning —games, in short, such as those which the warriors of the "Iliad" celebrate around the tombs of their chiefs.

Even in the most capricious evolutions of his orchestra Beethoven has known how to preserve the grave and sombre colour, the profound sadness, which ought naturally to predominate in such a subject. The *finale* is only a development of the same poetic idea. A very curious passage of instrumentation is to be remarked at the opening, and shows all the effect which may be drawn from the opposition of different qualities of tone. It is a B flat, struck by the violins, and repeated immediately by the flutes and oboes in the manner of an echo. Though the sound is struck again on the same degree of the scale, in the same movement, and with equal strength, there nevertheless results from this dialogue so great a difference between the same notes, that the shade which distinguishes them may be compared to that which separates *blue* from *violet.* Such delicacies of tone were altogether unknown before Beethoven ; it is to him that we owe them.

This *finale*, though so varied, is notwithstanding constructed entirely on a very simple fugued subject, on which the author afterwards builds, besides a thousand ingenious details, two other themes, one of which is of the greatest beauty. We cannot perceive, from the turn of the melody, that it has been, so to speak, extracted from another. Its expression, on the contrary, is much more touching ; it is incomparably more graceful than the original subject, of which the character is rather that of a bass, and which serves very well as such. This melody reappears, a little before the end, in slower time, and with fresh harmony which redoubles its sadness. The hero costs many tears. After these last regrets given to his memory, the poet leaves the elegy, to intone the hymn of glory. Though somewhat laconic, this peroration is full of brilliancy, and worthily crowns the musical monument. Beethoven has written things more striking, perhaps, than this symphony ; several of his other compositions impress the public more vividly ; but, it must nevertheless be acknowledged, the "Sinfonia Eroica" is so strong in thought and in execution, its style is so nervous, so uniformly lofty, and its form so poetic, that its rank is equal to that of the highest conceptions of its author. A feeling of grave and, so to speak, antique sadness always overpowers me during the

performance of this symphony; but the public appears but moderately affected by it. Truly we must deplore the misery of the artist who, burning with such enthusiasm, has not been able to make himself understood, even by a select audience, sufficiently to raise them to the height of his inspiration. It is so much the more sad, because that same audience in other circumstances grows warm, pants, and weeps with him; it is seized with a real and lively passion for some of his compositions equally admirable, it is true, but yet not finer than this; it appreciates at their just value the *allegretto* in A minor of the seventh symphony, the *allegretto scherzando* of the eighth, the *finale* of the fifth, the *scherzo* of the ninth; it even appears much moved by the funeral march of the symphony now in question ("Eroica"); but as to the first movement, it is impossible to deceive oneself—I have remarked it for more than twenty years—the public listens to it almost with indifference; it sees in it a learned and very energetic composition; beyond that—nothing. Philosophy avails nothing; it is in vain to say that it was always so in all places, and for all highly intellectual works, that the causes of poetic emotion are secret and inappreciable, that the feeling of certain beauties with which some individuals are endowed is absolutely wanting in the masses, that it is even impossible it should be otherwise. All that does not console, all that does not calm the indignation, instinctive, involuntary, absurd if you wish, with which the heart is filled at the sight of a marvel misunderstood, of so noble a composition, that the crowd looks at without seeing, listens to without hearing, and lets pass by almost without turning the head, as if it were only dealing with a mediocre or common thing. Oh, it is frightful to say to oneself, and that with a pitiless certainty: What I find beautiful is *the beautiful* for me, but it will not be so, perhaps, for my best friend; he whose sympathies are ordinarily mine will be affected in quite a different manner; it may be that the work that transports me, that gives me the fever, that draws tears from my eyes, leaves him cold, or even displeases him, bores him!

Most of the great poets do not feel music, or only relish trivial and puerile melodies; many great intellects, who fancy they love it, do not even suspect the emotions to which it gives rise. These are sad truths, but they are palpable and evident, and only the obstinacy of certain systems can hinder their recognition. I have seen a bitch who howled with pleasure at hearing the major third held in double-string on the violin; she bore pups on whom neither the third, nor the fifth, nor the sixth, nor the octave, nor any chord consonant or dissonant ever produced the slightest impression. The public, in whatever manner it is composed, is always, in respect to great musical conceptions, like this bitch and her pups. It has certain nerves which vibrate to certain resonances, but this organisation, incomplete as it is, being unequally distributed, and infinitely modified, it follows that it is all but madness for a composer to reckon on such and such means of art, rather than such and such others, to act upon it; and that the composer has nothing better to do than blindly to obey his own feelings, resigning himself beforehand to all the chances of fortune. I came out from the Conservatoire with three or four *dilettanti*, one day when the Choral Symphony had just been performed.

"How do you find this work?" says one of them to me.

"Immense! magnificent! overpowering!"

"That's odd; I was dreadfully bored. And you?" he adds, addressing an Italian.

"Oh! I? I find it unintelligible, or rather insupportable; there is no melody. Besides—stop, here are several papers that speak of it. Read:—

"'The Choral Symphony of Beethoven represents the culminating point of modern music; the art has produced nothing yet that can be compared with it for nobility of style, grandeur of plan, and finish of details.'"

(*Another paper.*) "'The Choral Symphony of Beethoven is a monstrosity.'"

(*Another.*) "'The Choral Symphony of Beethoven contains admirable passages, yet one sees that ideas failed the author, and that, his exhausted imagination no longer sustaining him, he was consumed in efforts, often happy, to supply inspiration by force of art. The various phrases which are found in it are treated in a superior manner, and disposed in an order perfectly clear and logical. To sum up, it is the very interesting work of a *fatigued genius*.'"

Where is truth, or where is error?—everywhere and nowhere. Each is right: that which is fine for one is not for another, simply because one has been moved, and the other has remained untouched; the first has experienced vivid enjoyment, and the second a great fatigue. What is to be done? Nothing. But it is horrible! I would rather be mad, and believe in absolute beauty.

HISTORICAL SKETCH OF THE SONATA.

THE beginning of our modern Sonata we find towards the end of the seventeenth century; the first Sonatas, by Henry Biber, for violino solo, appearing in 1681; and in 1683, twelve Sonatas for violino, bass, and clavichord, by Corelli, the violinist; but Johann Kuhnau, Sebastian Bach's predecessor, merits greater attention as a composer of Sonatas. His first Sonata in B flat (Becker's Hausmusik in Rimbault's History of the Pianoforte) is written in the present form, and consists of three movements—*allegro*, *andante*, and *allegro*. The writing is polyphonic, but the composition wants artistic connection. Kuhnau's next composition appeared in 1696—*Frische Clavierfrüchte* (fresh fruit for the clavichord), seven Sonatas displaying invention and style. These Sonatas exhibit progress in form and matter, they are vigorous, bold, and graceful, and have even warmth of feeling. They consist of four and of five movements. Contrasts of repose and animation exist in them in great variety. Polyphonic writing is predominant, but we have sometimes independent melodies. Some of the movements are distinguished by an eminently artistic tone. Kuhnau is congenial with Handel in his free, polyphonic style, and in his bold and noble phrasing of melody.

The composer next to be mentioned in this branch is Mattheson; he published in 1713 a Sonata, "dedicated to the person who will best perform it." It has only one movement. The working-out of the component parts is richer, and the subject is interesting. The general treatment, however, shows more outward brilliancy than intrinsic value.

We next arrive at Domenico Scarlatti. He composed thirty so-called Sonatas "per il clavicembalo" and "sei Sonate per il cembalo," in the first decade of the eighteenth century. Each Sonata consists of two parts, the second comprising our present middle—*i.e.*, the working-out of the subject—and our third, that recapitulates.

They are analogous in form to a Song in two parts; they are mostly written "à due," and are more adapted to the nature of the instrument than those of his predecessors. We meet for the first time with the crossing of the hands. In the Sonatas of Scarlatti, which he himself describes as "ingenious playfulness of art," a more earnest intention is wanting.

They are joyous and spirited, often even to merry-making, yet we sometimes meet with single traits of deeper

emotion. Scarlatti did not create so much a new form for the Sonata as a whole, consisting of several movements, as he developed former germs existing in the single movements of the Sonata. He perfected its construction, freed it from the fetters of polyphonic writing, permitting it to move in accordance with the nature of the instrument; and this progress was required to ease the way to the "Sonata" as we now have it, in several movements forming a real unity.

We have now to mention Francesco Durante (1693—1796), who composed a "Sonata per il cembalo divise in studie e divertimente." These stand apart—a transition from the form of Song to that of the Sonata, homophonic in treatment. Though of less value than the Sonatas of Scarlatti, compared with Kuhnau there is a progress towards a style more free and natural, and, as to matter, they may be called pithy and clever.

We now approach the giant, Sebastian Bach, in mentioning his two Sonatas in C and D minor. Here we again find several movements connected in one work. In these two Sonatas, as to form and style, he is not thoroughly equal to Scarlatti, but rather reminds us of Kuhnau. He, however, surpasses the latter infinitely in richness, and in a free handling of his subject. On the other hand, he stands higher than Scarlatti in combining several movements in true Sonata style to a unity, thus producing more strikingly than before higher and more intellectual significance. In fact, in Bach we find the moment of transition. Another work the result of this period of transition is the twelve Sonatas of Padre Martini. In their form they are equally distant from the Suite and the real Sonata, combining polyphonic and homophonic writing, and while carefully worked out, are full of animation.

A new phase begins, extending from the middle of the eighteenth century to the death, in 1788, of Emanuel Bach, when the Sonata had acquired its true shape. The number of Sonata composers increased considerably. We may mention in Italy, Galuppi, Paradisi, Sarti, and Sacchini; in France, Schobert and Gretry; in Germany, Friedemann Bach, Krebs, Marpurg, Haydn, Johann Christ. Bach, and Wanhall. In all, we may enumerate about two hundred Sonatas by thirty-five composers; their co-ordination was very much varied, evidently in attempts to find the proper shape. Three movements predominated, but two and four movements are met with. In the latter case we find already the "Minuet" as the second movement. As to the form of the single movement, it was either in the style of Scarlatti or was more developed. There were already movements with a second subject, but more as a companion than a contrast to the principal subject. We may further point out how the form of Song (the Cantilena) was enlarged and extended. We find "airs with variations," airs of dances (Minuet and Polonaise), and, less frequently, the "rondo." The representative of this period is Emanuel Bach, the real precursor of Haydn.

Besides him his younger brother, Christian, and Leopold Mozart, must be mentioned. Christian Bach's Sonatas have fire, humour, and grace; their style approaches that of Haydn and Mozart, In the Sonatas of Leopold Mozart, we divine his great son in their strong similarity to the works of the latter.

The compositions of Emanuel Bach are imbued with spirit and animation. We feel that with him the mind would speak; everywhere is freshness, elevation, and sentiment. His Sonatas have as first movement an *allegro*, as second an *andante* or "arioso," and as third a *presto* in the form of a rondo, the writing being mostly homophonic. As his chief work, we may mention his Sonatas for connoisseurs and amateurs. (Lately twelve of Emanuel Bach's Sonatas have been republished in the "Trésor du Pianiste." Paris: Farrenc.)

Emanuel Bach has thus prepared the way for the new era of the Sonata, as we have it now in the works of Haydn, Mozart, Clementi, and Beethoven. Haydn carried out what Emanuel Bach had begun, by elaborating the working-out of the subject in the several movements, by repeating it in its third division, thus giving to the composition organic structure; all the movements being harmoniously constructed with a view to variety as well as unity. Thus the Sonata of Haydn, written for an instrument at that time of greater means and compass, shows all the peculiarities of a rich, jovial, and humorous mind, assisted by wonderful power over all the technicalities of musical composition. Thirty-four excellent Sonatas of Haydn exist (a beautiful and very correct edition of them has been lately published by Breitkopf and Härtel at Leipzig).

We arrive at Haydn's worthy successor, Mozart, who adopted the form of Sonata developed by Haydn, giving it still greater variety and richness, and introducing a companion subject, of secondary importance, in the Cantilena style; expanding the melody, enlarging the phrases, and introducing greater contrast of light and shade. The feeling of beauty and symmetry of form which characterise all compositions of Mozart are the distinguishing features of his Sonatas; some of them are, however, of less value, but it is known that these were composed for the use of his pupils. I must draw the attention of my readers to the marvellous treasures of science hidden in the greater Sonatas; such, for instance, as the counterpoint-writing in the great Solo-Sonata in F major, the Duet-Sonata (last movement), &c. &c.; also to the introduction of new rhythms, such as the "Alla Turca," in the charming Sonata in A major; to my mind the modern Scherzo is anticipated in the last movement of the famous Sonata in C minor (preceded by the fantasia). Mozart's great contemporary, Muzio Clementi, the founder of modern pianoforte-playing, and the composer of seventy-four Sonatas and Sonatinas, devoted his genius to the progress of technical execution, being, as it were, a complement to the more ideal tendencies of Mozart. He is a composer of profound science, and his treatment of counterpoint, canon, &c. &c., shows everywhere the ease with which he had mastered it. Beethoven is known to have often expressed his admiration for the mastery in Clementi's Sonatas, which he appeared to prefer to those of Mozart. Correct and well-designed as his Sonatas are, we must own that they want warmth of feeling and charm of melodious expression. He may almost be called the inventor of the characteristic Sonata (descriptive of emotions), such as his "Didone Abandonata, scena tragica." If I now name Beethoven, I designate at once the culminating point at which the Sonata has arrived, and I may say *can* arrive. Beethoven's Sonatas are so universally known, and the masterly interpretation of them by such performers as Miss Goddard and Mr. Charles Hallé has rendered them so familiar to London audiences, that it would be superfluous to expatiate upon them here. Although the successor and contemporary of Mozart, the triumphant career of Beethoven, from his first to his latest Sonatas, all pregnant with his deep originality—all showing continuous progress—has elevated this branch of composition to a rank co-ordinate with the Symphony. Beethoven is, indeed, the hero of this epoch; but it would be ungrateful to overlook the earnest and successful labours of his eminent contemporaries, Dussek, Hummel, Weber, Moscheles, and Schubert. Of the forty-five Sonatas and Sonatinas Dussek has left us, some—L'Invocation, Les Adieux de

Clementi, Elégie, Le Retour à Paris, &c. &c.—will always enjoy a high and well-merited reputation; whilst Hummel's Sonata in F sharp minor, composed, as it seems, expressly for the purpose of introducing the greatest technical difficulties, yet never losing this composer's suavity of expression, stands foremost among contemporary works. The Duet-Sonata in A flat, almost his chef-d'œuvre, will always be held a model of its kind.

Weber, in writing his grand Sonata, could not resist the dramatic impulse under which he produced his music, and his predilection for the "Lied" (the genre in which he first and above all other composers excelled), impassioned as they are full of sonority and pregnant with an indescribable charm of melody, yet remain rhapsodic, and suffer from the incompleteness of Weber's theoretical studies. I may observe that his Sonatas were all written *before* the "Freischütz." Of Moscheles' Sonata compositions I may be allowed particularly to praise the beautiful Duet-Sonata in E flat, which, almost reaching the one just mentioned of Hummel's, is another model of that style, bringing out, even in a more clever and piquant manner, the resources of the piano. The boldness and noble ambition of the first movement, the delicious quaintness of the *andante* movement, *à la Russe*, will be a lasting monument of that composer's talent. His "Sonata Symphonique," in a larger style, demands from the instrument effects which are perhaps beyond its limits.

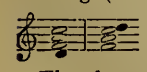
I conclude my sketch with Franz Schubert, who has left us ten Solo and two Duet-Sonatas. They contain all the beauties which we admire in all this genial composer's works, invention, sonority, and rich and bold harmonies; but, at the same time, his faults as an instrumental composer are perceptible—the want of economy and conciseness. We also regret that his vocation for the "Lied" often mars his instrumental intentions. But certainly his grand Duet-Sonata, Op. 140 (composed in 1824), written under the influence of Beethoven's genius, deserves the particular attention and respect of all lovers of music; not forgetting his Solo-Sonata in A minor. It seems that after these efforts the Sonata form has been exhausted; true, the most eminent composers of the latest period, viz., Schumann, Chopin, Heller, Hiller, &c. &c., have produced distinguished works in this branch; but it appears that life in our days is too short, and occupation too urgent, to admit of the patient hearing of works of such extent; the Sonata remains for the solitary amateur. However, let us not give up the hope that another Beethoven may some day rise up to revive the Sonata again.

E. P——R.

A PLEA FOR THE ADDED SIXTH.

THE added sixth of Rameau is so nearly forgotten, that it may be as well to re-state the old theory before proposing its revival in certain cases.

As the dominant triad receives an additional third above, making a minor seventh with the root, so may the tonic and subdominant triads—but principally the latter—receive an additional third below, forming (when inverted) a major sixth with the root.

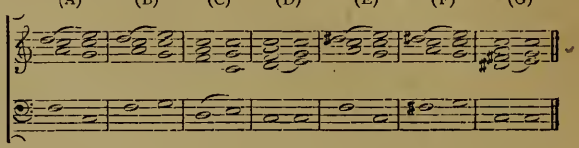


And as the added seventh resolves by *descending*, so does the added sixth resolve by *ascending* one degree.

The theory of added sixths broke down in practice, as every theory must do that professes to be more than a classification of known combinations. As soon as new progressions become too abundant to be dismissed as licences, new theories are invented, which have to give way in their turn. On this subject much might be said, but my present concern is with the "added sixth."

I subjoin a few progressions, some of which doubtless can be explained by the systems now taught, but others can only be passed off (as far as I know) as licences. It will be observed that all the examples I have noted are simple inversions or chromatic alterations of the added sixth upon the subdominant, with its ascending resolution on the tonic harmony.

(A) (B) (C) (D) (E) (F) (G)



The progression at (A), well known as it is, is not to be found in the elementary thorough-bass books; the chromatic alteration of the same passage at (E) is less known, but very effective, even as a final cadence. It will be seen that we have here an irregular resolution of the "German Sixth." (F) is familiar enough, being usually written with the E♭. (G) is also familiar, though unnoticed in any treatise with which I am acquainted. Composers, indeed, never seem to know if they should write D♯ or E♭. I should say this depends upon the origin assigned to the progression, for it is quite possible to reach the same result by different means. The above progressions are also found wholly or partially transposed into the minor mode. But the "added sixth" will no longer explain them when, as in this case, D♯ appears as E♭.

As to the ascending resolution of the sixth, I am aware that it may be avoided (in which case many other progressions might be included in the list); but is not this the case also with the descending seventh? And is an ascending resolution so unheard-of a thing—*e.g.*, of the leading note upwards?

CLEVELAND WIGAN.

Dover, May 10th, 1871.

THE MINUET IN HANDEL'S OVERTURE TO THE "MESSIAH."

THE *Musical Standard* of the 17th of June last published what purported to be the minuet originally written by Handel for the overture to the *Messiah*, but subsequently discarded. On the question of its authenticity being raised in the *Sunday Times*, the editor, who received the piece from Mr. T. E. Jones, the organist of Canterbury Cathedral, at once gave all the information in his power; and a letter from Mr. Jones himself, which appeared in the *Musical Standard* of the 15th of July, traces the minuet directly up to Christopher Smith, Handel's amanuensis. There is, therefore, every reason, especially as the internal evidence of the piece is in its favour, to believe that it is really what it professes to be.

The letter which the editor of the *Musical Standard* wrote to the *Sunday Times*, in reply to the challenge in the columns of that paper, is highly amusing, as showing how inaccurate a knowledge of Handel's works is frequently to be found even among those who profess to lead musical opinion. The editor says in the course of his letter, "A very few of his opera, and only three of his oratorio overtures—*Saul*, *Susanna*, and *Joshua*—possess but two movements." Now this statement is entirely incorrect in two out of the three instances given. We are inclined to ask the editor, "Should you be surprised to hear that the overture to *Saul* contains *four* movements, and that *Joshua* has no overture at all?" The latter oratorio has merely a short "introduction" of one page,

which leads at once into the opening chorus, "Ye sons of Israel." If the editor had been familiar with Handel's works he would have known that there are at least three other oratorios (*Judas Maccabæus*, *Belshazzar*, and *Time and Truth*) which contain overtures in two movements. To these we might probably add *Athalia*, but that the instrumental prelude to that work is entitled "sinfonia" instead of "overture," perhaps because, although consisting of an introduction and *allegro*, the latter is not a fugue. We have thought it worth while to call our readers' attention to the point, as the discovery of a new movement by Handel is one of general musical interest; and the correspondence on the subject shows how very superficial is the acquaintance, even of some musicians, with his more important works.

A THEATRE IN HAVANA.

(TRANSLATED FROM THE LEIPZIG "SIGNALE.")

WHAT would our German actors, our chamber and opera singers, or our prima-donnas say, if it occurred to the strict stage-manager, director, or prompter, to order a full rehearsal at six o'clock on a fine morning? Assuredly the Niemanns and Wachtels, the Luccas and Mallingers, or whatever our operatic principals are called, would strike without further ado, and leave the daring ruler of the theatre in possession of the field. It is different in the West Indies. There all important business is transacted in the cool early hours, and the Devrient of Havana feels by no means surprised if he is ordered for rehearsal three or four hours before breakfast. A siesta lasting till dinner-time recompenses him then for the morning sleep of which he has been deprived.

These Havana theatre-rehearsals are open to the public; and, as there is nothing to pay, boxes and galleries are filled by a not very select audience. Coloured gentlemen, also, are not excluded from the amusement. Every one keeps his hat on, if he please, and smoking is so little forbidden that even the director and actors puff away at their cigars and cigarettes to their hearts' content. "We had," writes a North American traveller, "had the good fortune to make the acquaintance of a very important personage at the Havana theatre, and at his invitation, we attended one day at six in the morning a rehearsal there. Our friend Tunicu resided in the theatre itself day and night, for the house is placed in his care. He is, besides, scene-painter, costumier, and actor in one person, and especially imitates to perfection the barking of dogs, the crowing of cocks, and the braying of donkeys behind the scenes. During the Carnival, Tunicu lends for hire masks and dominoes of his own make, or faded theatrical costumes and requisites; and if the governor honours the town with a visit, our friend has to arrange the wreaths and arches on the houses and in the streets, and to see to the decoration of the theatre, in which building the important event is usually celebrated by a grand ball.

"About the censorship of the drama in Cuba, Tunicu has much to tell. No piece can be performed which the censor appointed by the Government does not pass; with his red pencil he can mark out every word, line, or sentence which he thinks dangerous to Spanish morals or politics. The censorship is under no fixed law, and in every town of the island the resident censor proceeds entirely according to his own will and pleasure; so that in Havana one finds, perhaps, accordant with the Spanish sense of decency and order, what in Santiago is pronounced to be high treason and immorality. Very often an excellent drama, nay, an acknowledged masterpiece of Spanish literature, that has been represented in Madrid countless times without hindrance, is so mutilated by the Cuban censors that its performance has to be abandoned.

"All buildings in Cuba are constructed with special provisions for probable earthquakes, and for the tropical heat, and the theatres offer no exception to this rule. From all points there are easy and rapid means of exit; at a sudden catastrophe the public comes at once, so to speak, from its seats into the open air. On every side is found a large number of open doors and windows, which secure excellent ventilation. Similarly, suitable precautions are taken against fire, and a small regiment of black *bomberos*, or firemen, is always encamped in the house. Of the two rows of boxes which the theatre possesses, the lower is hardly perceptibly raised above the level of the pit, from which one can talk freely with the occupants of these former, as is the general Cuban custom. Behind the boxes run broad airy passages; the side of which that is turned towards the theatre is enclosed by an elegant open iron lattice. Like most Cuban houses, the theatre is also entirely destitute of drapery, being as bare and sober as the arena of a bull-pit.

"To obtain admission to the evening performance, one has to take two tickets, one for entrance to the building, the other to secure the seat. Without this last, one has to stand at the back of the boxes. Tunicu accompanies us at the evening performance, as at the morning rehearsal, and makes us acquainted with the name and position of most of those present, every one of whom appears to be his personal friend. In Cuba everybody is intimate with everybody else, and between the boxes, which, with a few exceptions, are in possession of ladies, and the pit, which is exclusively occupied by gentlemen, the liveliest conversation goes on. The *señoritas*, with their low muslin dresses, with a splendid wealth of their own hair, and their inevitable fans, form a pleasing coloured framework to the picture of the black coats and white trousers in the pit. Their little slim fingers are ungloved, but loaded with costly rings, for the Cuban ladies have a passionate love for gold and precious stones, and display their jewels with ostentation on all public occasions. The larger part of the ladies have brought their female slaves with them, who squat on the floor behind them.

"Tunicu gives us, moreover, all sorts of details about earthquakes. The last he witnessed, he tells us, was not of great importance, it was only a so-called *temblorcito* —one wall of the house cracked from top to bottom, the mouldings fell off another, one of the chandeliers came down on the audience—and that was all! Notwithstanding, the panic that seized the public was terrible, and many were crushed to death in getting out. 'But what on earth is the meaning of those boxes with the lattice-work in front, on each side of the stage?' we curiously ask our all-knowing cicerone. 'Those,' explains Tunicu, 'are places reserved for persons and families who, because they are in mourning or half-mourning, may not show themselves in public. However,' he adds confidentially, 'it is not always mourners who use these retired boxes. We have here a certain class of company who always wear a kind of half-mourning—the half-castes or quadroons, who must not let themselves be seen in public in simple white.' The gallery is occupied, as elsewhere, by soldiers, sailors, and people of the lower orders; while in the furthest background a few benches stand ready for the exclusive use of mulatto girls, and negroes of both sexes, who are always accustomed to come in great state.

"After the overture—a *mixtum compositum* of Cuban dance music and Spanish fandango measures, which black musicians perform on wretched instruments—a powerful bell sounds, to summon all who are moving about the house to their places, the curtain rises, and the per-

formance begins. In general, the Cuban drama has nothing peculiar about it, except that every, even the most harmless, political allusion is carefully avoided, and therefore very wide licence is given to *double-entendre* and indecency. The actors, by their indistinct mutterings, drive the prompter to despair, and indulge in personalities with the orchestra and the public in the pit. Endless applause shakes the house when the first comedian, twisting his legs drolly, ventures on the *charinga*, a difficult negro dance; and the scene between a Yankee who speaks very broken Spanish, and a lady who answers him with the purest Cuban accent, calls forth a burst of laughter that threatens to split the diaphragm of every one present. A more excitable and emotional public than the Cuban an actor could not wish for.

"The entr'actes last a good half-hour each, during which the whole audience leave their places, and walk about the house at pleasure. The ladies saunter through the corridors, flirt, play with their fans, and revel in ices. The gentlemen of the pit are everywhere and nowhere. Many join their friends in the famous mourning-boxes, others enjoy their cigars in the specially large smoking-rooms, or drink out in the street *orchata* and *bul*, a mixture of English beer, iced water, and syrup. The chief object of attraction, however, is the stage itself. Open doors offer free access to this mysterious sanctuary, and, unimpeded, the company of the pit can rummage every corner and nook of the boards that mirror the world, from the trap-doors to the flies. A crowd of Apollos besieges the dressing-room of the chief actress, another *corps d'élite* blocks the passage to the boudoir of the first *danseuse;* and great is their enthusiasm if they catch a glimpse of the goddess in gauze as she passes to the green-room. The stage itself is crowded with these loungers, who require no rehearsal and no prompter, and whose chief performances consist in smoking numberless cigars. It is a real wonder how, in the midst of such confusion, the stage-carpenters, scene-shifters, manager, and director are able to prepare the stage for the next act. Suddenly a stentorian voice cries, '*Fuera!*' which means, 'Clear the stage!' the great bell sounds again, and the public hasten back to be in their places in time.

"But hardly has the new act begun, when all at once the play stops again, and actors and audience appear to be both struck with sudden paralysis. The deepest silence has in a moment spread over the assembly; only one hears a few ladies, quickly crossing themselves, whisper a light '*Misericordia*' and '*Maria Santissima.*' Then all the doors of the theatre are thrown open, and before them stands a procession of priests with lighted tapers. What has happened? We look round for our Tunicu, but our faithful companion has disappeared. Has a fire broken out anywhere? But no, the black *bomberos* remain quiet in their usual places, and give no sign that their activity is called into requisition. Perhaps a negro insurrection? We look for the governor in his box; his excellence and suite look as quiet and composed as possible. Is it an earthquake? No, nothing moves in the whole house. Hark! outside, before the theatre, is the clear sound of a bell. From our seats we can see far down the street, and there we perceive a solemn procession of priests, in full vestments, passing slowly by. The foremost of them swings the clear-sounding bell, while the rest carry long tapers, the Host, and the holy canopy. They are going to a dying man, to administer the consecrated *viaticum;* wherever they pass the dwellers in the surrounding houses must testify their reverence. On this account the representation in the theatre stops for the moment, actors and the public kneel and cross themselves so long as the pious procession remains in sight. One of the priests steps for a moment into the theatre, to convince himself that no one neglects the devotion ordered by religion. As soon as the procession is out of sight, and the bell is no more heard, the tapers at the doors are put out, the spectators recover from their pious trance, and the posse on the stage continues its progress merrily, as if no such solemn interlude had interrupted their sports."

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *July*, 1871.

IN my letter to-day I have only to make mention of a single concert, and even that was not of great import. It was the performance of Riedel's Society in the Nicolai-kirche, on the 2nd of July. The performance does not rank so high as others by the same society, either as regards the selection of the programme or the excellence of execution. As for the programme, we cannot help offering a few remarks. We are not at all against the bringing out of new compositions of living authors, but, on the contrary, consider this to be one of the first duties of the directors of concert societies. Only such works must, before all things, be worthy of being brought out, and must not form too jarring a contrast to other well-known compositions which are on the programme. Such, however, was not the case in the concert we speak of, commencing with old Italian church music by Gregorio Allegri, Giovanni Biordi, and Antonio Lotti, and then bringing excellent German works, amongst which was the beautiful motett, "Ich lasse Dich nicht," by Christoph Bach, the programme finished with compositions by Peter Cornelius and Franz Liszt. The two church compositions of Liszt are of small value. The Ave Maria for chorus, with organ accompaniment, is simple and melodious, but of very poor invention, and through want of polyphonic combination little suited for the church. A second piece, "Die Seligkeiten," for baritone solo and chorus, indulges in an unfortunately too continuous alternation between solo part and chorus, and becomes tedious thereby. The solo part is intended to represent an officiating priest, whose intonation of some of the verses is anything but pleasant; they are then repeated by the chorus, more or less interestingly harmonised. A (so-called) choral-motett for alto and male voices, by Cornelius, from Munich, showed itself as a far-fetched idea-hunting work, far from being beautiful. Much higher, although not important in style and invention, stands a small motett, "Mediâ vitâ in morte," by Joseph Rheinberger, which preceded Cornelius' work. Between the choral works Herr Rob. Heckmann played violin soli by Tartini, Corelli, and Sebastian Bach very well. The concert was opened with an organ prelude by Girolamo Frescobaldi. We could not quite see for what purpose this trifling little work should have been rescued from the dust of ages. We further heard a toccata and fugue (D minor), by Bach, performed by the same organist. The name of the performer we have forgotten, but his performance as regards combination of stops and technical execution can only be called middling.

At the Conservatorium a Mr. Witte produced, on the 1st of July, some chamber music compositions of small value.

A new comic operetta, *Der Nachtwächter*, by V. Nessler, we think it best to pass in silence. The opusculum has no musical worth whatever.

The Leipzig Opera manages to exist, whilst its principal

members are away on leave of absence, through performances of visitors, of which only that of Herr Nachbauer, from Munich, is worthy to be mentioned.

The Conservatorium has now vacation up to the 9th of August. The Royal Opera in Berlin is closed from the 19th of June till the 16th of August, and the Vienna Hofoper from the 15th of June till the 1st of August. Nearly all the municipal opera-houses are shut up, and the concert-rooms are totally desolate. Under these circumstances our readers will understand the shortness of our letters during the summer months, particularly as the music market just now brings nothing of importance.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *15th July*, 1871.

HAVING been dangerously ill, I was prevented from sending my usual letter for the last number of this musical journal, and must therefore appeal to the indulgence of the esteemed reader. I am also obliged for this time to take refuge in the critiques of the opera in the different newspapers of the day. The concerts all over, there are only to mention the opera representations from the 15th of May to the 17th of June. There were twelve different operas by eight composers—*Jüdin*, *Rienzi* (each three times), *Masaniello*, *Profet*, *Afrikanerin*, *Faust* (each twice), *Rigoletto*, *Maskenball*, *Lohengrin*, *Romeo*, *Zauberflöte*, *Freischütz* (each once). The most interesting evening was the 30th of May, with the first representation of *Rienzi*, Wagner's first grand opera, composed thirty years ago. For a splendid *mise-en-scène* nothing was spared; the decorations by Burghart are said to be the best ever seen in Vienna; principals, chorus, and orchestra are mentioned with praise and honour. And yet, to tell the truth, the papers assure us that only the second act created a sensation. To count all the faults and weakness of this work would be cruel and unjust, as the composer himself condemned it long ago; but it will always be of great interest to watch a master on his former steps, and so to value his efforts to find his own way. Herr Herbeck merits all praise in his double position as director and conductor of the opera. The principal *rôles*, Rienzi, Irene, Adriano, were performed by Labatt, V. Rabatinsky, Ehnn (the two latter afterwards by Siegstädt and Troussil). The whole opera was wisely shortened. There were three repetitions till the end of the season, which was terminated with the same work on the 17th of June. The *rôle* of Rienzi will be repeated by Herr Niemann, from Berlin, in the month of August; Niemann will also sing in the *Meistersinger*, which opera could not have been represented for a long time, as Herr Beck, after having sung eleven times the *rôle* of Hans Sachs, refused to sing this part any more. It will be performed now by Herr Betz, from Berlin. The great number of *gastspiele* (we count thirteen different guests since January) flourished till the end of the season; the last singers from abroad were Herr Sontheim, Frl. Singer and Gröys. Sontheim began and finished his *gastspiele* with indisposition; he performed the *rôles* of Eleazar (four times), Masaniello and Vasco (each twice). He had the intention to perform also Robert, but as his Vasco met with a cold reception he found it better to return to Eleazar, the refuge of so many a tenor with a voice of past beauty. And even on his farewell representation Sontheim has been unfortunate; he became so hoarse that he could not sing to the end of the opera; he was obliged to leave Eleazar, after the first act, to Herr Labatt, who showed himself altogether very useful in the course of this season. The *gastspiel* of Frl. Singer, from Wiesbaden, was of little use. Wanting no good materials (fine voice and dramatic talents), she is but too little accomplished to satisfy the pretences of a first-rate stage. She sang Ortrud, Selica, and Azucena, making but little impression. More fortunate has been Frl. Gröys, from Gratz, having been some years ago a pupil of the Vienna Conservatoire. She sang Astrafiammante in the *Zauberflöte* with good effect; her voice is said to be very thin, but of a light touch in the upper notes. The Opera-house is now closed till the 1st of August, and, as the Hof-Burgtheater (for the drama) is likewise closed, the inhabitants of Vienna, and the many foreigners, are obliged to look to one of the great theatres of the suburbs, which, to bring something of extraordinary attraction, take refuge in the stage of France and Italy. The Carltheater, in the Leopoldstadt, began on the 1st of July with representations of operettas and vaudevilles of a French company, under the direction of Mr. Meynadier. Offenbach's *Princesse de Trébizonde*, though represented about fifty times, and with great *éclat*, by the proper members of the Carltheater, found also in its French dress a very favourable reception. The *rôles* of Prince Raphael and Cabriolo were performed by Madame Matz-Ferari and Mr. Christian, the best members of this company. Among the singers are also Henriette Villim, R. Gallas; Ducos and Dervilliez (tenor); Dugas (bass). The second representation was *La Vie Parisienne*, which also pleased the hungry playgoers. Another operetta, *Le Canard à trois becs*, the music by M. E. Jonas, pleased very much, being just the right element for a French troupe of second value. It has been repeated several times since with the same effect. On the 7th of July the Theater an der Wien opened with an Italian opera, under the direction of H. P. Franchetti. The conductor, Julius Sulzer, is the son of the much-esteemed cantor of the first synagogue in Vienna. The society is said to be from Bukharest, but there are only few members who have seen this town. But it seems that the director forms his company in Vienna for Baden-Baden, going from there to Bukharest. The chief members are: Signore Aruzzi-Bedogni and Benetti (soprano); Galimberti (alto); Signori Patierno, Parasini (tenori); Traponi-Bono (baritone); Milesi (bass); Copai (buffo). The first opera, *Otello*, was well supported by the public. Signor Patierno, who performed the *title-rôle*, has a voice like a giant; Otello is not well fitted for his qualifications, but as Manrico he will certainly have all the Italians on his side. The other *rôles* were represented by Signora Aruzzi-Bedogni (Desdemona); Signori Trapani (Iago), Parasini (Rodrigo), &c., all of whom cannot make a particular impression. Another opera, *Il Trovatore*, was postponed through the non-arrival of a new baritone, Signor Bertolini, who will perform the Conte di Luna.

The Vaudeville theatre in the old Musikvereins-Gebäude, bought by Strampfer, once director of the Theater an der Wien, has met a great change. The small house is quite rebuilt, and is said to have become very comfortable and nice. It will be opened on the 1st of September.

Reviews.

Friedrich Rothbart: Gedicht von E. GEIBEL, *für vier-stimmigen Männerchor und grosses Orchester, componirt von* BERNHARD HOPFFER. Op. 12 (Friedrich Rothbart: Poem by E. GEIBEL, for four-part Male Chorus and full Orchestra, composed by BERNHARD HOPFFER. Op. 12). Full Score. Berlin: Mitscher & Röstell.

A FEW months ago we had occasion to review some of Herr Hopffer's earlier works, and to express a very favourable opinion of

them. We can hardly say that the present chorus fully satisfies the expectations previously excited by its composer; but it is evidently a *pièce d'occasion*, written to commemorate the recent consolidation of the German Empire; and such pieces are proverbially below the average. Even the great Beethoven could on the occasion of the defeat of Napoleon write nothing worthier of his reputation than "Der Glorreiche Augenblick"—one of his weakest works. Weber's "Kampf und Sieg," written after the battle of Waterloo, is the one exception which proves the rule. Herr Hopffer's chorus is well constructed, on fairly interesting themes; and his treatment of the orchestra is very good; but there is an absence of that decided individuality of style which gave so much freshness to the collection of songs that we reviewed before. At the same time, it is but fair to the young composer to add that his ideas are all unborrowed, though there is but little that is absolutely new in them. "Friedrich Rothbart," as a whole, gives us not much basis on which to found an opinion as to its composer's probable place among German musicians. On this point we must withhold our judgment till we see further works from his pen.

Oriental Pictures (Bilder aus Osten). 6 Impromptus for Two Performers on the Pianoforte, composed by ROBERT SCHUMANN. Op. 66. Edited by E. PAUER. London: Augener & Co.

HERR WASIELEWSKI, in his Life of Schumann, furnishes no particulars as to the origin of this charming and characteristic set of pieces. He gives us merely the date of its composition—the latter part of the year 1848, shortly after the completion of the opera *Genoveva*, and the music to Byron's *Manfred*. With the single exception of No. 2, which is somewhat vague, and wanting in distinct character, the entire series is in its composer's best manner. No. 1 (*Vivace*), in B flat minor, is full of life and animation, with a well-contrasted episode in the major, full of most original harmony. No. 3, by its opening rhythm (but by nothing else), reminds us of Mendelssohn's well-known "Volkslied," in his "Songs without Words;" but the resemblance ceases altogether after the first few bars. No. 4 (*Assai Andantino*) is perhaps the best of all, being one of the most exquisite melodies that Schumann ever penned; we fancy we have seen this number arranged as a solo. No. 5 is a kind of hunting-song in F minor, 6-8 time, with what may be described as a "trio" in F major, to which peculiar piquancy is given by the change of time to 2-4; this piece is sure to be a favourite. No. 6 is of a very solemn, almost ecclesiastical character in its opening; but it becomes brighter as it proceeds. Near the close, a snatch of No. 4 is introduced with particularly happy effect. A curious point about these pieces is the predominance of extreme keys; five out of the six are either in D flat, or B flat minor. It must not, however, be supposed that they are therefore exceptionally difficult. On the contrary, they are all tolerably easy—one might almost say, for Schumann, very easy—and they are quite within the power of good amateur players. The name of Mr. Pauer as editor is, it need not be added, a guarantee for the correctness of the text.

Album of Songs, by ROBERT SCHUMANN. Edited by E. PAUER. London: Augener & Co.

MANY of our readers will probably be surprised to learn that above 200 songs by Robert Schumann have been published in Germany. Of these comparatively a small number only have been re-issued with English words in this country; and the volume now before us, containing in all thirty songs, includes not only many of the best of these, but also, if we mistake not, several which have not previously been presented in an English dress. All present many features of special interest to the musician, while many of them also will be equally attractive to the general public. No writer possessed in a higher degree the secret of adapting his music to his words; in this respect he may even compare with Schubert; while the wonderful beauty of the accompaniments, and the exquisite harmonising of the themes, often make one forget the comparative insignificance of the melody. As an instance of this may be specified such a song as "Dein Angesicht," the last in the collection, and one of its composer's very finest. Here the first thought is, we were almost going to say "commonplace;" yet it is set off with such rare felicity of accompaniment, and such fine changes of rhythm and harmony, that we know few songs of a more touching beauty. Another striking example of Schumann's peculiar style is the "Ich grolle nicht" (No. 18). In this, again, the melody, as such, is not particularly attractive; but the wonderful way in which the composer has caught the spirit of the poet's words, and the gradual access of passion throughout the song, till near the close it rises to a cry of despair, render it one of his finest inspirations. But we must forbear to dwell in detail on this most interesting volume, and will conclude by cordially recommending it to all those lovers of music who—in these days, when so much twaddle and inanity is published under the name of songs—wish for what is not only really good, but really *new*.

Mechanische und Technische Clavier-Studien, als tögliche Uebungen, von LOUIS KÖHLER. Op. 70 (Mechanical and Technical Piano Studies, as Daily Exercises, by LOUIS KÖHLER. Op. 70). Leipzig: Breitkopf & Härtel.

HERR KÖHLER is one of those indefatigable musicians, who seem to exist only in Germany, who go into every detail of a subject with perfectly exhaustive thoroughness. His work on the "Theory of Fingering" is by far the most complete with which we are acquainted; and the collection of studies now before us contains exercises on almost every conceivable mechanical difficulty. Commencing with the simplest elements of piano-playing, the first part of the work, entitled "Mechanical Studies," comprises exercises on two, three, four, and five notes; exercises for the passing of the thumb and fingers in all possible positions, others for the change of fingers on the same note, with or without repetition, and preparatory exercises to scale and chord-playing. The second part, "Technical Studies," includes scale-playing in all ways—in octaves, thirds, sixths, tenths, and double-notes; all kinds of chords, arpeggios, and broken chords; and an admirable series of studies for the various kinds of ornaments—shakes, beats, &c. If conscientiously used by the pupil, the work cannot fail to be beneficial, and we can most heartily recommend it to the notice of all engaged in teaching.

Six Movements from the Violin Sonatas of J. S. BACH, transcribed for the Piano by G. J. VAN EYKEN.
Six Movements from J. S. BACH'S *Sonatas or Suites for the Violoncello*, arranged for the Piano by G. J. VAN EYKEN. London: Augener & Co.

MR. VAN EYKEN has evidently had considerable experience as an arranger; and the present series of movements may be recommended to teachers who wish to introduce the old Leipzig master to not very advanced players. Several transcriptions from these same works have been previously published; but all, as far as we are aware, make considerable demands on the executant. In this collection, while the leading features of the original are faithfully preserved, all unnecessary difficulties have been carefully avoided; and the fingering, which is marked in all cases of importance, will further aid the young performer. While all the numbers are interesting, the last two, from the violin sonatas—the Menuette in E, and the Gavotte in B minor—and the Gavotte in D from the violoncello sonatas, are likely to be special favourites.

Première Valse pour le Piano. Op. 5.
2me Nocturne pour le Piano. Op. 10.
Impromptu on "The Blue Bells of Scotland" and "Merch Megan," for the Piano. Op. 11.
Scherzo pour le Piano. Op. 13.
2me Valse pour le Piano. Op. 15.
4 *Romances sans Paroles pour le Piano.* Op. 16.
4 *Ditto, ditto.* Op. 17.
3me Valse pour le Piano. Op. 18.
Marche Militaire pour le Piano. Op. 20.
Par CH. ANDREOLI. London: Augener & Co.

THE composer of these pieces will be remembered by some of our readers as having visited London some years since, and gained reputation as a first-class pianist of the modern brilliant school. When he essayed classical music, which was but rarely, he was less successful. The compositions now before us are so out of the ordinary style of drawing-room pieces as to deserve a somewhat more detailed notice than we should otherwise bestow on works of this kind. Their distinguishing merit, and no small merit too, now-a-days, is their originality. In the whole series we have not met with one reminiscence; and the passage-writing is hardly less original than the subjects. The pieces are mostly designed for advanced players; indeed scarcely one of them can be called absolutely easy; while the larger number of them make considerable demands on the performer. But to those who have the requisite mechanism, they will well repay for study; and though, as might be expected, they are not all of equal merit, there is hardly one which will not please in performance. We will now say a few words on each of them. The three "Valses," Ops. 5, 15, and 18, are all excellent; the second (in C major), besides being constructed on most pleasing themes, is so much easier to play than the others

that it is likely, we think, if it only become known, to be very popular. The first and third are also capital, but decidedly more difficult. The "Nocturne" is in F minor, and is our favourite of the whole collection; it is very melodious and elegant, and the episode in F major is admirably contrasted with the principal subject; though it cannot be called easy, it is by no means immoderately difficult. The "Impromptu," Op. 11, is a particular showy and brilliant transcription, which will suit players who have a good "wrist-action," and are fond of octaves. The "Scherzo," Op. 13 (in E flat minor), is highly original, and very difficult; we think, too, less popular in style than some of the other pieces. The two sets of "Romances" are very interesting, and of moderate difficulty; the third and fourth of the first set (Op. 16) being particularly good. The "Marche Militaire" is less to our taste than some of the other numbers, but it is a capital piece for practice. The entire series is worthy the attention of lovers of the modern style of piano music. It should also be added that the harmony in some pieces is not quite so correct as might be desired.

"The Lord is my Portion." Anthem.
Evening Hymn ("Through the day thy Love has Spared us").
Andante in A major, for the Organ.
By F. E. GLADSTONE. London: R. Limpus.

THESE three pieces, by the organist of Chichester Cathedral, are all announced as having gained prizes offered by the College of Organists. The college is doing valuable service to music by offering encouragements to the legitimate style of composition. Mr. Gladstone's writings all display careful study. The writer is evidently a well-educated musician. Truth to tell, his compositions are somewhat dry; but we hold that a man is no more to blame for this than he would be because he is not a poet. We are at least glad to be able to credit him with the faculty of writing correctly—a faculty of which, unfortunately for reviewers, many who rush into print are deplorably destitute. Both the anthem and the organ piece have many good points, and well-conceived imitative passages. The hymn-tune offers, of course, less scope to the composer; but if the difficulty of writing a new hymn-tune of any merit at all is borne in mind, Mr. Gladstone may be said to have been very fairly successful.

"I saw thee Weep," Song, by FRANK NAISH (London: Duncan, Davison, & Co.), is not a bad sample of the modern ballad-school. There is a certain amount of monotony about the cadences which is not quite to our taste; but on the whole the song may be recommended as not by any means an unfavourable specimen of its class. In other words, it is a very good mixture of Balfe and water.

"Come to me, gentle Sleep," Song, by FRANK D'ALQUEN (London: Wood & Co.), is a very pleasing ballad for a mezzo-soprano voice. The composer is, we believe, a son of Mr. Franz M. D'Alquen, several of whose piano pieces have at various times been reviewed in these columns; and, bearing in mind the melodious character of these latter, we may say that Mr. D'Alquen, junior, is "a chip of the old block." The song, which is very easy, is likely to please any who may buy it.

Three Musical Sketches for the Piano, by BENNETT GILBERT. No. 2, *Hunting Song* (London: W. CZERNY). As we have only one of these three sketches before us, we are unable to pronounce any opinion of them as a whole. The Hunting Song is a simple and melodious piece—perhaps scarcely equal to some of Dr. Bennett's other compositions, but which may be safely recommended for teaching purposes, for which, from its form, we suppose it is written.

Ballade pour Piano, par OTTO SCHWEIZER (Edinburgh: Paterson & Sons), is somewhat out of the ordinary rut of modern piano pieces. It is a flowing, melodious, and easy piece, which is likely to please, especially with those who are not too particular about correct harmony.

Galop de Concert, by BURNHAM W. HORNER (London: Augener & Co.), is a good piece after a well-worn model. Nearly all the modern drawing-room composers have tried their hands at the galop; and there is nothing very special to distinguish Mr. Horner's from several others that might be named. Still, of its kind, it is a very fair piece, and well suited for teaching.

Introduction and Polacca for the Piano, by BURNHAM W. HORNER (London: Augener & Co.), is better than the piece last noticed, as it is more original. The only fault we have to find with it is that it is not written in the proper Polacca rhythm, the accent in the last bar, which is the essential of this particular dance, being conspicuous by its absence.

Fairy Land Valse, composed by ALPHONS BECK (London: A. Hammond & Co.), is a very good set of waltzes, which will, we think, be likely to be popular.

I Puritani, La Donna del Lago, Transcriptions for the Piano, by EDOUARD DORN (London: Augener & Co.), are two capital teaching pieces, which, however, do not require more than a passing notice. They are written in Herr Dorn's usual fluent and pleasing manner, and as they include some of the most popular melodies from the operas, and, though showy and brilliant, are quite within the reach of average players, they are sure to be liked.

Snowdrops (Schneeglöckchen), Klavierstück, by FRITZ SPINDLER (London: Augener & Co.), is an elegant little drawing-room piece, which, without being difficult, is a very good study for accent. The passages on the second and third pages will be found very improving to pupils.

MUSIC RECEIVED FOR REVIEW.

D'Alquen, F. M. "True Love," Arietta for Piano. (London: Wood & Co.)
Davis, Rev. F. W. "Versicles and Responses." (London: Novello, Ewer, & Co.)
Davis, Rev. F. W. "A Communion Service." (London: Novello, Ewer, & Co.)
Davis, Rev. F. W. "Benedictus," Arranged to a Chant. (London: Novello, Ewer, & Co.)
Deane, J. H. "Gems from Handel's Operas," for Piano, No. 1. (London: Brewer & Co.)
Deane, J. H. "Handel's Songs," arranged for the Organ, Nos. 1 and 2. (London: Brewer & Co.)
Miller, Rev. H. Walter. "Twenty-five Hymn Tunes." (London: Joseph Masters.)

Concerts, &c.

ROYAL ALBERT HALL.—INAUGURAL PERFORMANCE ON THE GRAND ORGAN.

THE much talked-of monster organ in the Albert Hall, one of the largest if not the very largest in the world, having been at length completed, was formally opened on Tuesday, the 18th ult., by Mr. W. T. Best, the organist of the Hall, who (as is well known) holds a similar appointment at St. George's Hall, Liverpool. Before giving any account of the instrument, we must first say a few words about the player, and his selection of music. Mr. Best's masterly and finished execution, both on manuals and pedals, is too well known to need more than a passing reference; but the wonderful ease with which he handled the gigantic organ, and the way in which, though he could have had but few opportunities of making its acquaintance, he managed to be perfectly "at home" with it, and to bring out its almost exhaustless combinations, were really remarkable. His programme, too, was one of peculiar excellence; it comprised two preludes and fugues by Bach, Handel's second organ concerto, Mendelssohn's first sonata (in F minor), and no less than five pieces by English writers: a very quaint and admirably written "Choral Song and Fugue," by Dr. S. S. Wesley; a MS. andante, by Mr. E. J. Hopkins; an air with variations, also MS., by Mr. Henry Smart; and two pieces from Mr. Best's own pen—one of them (a march in A minor) being particularly pleasing and effective. The execution of all these works was most finished, though we should be inclined to differ in several points from the reading of the talented organist, more especially in the liberties he took with the time in Mendelssohn's grand sonata.

With respect to the organ itself, we think it may fairly be considered a thoroughly representative instrument of the style of its builder, Mr. Henry Willis, and it brings out into full relief both the strong and the weak points of his workmanship. And first let us say that the tone of the solo stops is most charming. Mr. Willis is particularly successful in voicing his reeds. The solo oboe and clarionet are especially good, the former being the most perfect imitation of the orchestral instrument that we ever heard in any organ. The voix humaine on the swell is also a good specimen of a stop which is rarely, if ever, entirely satisfactory. The harmonic flutes, and all the reedy-toned flue-work (gambas, &c.), are of excellent quality, and the ponderous 32-feet stops on the pedals, of which there are four, speak with remarkable promptness and clearness of tone; and yet, with all these merits, we are unable to regard the instrument as completely successful. There is a want of proper balance in the tone of the full organ, arising, we believe, from what we consider the fundamental error of Mr. Willis's prin-

ciples of organ-building. In order to ensure greater brilliancy and purity of tone, he mostly voices his reeds on a heavier pressure of wind than his flue-stops, so that these latter are entirely "killed" by the former, and in the loud organ absolutely nothing but reeds can be heard. That the diapasons are not deficient in power was clearly to be perceived in the first movement of the "St. Ann's Fugue," which Mr. Best played on the 8-feet flue-work; yet they are so over-matched by the reeds that we missed altogether the feeling of richness and fulness of body in the tone which gives so great a charm to many old and some modern organs. We think the builder is less to blame for this than the modern school of organ-playing, which too often, forsaking the legitimate style, endeavours to turn the organ into an orchestra, and obtain from it effects for which it is utterly unfitted. The frequent use of the reed-stops for rapid passages requires them to be voiced on a heavy wind, that they may speak with more promptness, and thus the balance of tone is destroyed. Mr. Willis would no doubt say, "This is the kind of organ the public like, and organists insist upon." We can only reply, "So much the worse for the public and organists." It is only fair, however, to add that, regarded as a specimen of the modern orchestral style of organ, the instrument must undoubtedly be considered a brilliant success.

For the sake of our organ-loving readers we subjoin the specification of the instrument :—

Pedal Organ, CCC—G (32 notes), 21 stops: Double open diapason, wood, 32 ft.; double-open diapason, metal, 32 ft.; contra violone, metal, 32 ft.; open diapason, wood, 16 ft.; open diapason, metal, 16 ft.; bourdon, wood, 16 ft.; violone, metal, 16 ft.; great quint, metal, 12 ft.; violoncello, metal, 8 ft.; octave, wood, 8 ft.; quint, metal, 6 ft.; super-octave, metal, 4 ft.; furniture, 5 ranks; mixture, 3 ranks; contra posaune, wood, 32 ft.; contra fagotto, wood, 16 ft.; bombarde, metal, 16 ft.; ophicleide, wood, 16 ft.; trombone, metal, 16 ft.; fagotto, wood, 8 ft.; clarion, metal, 8 ft.

Choir Organ, CC—C (61 notes), 20 stops: Violone, 16 ft.; viola da gamba, 8 ft.; dulciana, 8 ft; lieblich gedact, 8 ft.; open diapason, 8 ft.; vox angelica, 8 ft.; principal (harmonic), 4 ft.; gemshorn, 4 ft.; lieblich flöte, 4 ft.; celestiana, 4 ft.; flageolet, 2 ft.; piccolo (harmonic), 2 ft.; super-octave, 2 ft.; mixture, 3 ranks; corno di Bassetto, 16 ft.; clarionet, 8 ft.; cor anglais, 8 ft.; oboe, 8 ft.; trompette harmonique, 16 and 8 ft.; clarion, 4 ft.

Great Organ, CC—C (61 notes), 25 stops: Flûte conique, 16 ft.; contra gamba, 16 ft.; violone, 16 ft.; bourdon, 16 ft.; open diapason, 8 ft.; open diapason (No. 2), 8 ft.; viola da gamba, 8 ft.; claribel, 8 ft.; flûte harmonique, 8 ft.; flûte à pavillon, 8 ft.; quint, 6 ft.; flûte octaviante harmonique, 4 ft.; viola, 4 ft.; octave, 4 ft.; quinte octaviante, 3 ft.; piccolo harmonique, 2 ft.; super-octave, 2 ft.; furniture, 5 ranks; mixture, 5 ranks; contra posaune, 16 ft.; posaune, 8 ft.; trompette harmonique, 16 and 8 ft.; tromba, 8 ft.; clarion harmonique, 8 and 4 ft.; clarion, 4 ft.

Swell Organ, CC—C (61 notes), 25 stops: Double diapason, 16 ft.; bourdon, 16 ft.; salcional, 8 ft.; open diapason, 8 ft.; viola da gamba, 8 ft.; flûtes à cheminées, 8 ft.; claribel flute, 8 ft.; quint, 6 ft.: flûte harmonique, 4 ft.; viola, 4 ft.; principal, 4 ft.; quinte octaviante, 3 ft.; super-octave, 2 ft.; piccolo harmonique, 2 ft.; sesquialter, 5 ranks; mixture, 5 ranks; contra posaune, 16 ft.; contra oboe, 16 ft.; baryton, 16 ft.; voix humaine, 8 ft.; oboe, 8 ft.; cornopean, 8 ft.; tuba major, 8 ft.; tuba, 4 ft.; clarion, 4 ft.

Solo Organ, CC—C (61 notes), 20 stops: Contra basso, 16 ft.; flûte à pavillon, 8 ft.; viola d'amore, 8 ft.; flûte harmonique, 8 ft.; claribel flute, 8 ft.; voix celeste, 8 ft.; flûte traversière, 4 ft.; concert flute, 4 ft.; piccolo harmonique, 2 ft.; cymbale; corno di Bassetto, 16 ft.; clarionet, 8 ft.; bassoon, 8 ft.; French horn, 8 ft.; ophicleide, 8 ft.; trombone, 8 ft.; oboe, 8 ft.; bombardon, 16 ft.; tuba mirabilis, 8 ft.; tuba clarion, 4 ft.

Couplers.—Solo sub-octave (on itself), solo super-octave (on itself), swell sub-octave (on itself), swell super-octave (on itself), solo to great, swell to great, choir to great, swell to choir, solo to choir, solo to pedals, swell to pedals, great to pedals, choir to pedals, sforzando.

PHILHARMONIC SOCIETY.

THE eighth and last concert of the Philharmonic Society, on the 3rd of July, was one of the best, if not the very best, of the season. The concert commenced with Mozart's symphony No. 5 in E flat, and the second part with Beethoven's symphony No. 7 in A, the excellent performance of which was worthy of the high capabilities of the orchestra. In Beethoven's colossal symphony the somewhat mysterious and stately majesty of the introduction, and the characteristic buoyancy of the succeeding *vivace*, were never more effectively brought out. A similar commendation was fairly earned by the rendering of the well-known *allegretto*, as well as by the piquant vivacity of the *scherzo* and the irrepressible hilarity of the *finale*, amounting, indeed, to absolute revelry.

A conspicuous feature of the evening was the extraordinary violin-playing of Signor Sivori, whose appearance was renewed at this concert by general desire. Signor Sivori gave on this occasion a fine performance of the first movement of his own violin concerto in A, which was distinguished by the most touching and exquisite delivery of the *cantabile* passages, and exhibited a *tour de force* and marvellous profusion of bravura notes that were quite astounding. The manuscript of the work, if indeed it has been transferred to paper, ought to be placed in a museum of curiosities! Signor Sivori also played his elegant "Romance sans paroles in E flat," with pianoforte accompaniment, and in response to an enthusiastic encore substituted the "Cavatina" by Raff.

The singers were Mdlle. Titiens and Mdme. Trebelli-Bettini, the former lady supplying the place of Mdlle. Marimon. The overtures were Professor W. Sterndale Bennett's *Paradise and the Peri*, and Weber's *Jubilee*.

ROYAL ITALIAN OPERA, COVENT GARDEN.

THE season of performances for 1871 at the Royal Italian Opera closed on the 22nd ult. As we have not from time to time recorded the doings there, a short account of the whole season may interest our readers.

The first performance this year took place on Tuesday, March 28th, *Lucia di Lammermoor* being the opera selected for that occasion. The principal parts were sustained by Mdlle. Sessi (Lucia) and Signor Mongini (Edgardo). On the following Saturday (April 1st) *Guglielmo Tell* was performed, Mdme. Miolan-Carvalho and M. Faure making their re-appearance at this house after a considerable period of absence. A special feature of the performance was Signor Mongini's Arnoldo—a part for which his powerful upper notes give him peculiar qualifications.

On April 8th, Mdme. Pauline Lucca re-appeared as Margherita in *Faust*, and shortly after Mdme. Csillag (after a four years' absence) was once more heard on these boards as Donna Anna in *Don Giovanni*.

Mdme. Adelina Patti, whom we may perhaps, without disparagement to others, call the *prima donna* of the company, appeared for the first time this season on April 15th, as Amina, in *La Sonnambula*, and a week later Signor Mario gave the first performance of his final season in *Il Barbiere di Siviglia*, Mdme. Patti representing the heroine—another of her favourite impersonations.

On May 12th, Mdme. Patti performed Desdemona in Rossini's *Otello*, for the first time in this country, giving evidence of powers as a tragic actress and singer, with which even her admirers would scarcely have credited her.

On May the 16th, Mdme. Pauline Lucca appeared as Zerlina in *Fra Diavolo*, and subsequently as Cherubino in *Le Nozze di Figaro*, Valentina in *Les Huguenots*, and Selika in *L'Africaine*.

The next event of importance was the revival on June 8th of Meyerbeer's *L'Etoile du Nord*, the parts of Catherine and Peter being sustained respectively by Mdme. Patti and M. Faure. In the same month, what were announced as Signor Mario's "last performances" of his principal characters commenced.

On June 1st, M. Faure appeared with great success in M. Ambroise Thomas's *Hamlet*, an opera which we think, however, is not likely to live.

Mdme. Adelina Patti has also appeared in other tragic parts, such as Leonora in *Il Trovatore*, July 3rd, and Valentina in *Les Huguenots*, July 17th, and in both characters fully satisfied any expectations that had been raised.

The only real novelty of the season was Cimarosa's charming opera *Le Astuzie Femminili*, a worthy companion to his better-known *Matrimonio Segreto*, which was produced (for the first time in England) on July 15th, and repeated subsequently. The principal parts were performed by Mdlles. Sessi and Scalchi, Mdme. Vanzini, and Signori Bettini, Cotogni, and Ciampi.

Signor Mario made his final appearance on the stage in this country on the 19th July, in *La Favorita*. Though his voice had been for some time past its prime, his ability both as a singer and an actor was such as to enable him to hold his position in public esteem to the last. It will be difficult, if not impossible, to supply his place.

In addition to the singers already mentioned, other members of the company who have appeared have been Mdmes. Vanzini, Liebhart, Déméric-Lablache, Monbelli, Dell' Anese, and Mdlle. Corsi; Signori Bagagiolo, Capponi, Urio, Fallar, Ciampi, Rossi, and Raguer. The conductor has been Signor Vianesi, who has been sometimes assisted by Signor Bevignani.

Musical Notes.

THE excellent performances of English operas by Mr. George Perren's company at the Crystal Palace have been resumed, under the conductorship, as usual, of Mr. Manns.

A MOST commendable feature has been introduced into the Saturday summer concerts at the Crystal Palace. Concert recitals of complete operas have been given there, as a variation from the ordinary miscellaneous programme. *Don Giovanni* and *Figaro* have been the works recently produced in this way. Could not the

directors of these concerts give the musical public an opportunity of thus hearing the music of some of the grandest operas, which, from various causes, are virtually banished from the stage? To name but one of many, Weber's *Euryanthe* would be well worthy of performance in this way.

THE Society of Arts has been continuing the series of concerts in the Albert Hall in aid of a national training-school for music. We are sorry to say that the programmes have been of the most commonplace description, unworthy alike of the society and of the proposed object.

AMONG the foreign organists of distinction who are announced as likely to perform on the now completed organ in the Albert Hall, are Messrs. Mailly, from Brussels; Lohr, from Szegedin; Bruchner, from Vienna; Professor Haupt, from Berlin; Professor Herzog, from Erlangen; and Dr. Faiszt, from Stuttgard.

WE are glad to find that articles in our paper are thought worthy of quotation in other journals. In the *Musical Standard* of July the 8th are two extracts from the article in our May number, on "The Imperial Family of Austria in its Relation to Music and Musicians," and in the following number of the same paper (July the 15th) is another quotation from the article. Though in each case the quotation is *verbatim*, no acknowledgment is made of the source from whence it is derived. This we consider neither courteous nor fair to ourselves—an opinion in which we believe our readers will concur.

Organ Appointment.—Mr. R. Felix Blackbee to the church of St. John the Divine, Vassal Road, Kennington.

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.

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The Monthly Musical Record.

SEPTEMBER 1, 1871.

MODERN ORGANS, AND ORGAN-PLAYING.

ANY one who compares the older English organs with those of more modern construction, cannot fail to be struck by several important differences they present. In many respects the newer instruments are far superior to those of a hundred years ago. In the first place they are much more complete. In old organs the swell is nearly always imperfect—very seldom going below tenor C, while it most frequently only extended to fiddle G, or even middle C. Now, on the contrary, it is quite the exception, even in organs of moderate size, to find a swell which does not reach to CC. Then again, in the last century, English organs were almost invariably "G organs," frequently with "short octaves" in the bass. Such a thing as an independent pedal organ was never to be met with. Though the contemporary German instruments were always furnished, more or less completely, with this important department, and even 32-feet stops are not unfrequently to be met with, the English organs had at most an octave, or an octave and a half of pedals to pull down the bass keys, and frequently not even that. Our present builders, however, almost invariably give at least one stop to the pedals, and in all large instruments a pedal organ is to be found proportionate to the size of the manuals. A third great improvement is the general introduction of "double" (or 16-feet) stops on the manuals. In all these respects there can be no doubt that the art of organ-building in this country has much improved.

Again, as regards mechanical appliances, great advances have been made of recent years. We need only mention the "pneumatic lever," by means of which the touch even of the largest organs becomes as easy and light as that of a grand piano; the various "composition pedals" and other contrivances for shifting the stops, so useful—nay, indispensable in large instruments; and the ingenious methods adopted for supplying various pressures of wind. In all these respects modern organs have great advantages over their predecessors.

The questions then naturally arise—Are our present instruments on the whole better than the older ones? Is the tone improved? Is the general effect superior? And are our average modern organs likely, in 150 or 200 years, to be as good as those of Father Schmidt and Renatus Harris are now? To these inquiries it is not easy to give a general categorical answer. Undoubtedly in some details the tone *is* improved. Many of the stops—more especially the reeds—are more brilliant and of purer quality than formerly. Several new qualities of tone—such as those of the whole *viola* family—also distinguish the modern from the older instruments. Yet we fear it cannot be said that, on the whole, the *ensemble* is finer than in the organs of a hundred years since. More attention is perhaps given to the voicing of the individual stops, and less to the way in which they will combine with each other. Just as in the well-known story of the painter who, in order to produce the most beautiful face possible, combined the most perfect features he could find from various countenances, the total result being so indescribably hideous that it is said to have driven him mad, so the various component parts of an organ may singly be admirable, and yet so ill-adjusted one to the other as that the tone of the full instrument may be even unpleasant. Strawberries and shrimps are both excellent alone, but we should respectfully decline to eat them together. Just so it may be with an ill-balanced organ; and it is in this respect that we think many of our modern builders fall far behind some of their predecessors. There are organs to be met with in which the reeds are so prominent that scarcely anything else can be distinguished. There are others, again, in which the mixtures are so harsh and screaming that the instrument seems to be "all top and no bottom." In other cases the foundation stops are deficient in power and body, thus producing thinness of effect; and so on. Another peculiarity of many modern organs is the reedy tone of the flue-stops. Undoubtedly the family of the gambas give brightness and variety of tone to the instrument; but in many cases this quality is so prominent that the pure round diapason tone is altogether lost. We lately heard an organ, and not a bad one of its kind, in which the diapasons were so reedy that it was all but impossible to tell whether or not the swell reeds were coupled. Let us not be misunderstood, and supposed to say that most modern organs are open to one or other of these charges. All we say is, that we think the balance of tone is less considered by many of our modern builders than individual excellence of the separate stops.

This is, we think, chiefly to be accounted for by the change in style of modern English organ-playing. Nine out of every ten organists, if they sit down at a new organ, will trouble themselves far more about showing off the "solo stops" than anything else. And this tendency is fostered by the prevailing character of the greater portion of the most popular modern compositions for the instrument. The offertories and other organ-pieces of the late Lefébure-Wély, the type of his class, are for the most part very pretty but very trivial, and frequently altogether unworthy of the dignity of the organ. But it must be admitted that they are admirably contrived for showing off a large instrument. Not thus did the great organists of the last century—Bach and his successors—write. In their works the thoughts are elevated and dignified, even if sometimes a little dry. Their compositions were the product of years of severe study, such as but few musicians now undergo. The modern imitations of their style are but too often mere "chord-mongering;" the form is there, but the spirit is wanting. Another reason for the change in the style of modern organ-building, is the love for arrangements from orchestral works. These in many cases are admirably effective, and thoroughly suitable for the instrument. Nothing probably shows off the full power of a large organ to more effect than one of Handel's grand choruses. Many of the movements from the symphonies, &c., of the great masters can, by judicious arrangement, be rendered with only less effect on the organ than on the orchestra. But there are limits beyond which it is impossible to pass without violating, not to say degrading, the instrument. Rapid violin passages cannot, as a general rule, be played on the organ. We are not speaking now of physical possibility. Owing to the improved mechanism of modern instruments, almost any amount of rapidity is practicable; yet it is not a reproduction but a caricature of the original. We are reminded, in hearing this style of music, of the old organ-builder's (Snetzler's if our memory serves us) complaint of a very florid player, "He do run over my keys like one cat: he do not give my pipes time to speak!"

With respect to the durability of modern organs, and to the probability of their being equal in two centuries' time to what the best of the old organs are now, it is difficult to speak with certainty; but we must confess to feeling our doubts. Formerly quality was the first thing considered; now it is generally quantity. The almost

universal desire is to get as many stops as possible for the money. How is it in the power of any organ-builder to do himself justice under such conditions? It is not to be supposed that any man will take as much trouble in building an organ for £800 as he would in constructing the same instrument for £1,000, supposing the latter to be a fair value for the work. The £200 difference would represent so much additional finish to workmanship and tone. In the exceptional cases where *carte blanche* is given to a really competent artificer, an exceptionally good instrument is the result. We know of an instance in which a liberal sum was named to one of our first builders, and his instructions were to construct the best instrument that could be made for the money. The result is an organ the remarkable excellence of which is universally admitted by all who have heard it. In organ-building, as in most other things, "cheap" and "nasty" usually go together.

[*** Owing to the pressure on our space in this Number, we are reluctantly obliged to leave the continuation of Berlioz's articles on "The Symphonies of Beethoven" till our next Number.—ED. M. M. R.]

JOHANN SEBASTIAN BACH.

"Dieser Leipziger Cantor ist eine unbegreifliche Erscheinung der Gottheit."

ZELTER, the friend of Goethe, was right in describing the old cantor of St. Thomas as an "inconceivable appearance." Although there were great men in music before and after him, his place in the art is unique, and might well be compared to that in modern history of Martin Luther.

In musical history, Bach stands in one respect without compeer; not so much that he was far in advance of his time, as that it was his own independent will that made him great. He was intellectually conscious of everything he did. Whether he taught or wrote, such self-possession, self-control, and self-judgment were not known in music before. There have been but two composers who can be said in this even to have approached him—Handel and Beethoven. To truly value Bach's genius, we have only to compare his works with those of the composers who were before him; nay, in a more striking manner is his greatness evidenced by a comparison with composers who wrote sixty or seventy years after him. The progress they could make after him was by no means so great as that which so entirely separates him from all predecessors.

In looking at a composition of Sebastian Bach, we are, in the first place, struck with its completeness; secondly, with its earnestness; and lastly, with the absence of anything meagre, poor, or inartistic. More or less, the productions of an artist originate from, and are ultimately identical with, the chief peculiarities of his character as a man. Let us see how these great attributes of Bach, as a composer, find analogies in the development of his earlier life. When only a boy of eleven, his desire to learn was so great, that during six months he frequently sacrificed part of his night's rest to copy a music-book containing pieces by Kerl, Frohberger, Fischer, Pachelbel, Buxtehude, and others; and as he had to accomplish his self-imposed task secretly, he enjoyed no other light than that of the moon. Some years after, when living at Luneburg, he saved every little trifle, in order to defray his travelling expenses to Hamburg, where he could hear the celebrated organist, Reincke. But not satisfied with this, he went to the more distant town of Celle, where the reigning duke had a chapel, in which the musicians were nearly all Frenchmen, as there he could note and study French taste and art! That he was intimately acquainted with the works of Rameau and Couperin, as well as those of his great contemporary, Domenico Scarlatti, all his biographers assure us. But is it not a striking instance of his desire to learn and profit by the compositions of others, that he should have transcribed the violin concertos of Vivaldi, then the most favourite composer in the "stilo concertante?" The melodies of Vivaldi were so popular, and his simple, fluent style so much admired, that for more than thirty years every concerted piece, including those of Benda, and Quanz of Berlin, were written after his manner. After Bach was appointed cantor in St. Thomas's School at Leipzig, he would sometimes say to his eldest son, "Well, Friedemann, shall we go to Dresden to hear the pretty little songs?" He meant the operas of Hasse, then in the zenith of his fame. It can easily be understood that one so appreciative of all that was good in contemporaries, must gain completeness in all his productions. The zeal of Sebastian Bach thus becomes an example well worthy of our imitation. Our life is too short to learn unaided. There is no disparagement in being eclectic; and if strong inventive faculties are given, they can only become accomplished and refined by learning from others.

Regarding the earnestness with which Bach composed, we have the best proof of it in the severity with which he judged himself. His self-criticism was more rigorous than is to be found in any other composer, Beethoven perhaps excepted. Whenever he found that he had composed aught that was weak and ignoble, or that was not in accordance with his—perhaps from further study, refined and improved—taste, he never hesitated to alter it, or if necessary to discard it completely. There cannot be a more shining illustration of artistic conscientiousness than is presented by the immortal "Wohl temperirte Clavier," which forty-eight preludes and fugues he rewrote no less than three times. If any young composer should desire evidence of how this great musician reconsidered, condensed, and perfected his productions, let him attentively compare an ordinary edition of this work with the last German edition brought out by Dr. Chrysander, with Bach's final corrections. Beethoven has given us a similar example in composing three overtures to *Leonora*. In our day a ready excuse is always offered that such genius as Bach and Handel, Mozart and Beethoven were endowed with does not now exist; but are the earnest studies of these illustrious composers made sufficiently prominent? Is the bulk of music-paper that was used by Mozart, when in the retirement of Salzburg, in 1766, ever thought of? And is it generally known that Cherubini devoted no less than eleven years to the study of thorough-bass and counterpoint?

Comparing the works of Bach with those of his predecessors, we find in them, as well as greater richness, greater variety and more carefully sifted matter. The structure of his melody is more concise and more complete in itself, so that the addition of another part is not a necessity. The melody is modelled out of the harmony of which his violin compositions, such as his great Chaconne, are examples. Comparing his chromatic fantasia with any composition of Scarlatti, Rameau, or Couperin, we shall find that his modulations are bolder, and his passages are more fluent and intimately connected with the air. Bach never condescended to anything that was insipid or childish. Rameau wrote a piece in imitation of the crowing of a cock; Kuhnau, Bible stories with musical explanations; Frohberger attempted, in twenty-six pieces, the description of a tour of Count Thun with his servant on the Rhine, including even the dangers of crossing the river when the ice was breaking up. Such

weakness was impossible to Bach. It is rarely difficult to discover the difference in the manner of writing between a genuine composer like Bach, who wrote many large vocal works, and mere virtuosi, who could be pleased with trifling, like Couperin and Domenico Scarlatti, of whom the former never wrote an opera, and the latter had ended his career as the most wonderful player of the age before he began to write for the stage. This distinction in the quality of composition recurs fifty years later in Mozart and Clementi, although it must be admitted that the great Roman pianist was a much more accomplished composer than either Couperin or Scarlatti.

There was not a form of composition that Bach did not improve. As an instance let us take the prelude. Before him an incoherent rambling over the keys to set free the fingers, with him it became a regular movement, preparing the matter of the whole suite or partita it initiated. Bach also improved the courante, allemande, and sarabande, and infusing the gigue with life developed it almost to a scherzo. He enlarged the toccata, giving it nearly the length of a fantasia. His fugues were no longer dry specimens of musical science ; they fulfilled all claims of fluent melodious pieces.

Leaving his merits as a composer, let us see what he did for the art of playing, which was before him but very imperfect. This need of improvement had been long recognised : double keyboards and stops, analogous to our pedals to alter the tone, had been introduced to perfect the instrument, but a judicious employment of the fingers of the player had not been thought of. A system of playing in the more complicated keys did not exist, nor was it known how to tune the instrument to admit of their employment, until Bach, by the comprehensiveness of his genius, invented this desideratum. Generally the three middle fingers only were used, the little finger and thumb being rarely called upon. Indeed, by the position the hand was then held in, they could scarcely touch the keyboard, as the other fingers were stretched out horizontally —as Emanuel Bach says, "as if they were hanging on a wire." Couperin's "L'Art de toucher le Clavecin" (published in 1717) describes different methods for improving the fingering, but what Bach did in this respect is very much more important. A sufficient proof of this is that any composition of Couperin, Rameau, or Scarlatti may be executed by Bach's fingering with comparative ease to the player, while Couperin's, if applied only to a three-part fugue of Bach, will be found wholly insufficient, and the performance impracticable. Several French critics, and others, have asserted that Bach copied his system of fingering entirely from Couperin ; but the reply to this is that Bach was thirty-two years old in 1717, and was then known far and near as the best performer of his time ; and it was in that year the famous French player Marchaud left Dresden hurriedly to evade comparison with him ! Bach's system of fingering remained for a time a secret with his sons and pupils, until Emanuel Bach, and later Forkel and Griepenkel, made it public.

As Bach's fingering is nearly the same as that we now use, a comparison with those that Bach found will not be without interest : I will therefore append them, with the authorities from which I have taken them.* That his treatment of the clavichord, for neatness, elegance, roundness, and beauty, far surpassed anything that had been heard before, is proved by time ; in fact, his style is the real basis, in the best sense, of our modern way of playing. As Mozart's playing is described, we find it resembling that of Bach, as little movement as possible being permitted of the fingers, which were rather bent inwards than raised after having touched the keys. To our present notions, distinctness could have been scarcely possible, yet Bach must have had crispness in his touch, as he gave one of his pupils this advice : "that the tones should resemble balls ranged on a string, touching each other, but never adhering together."

If not directly, it may be claimed for Bach to have indirectly brought about improvements in making the piano. After the organist C. P. Schröter had invented the "flügel," as the grand piano is called in Germany, at Nordhausen, in 1717, the celebrated Gottfried Silbermann made some of these instruments, and showed them to Bach, who, with his usual frankness, indicated their weak points, finding fault with the weakness of the treble, the heaviness of the touch, and so on. Silbermann, offended by his remarks, was for a time hostile to Bach ; but recognising afterwards that he was right, and being a clever and ambitious man, succeeded in overcoming the blemishes, and had the satisfaction of being ultimately praised by Bach for his success.

We thus find Johann Sebastian Bach in each branch of his art an accomplished, earnest, and noble artist. As a man he was amiable and kind, despising ostentation and free from egotism, although honoured by princes and the distinguished men of his time. In the presence of inferior artists he was modest and unassuming—vanity and pride were unknown to him. Among his many virtues were tolerance of the shortcomings and a kindly appreciation of the merits of others. A faithful and loving husband, a strict but kind father, a painstaking and ever-encouraging teacher, and a devoted Christian, he fulfilled with scrupulous care his duties as a loyal citizen, and was respected and revered by all who knew him. He was and will remain a model as an artist and a man. As to his music, play one of his great fugues, try one of his sublime organ toccatas, or let your eyes wander over the vast fields of beauty with which the double choruses in his grand St. Matthew Passion are spread, and you will agree with Goethe, who said —

"Mir ist es bei Bach, als ob die ewige Harmonie sich mit sich selbst unterhielte."
(To me it is with Bach as if the eternal harmonies discoursed with one another.)

E. P—R.

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* In Daniel Speer's "Musikalischen Kleeblatt," Ulm, 1867, we find :—

Ascending.

	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C
Right hand...	2	3	2	3	2	3	2	3	2	3	2	3	2	3	2
Left hand ...	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1

Descending.

	C	B	A	G	F	E	D	C	B	A	G	F	E	D	C
Right hand...	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1
Left hand ...	2	3	2	3	2	3	2	3	2	3	2	3	2	3	2

One year later, by "Anonymous," Augsburg (six editions, the last 1731) :—

Ascending.

	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C
Right hand...	1	2	3	2	3	2	3	2	3	2	3	2	3	2	3
Left hand ...	3	2	1	3	2	1	×	1	×	1	×	1	×	1	×

Descending.

	C	B	A	G	F	E	D	C	B	A	G	F	E	D	C
Right hand...	3	2	1	2	1	2	1	2	1	2	1	2	1	2	1
Left hand ...	×	1	2	3	2	3	2	3	2	3	2	3	1	2	3

Mattheson, in his "Kleine Generalbass Schule," Hamburg, 1735, gives it in the following way :—

Ascending.

	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C
Right hand...	2	3	2	3	2	3	2	3	2	3	2	3	2	3	4
Left hand ...	2	1	×	1	×	1	×	1	×	1	×	1	×	1	×

Descending.

	C	B	A	G	F	E	D	C	B	A	G	F	E	D	C
Right hand...	4	3	2	1	2	1	2	1	2	1	2	1	2	1	×
Left hand ...	1	2	1	2	1	2	1	2	1	2	1	2	1	2	3

It is most astounding that for nearly two centuries the mode of fingering scarcely changed, as we find the same in the "Orgel und Instrumenten-Tabulatur, by Amerbach, 1571.

THE "TONIC SOL-FA REPORTER" AND OUR JULY ARTICLE.

THE *Tonic Sol-fa Reporter*, the acknowledged organ of this system, in its numbers for July 15th and August 1st, has devoted two papers to a notice and discussion of the article which appeared in these columns relating to their method. As we have reason to believe that some interest was taken by our readers in that article, we think they will like to know what the Sol-faists themselves say on the subject, and we therefore propose to quote, and where necessary to reply to, the remarks of the *Reporter*.

The first of the two papers is devoted to a quotation of those passages which are to the taste of the Sol-faists, comprising the greater part of the first page of our article. As there is no difference of opinion on these matters, it is needless to dwell on them. But in the *Reporter* for August 1st the points in which we differ from Sol-faists are discussed, and it is to this article that we propose to direct our attention. It is stated therein that we make two "objections" to the Sol-fa movement—first, the presumed hostility to the common notation, and, second, the application of the method to finger-board instruments. Now it is not worth while to dispute about words; but, in point of fact, we made no "objection" to either. Sol-faists, if they choose, can oppose the ordinary system—we do not object; they will not hurt us, only themselves; and as to instrumental music, we only doubt the convenience of the notation—we do not "object." If a man chose to travel from London to Bristol by way of Birmingham, we should not *object;* we should simply say that he gave himself a great deal of needless trouble.

But to pass from merely verbal questions. The *Reporter* quotes, with reference to instrumental music, the whole of the paragraph in our article which begins at the end of page 83 with the words "Of late attempts have been made," &c., and comments upon it as follows:—

"Our instrumental movement has been hindered by the want of sufficient printed music to carry on the work of the student. But it has proved far more successful than we expected, and we are steadily accumulating a sufficient collection for the purposes of the learner. We are glad that the RECORD allows the probable usefulness of our method as applied to the violin and other instruments depending on the ear. We ourselves, years ago, doubted its application to the piano, on the ground that the direct correspondence between a certain absolute pitch-note on the piano and a certain place for that note on the musical staff was simple and unmistakable, and therefore a valuable help to the learner. We did not see then that it carried the mind away from the structure of music to the structure of an instrument. One pupil after another began to apply our method to the piano, and insisted on playing in one key as easily as in another. Our pupils were so accustomed to carry the sense of key-relationship in their minds, that they could not endure to play the piano without it. This sense of key-relationship has thus proved to us to be a far more important educational help than that correspondence of finger-board and staff which we have just referred to. As to the difficulty of playing rapid passages from a Tonic notation, our first pianoforte pupil solved it. She said, 'I prefer the Sol-fa notation to the other because I can see the *accents* better; I can recognise the *chords* on which the rapid passages are constructed more clearly, and this being the case, I can *remember* a page of music more easily.' In this faculty of remembering long pieces of pianoforte music, the structure of which she had once mastered, this young lady greatly excelled. We are persuaded that the adoption of this plan in schools generally would make the study of the pianoforte an intelligent joy instead of a degrading drudgery. But boarding-school prejudice is nearly as hard to conquer as musicians' prejudice, so that we shall have a long fight.

"But our case may be made still stronger. It is incessantly dinned into our ears that Sol-fa notes are on a dead level, while the common notation is pictorial, and upon that is founded the assumption that the latter is preferable for playing rapid passages at sight. We confidently affirm, however, that rapid passages of unusual difficulty are never played at sight by learners. They are laboriously analysed, and at first so slowly played that one measure frequently becomes half-a-dozen. This is notably the case with the RECORD'S own example, Thalberg's 'Home, Sweet Home,' a piece which certainly no school-girl ever played at sight. Here the pictorial argument is sadly at fault. By the sudden insertion of the treble clef in the middle of an arpeggio for the left-hand part, a note which is really a minor third above the previous one looks as if it was an octave and half below, and this intelligible process is repeated sixteen times in one page! It produces, amongst other results, the striking pictorial effect of notes nearly two octaves apart being written on the same lines, or as the RECORD would have it, on a 'dead level.' Besides this, there occurs at least eight times in the piece a brilliant flight of more than thirty 'quadruple quavers,' which should be in the pictorial shape of a cone. But, unfortunately, just as the brilliancy is reaching its climax, the notes fall suddenly down, and are ordered to be played an octave higher by the mark '8va.' Thus the beautiful pictorial shape collapses, like a house with its pointed gable smashed in. We might point out the further defect of the melody being mixed up with the arpeggios, and moving from bass to treble and from treble to bass, so that it becomes impossible to follow it at sight. These things occur in a piece known to almost every school-girl, and certainly to every teacher. The Editor of the RECORD could scarcely have furnished us with a more striking example. Who, after this, will affirm that the common notation is pictorial?

"Now, for our Tonic Sol-fa notation we have never claimed that it is pictorial, except in the second degree—that is, through the memory of the three keys of the modulator and their related minors printed in the mind's eye. But we do claim that such a picture of musical truth, even seen through the glass of memory, is better far *for teaching purposes* than a direct picture so imperfect and contradictory as that we have described. The teacher knows that such passages have to be analysed, slowly spelt out and mastered before they can be properly played, and we have no hesitation in saying that for this purpose our Tonic Sol-fa notation is immeasurably superior to the old."

Now the *Reporter* here states that the ordinary notation "carries away the mind from the structure of music to the structure of the instrument." Of course it does, to a certain extent; and we should very much like to see any one who ever learned to play the piano without thinking of the construction of the instrument. It is upon this that the entire system of fingering depends. We do not by any means maintain that it is the only thing to be considered; but it is one, and one of the most important. Again, the writer talks of "carrying the sense of key-relationship in the mind." But that this can also be done from the ordinary notation is virtually admitted in another part of this very article in the *Reporter*, where the writer says, "We do not know of any single music method which is teaching half as many Englishmen to read the common notation as our own." The remark about "seeing the *accents* better" is no doubt correct, and was a point that we had overlooked. As to the chords, we say that on the piano there is no advantage in recognising them merely as such, because the same chord will be fingered in different ways according to circumstances. And as to the mere reading of the notes, a chord can be seen quite as easily in the ordinary notation as in the Tonic Sol-fa. With a remark that follows, as to their having "a long fight" before the method is generally adopted in schools, we are quite inclined to agree.

We next come to what the *Reporter* calls the "pictorial" illustration. Now, without meaning anything offensive, we must say that it is simply absurd to carry the argument to a length to which no musician in his senses would think of going. We still maintain that to a great extent it *is* "pictorial" (to use the *Reporter's* expression); though, of course, as music is written on a stave of only five lines, certain modifications are necessary to make it easier to read. And any pianist knows that the points urged against us in this extract, the change from the bass to the treble clef, and the marking passages with an "8va," so far from making the music harder, make it far easier. The article says, moreover, "We confidently affirm, however, that rapid passages of unusual difficulty are never played at sight by learners." Now this has

really nothing whatever to do with the point in question. We said nothing about "rapid" passages, nor "unusual difficulty," nor "learners." What we spoke of was the constantly occurring case in which a piece of music (not necessarily a difficult piece) is to be played at sight—whether by a professor or an amateur, a finished player or a beginner, matters not. We said before, and we repeat it emphatically in the very same words, that the position of the notes on the stave *is* a great assistance to the player. To say that learners never play very difficult passages at sight is no answer whatever. Our reference to Thalberg's "Home, sweet Home" was (as our readers will see) not in relation to this point at all, but as an illustration of our chief objection to the notation for pianoforte music—its cumbersomeness. This point the *Reporter* has (we think prudently) left altogether untouched.

The first part of the *Reporter's* article (which we have deferred noticing, as it refers to the last part of ours) quotes the last two paragraphs of our paper, which referred to the injudicious hostility of certain Sol-faists to the ordinary notation. On this subject the following remarks are made :—

"It is difficult to make musicians understand that when they hear Tonic Sol-faists speaking against the common notation, they are speaking against it as an *instrument of instruction*, and not as a storehouse of music. We call it the "common" or the "established" notation quite as frequently as the "old" notation. We are continually training our pupils to master this notation. We do not know of any single music method which is teaching half as many Englishmen to read the common notation as our own. Our singers are to be found in all the great choruses and choirs, and they are recognised as the most reliable sight-singers in those choruses. Novello's *Musical Times*, Hullah's *Singer's Library*, and other such publications, are in frequent use in Tonic Sol-fa classes. Our students have taken nine out of the last ten prizes in the common theory of music, granted by Mr. Hullah in connection with the Society of Arts. It is rather too bad that while we are thus working in a kindly spirit, and with great success for musicians and musical publishers, that we should be constantly treated by them as enemies of the established notation. We know that there are narrow prejudices in all professions; but certainly the narrowest prejudice, and the bitterest of all, is to be found among musicians. We need not here enlarge upon our grounds for thinking that this notation is too complicated to answer well as a means of teaching musical truth, and that it compels the instructor to occupy a large part of his early lessons in teaching notation instead of teaching music. Every one who understands the art of education will see this at once."

Now to this we reply, first, that the complaint made in this extract that Sol-faists are constantly treated as enemies of the established notation, entirely ignores the qualifying clause "only of a certain section," which we took particular care to insert; and, secondly, that our impression was derived *solely from Sol-faists themselves.* We have within the last few years come into contact with many of them on various occasions, and we have no doubt as to the correctness of the statement that there is, or at all events was up to a very recent date, a certain section who were strongly opposed to the ordinary system. If that opposition exists no longer, so much the better.

But there is one passage in the above extract to which we cannot forbear more particularly adverting. It is the following :—"We know that there are narrow prejudices in all professions; but certainly the narrowest prejudice, and the bitterest of all, is to be found among musicians." We had been cherishing the fond illusion that our article was tolerably free from prejudice. We had been assured from several quarters that it was a very fair one; nay, more, a Sol-faist himself had written to us, thanking us for it as being "kind and just;" and therefore, when we read that gentle comment upon it, we were considerably startled. We do most emphatically protest against it, as utterly unwarrantable, and altogether uncalled for. So far from being prejudiced, our only object, as we distinctly said in our article, was to remove prejudice. We can only account for the attack by supposing that our Sol-fa friends cannot bear to have it hinted that their system is not perfect; and if we were disposed to retort, we might say that that single sentence showed more bitterness than the whole of our paper contained. To be favourable to the system apparently pleases Sol-faists little better than to oppose them. They may not inaptly be compared to those cats of uncertain temper whom it is equally dangerous to stroke the right way and the wrong. For the future we shall certainly leave them to fight their own battles!

*** Since writing the above article we have seen the *Reporter* for August 15th, containing a letter we wrote to the paper on the subject of their article, and a note by the Editor to the effect that the remarks about "bitter prejudice" had no reference to ourselves, but were suggested by what we said on the subject. We most willingly accept the disclaimer, as we feel sure such remarks were not applicable, though from the connection in which they occurred, we certainly supposed, as we think any one else would do, that they were intended for us; and are happy to close the discussion at peace with those for whom, however we may differ from them in opinion, we entertain a sincere respect.

ON HARMONICS.

BY W. S. B. WOOLHOUSE, F.R.A.S., ETC.

IT is well known, both by theory and experiment, that a stretched musical cord or string may be caused to vibrate in various ways. The ordinary and most simple species of vibration is when at every instant it assumes the figure of a regular harmonic curve without any change of flexure throughout its length. These ordinary vibrations occupy the whole length, and are those that produce the FUNDAMENTAL note of the string.

Another mode of vibration takes place when the string divides itself into a number of equal parts, and each and every two adjacent portions vibrate simultaneously and independently in opposite directions, so as to keep the nodal points, or points of division, stationary, by always maintaining an equilibrium at those points. The tones produced by vibrations of this description are HARMONICS.

When the string is vibrating wholly throughout its length and producing its fundamental note, it is generally at the same time subdivided into various portions, each of which is vibrating independently in the manner described, and producing an harmonic sound. The mathematical theory of the motion of a stretched musical cord establishes the remarkable fact, that any number of vibrations of different kinds that can be communicated and sustained separately, may be communicated and sustained simultaneously. Hence we perceive the reason why the fundamental notes, especially those of large strings, such as belong to the pianoforte, violoncello, and contra-basso, are usually accompanied with harmonic sounds, which are more or less sensible to the ear according to the strength or weakness of the vibratory agitation of the portions into which the string has divided itself. They are most readily communicated by a sudden action on the string near to one of its extremities, and, therefore, always accompany the tones of the pianoforte, particularly those of the lower strings.

The great variety in the different musical instruments as to the specialities in the quality of tone and, in general, the particular clang of a note, are due entirely to the different modes of vibration; and, in each case, the

peculiarities of tone principally depend on the mixture of harmonic sounds with which the fundamental note is so closely allied. The accompanying harmonic sounds have a powerful influence upon the quality of tone, and they are usually found to ring in the ear immediately after the fundamental note has subsided. The harmonic sounds of a string may be modified considerably by a suitable adaptation of the method of communicating the vibrations. When the string is struck by the action of a hammer, or put in vibration by the application of a bow, if the attack be made at a point which would form a nodal point to any harmonic, that particular harmonic will necessarily be excluded from the general clang of the string. Harmonic sounds are most powerfully excited when the string is acted upon near the end, and *vice versâ*. Pianoforte-makers in general have ultimately found by experience that the most satisfactory tone is produced when the point against which the hammer strikes is from $\frac{1}{7}$th to $\frac{1}{9}$th of the length of the string from its extremity. By making the point at which a node might be formed that on which the hammer falls, the possibility of the corresponding harmonic sound coming into play is absolutely excluded, and its detrimental influence thereby most effectually prevented.

Harmonic sounds are distinguished from the ordinary fundamental musical sounds by a peculiar character of melodious softness, which may be accounted for by the circumstance that the nodal points are free from the rigidity that exists at the extremities of strings firmly fixed. The positions of these nodal points, or nodes, or extremities of the vibrating subdivisions, are simply modified by the natural counteraction and equilibrium of directly opposite tensions; but the ends of strings, when producing the ordinary or fundamental notes, are so tenaciously and firmly fixed as not to admit of the slightest degree of movement. Harmonic sounds are powerfully heard in the ringing of bells, and are also produced on wind instruments, such as trumpets, French horns, organ-pipes, &c., by varying the force of the injected air; and on the flute by different degrees of contraction in the lips of the performer.

As all harmonic sounds produced by a string arise from the vibrations of the various aliquot parts of the total length, they are wholly comprised in the ratios $\frac{1}{2}$, $\frac{1}{3}$, $\frac{1}{4}$, $\frac{1}{5}$, &c. In general, when a string is lightly touched at any point, and put in motion with the bow, it will divide itself into the least possible number of equal parts, in such manner that the point where it is touched shall be one of the points of division; but if the bow should happen to fall on one of the other points where the string would otherwise be disposed to divide itself, the effect would, of course, be neutralised by such interference, and the result would only be a confused and unmusical sound. When the string is lightly touched at the distances $\frac{1}{2}$, $\frac{1}{3}$, $\frac{1}{4}$, $\frac{1}{5}$, &c., of its total length, it will be caused to vibrate harmonically according to 2, 3, 4, 5, &c., subdivisions, and the rates of vibration will be respectively in proportion to these numbers. We shall here lay down the exact intervals of all these harmonics in relation to the fundamental note of the string. These intervals are in every case calculated by the following rule :—

Rule.— Divide twelve times the logarithm of the number of subdivisions by the logarithm of the number 2 (.30103), and the quotient will be the number of mean semitones in the interval of the harmonic, reckoning, of course, twelve mean semitones to every octave.

In the following extensive table of harmonic intervals they are carried up to the completion of seven octaves, or 129 divisions, as such table will be extremely useful for many purposes. It will serve to determine at once every other interval when the ratio is known, and it will be of great assistance hereafter in the discussion of the roots of harmonic combinations in their relation to the theory of music.

TABLE OF HARMONIC INTERVALS.

Number of Subdivisions.	Interval.		Key of C.		Number of Subdivisions.	Interval.		Key of C.	
	Octave	Mean Semitones.	Note.	Variation.		Octave.	Mean Semitones.	Note.	Variation.
3*	I	7·02	G	+·02	65	VI	0.27		
5*	II	3·86	E	−·14	67	,,	0.79		
7	,,	9·69			69	,,	1.30		
9*	III	2.04	D	+·04	71	,,	1.80		
11	,,	5·51			73	,,	2.28		
13	,,	8·40			75	,,	2.75		
15*	,,	10·88	B	−·12	77	,,	3.20		
17*	IV	1·05	C♯	+·05	79	,,	3.64		
19*	,,	2·97	D♯	−·03	81*	,,	4.08		
21	,,	4·71			83	,,	4.50		
23	,,	6·28			85*	,,	4.91	F♯	−.09
25	,,	7·73			87	,,	5.31		
27*	,,	9·06	A	+·06	89	,,	5.71		
29	,,	10·30			91*	,,	6.09		
31	,,	11·45			93	,,	6.47		
33	V	0·53			95	,,	6.84		
35	,,	1·55			97	,,	7.20		
37	,,	2·51			99	,,	7.55		
39	,,	3·42			101*	,,	7.90		
41	,,	4·29			103	,,	8.24		
43*	,,	5·11			105	,,	8.57		
45*	,,	5·90	F♯	−·10	107*	,,	8.90		
47	,,	6·65			109	,,	9.22		
49	,,	7·38			111	,,	9.53		
51*	,,	8·07	G♯	+·07	113	,,	9.84		
53	,,	8·73			115	,,	10.15		
55	,,	9·38			117	,,	10.44		
57*	,,	9·99	A♯	−·01	119	,,	10.74		
59	,,	10·59			121*	,,	11.03		
61	,,	11·17			123	,,	11.31		
63	,,	11·73			125	,,	11.59		
					127	,,	11.86		
					129	VII	0.13		

TRUE DIATONIC INTERVALS.

Minor 3rd	=	3.16 mean semitones.
Major 3rd	=	3.86 ,, ,,
Fifth	=	7.02 ,, ,,
Minor 6th	=	8.14 ,, ,,
Major 6th	=	8.84 ,, ,,

In the column of the table containing the "Number of Subdivisions" all *even* numbers are omitted, because these can always be taken out as easily from a suitable *odd* number, by merely doubling and placing the interval an octave higher. The numbers distinguished by an asterisk (*) are the only harmonics that can be considered as sufficiently near the chromatic scale to obtain a musical interpretation. It is somewhat curious to observe that they are nearly all of them combinations of the numbers 3, 5, 17, 19. We shall find that the numbers 17 and 19 play an important part in the more complicated progressions of musical harmony.

THE CURATE AND THE ORGANIST.

[The following correspondence, which we reprint from the *Liverpool Daily Courier* of the 14th ult., is, we think, of more than merely local interest, as bearing on the relations between clergy and organists. We therefore make room for it in our columns. We prefer to express no opinion on the matter; but think it will not be difficult for our readers to form their own conclusions.—ED. M. M. R.]

"THE REV. BROOKE LAMBERT AND MR. J. J. MONK.

"TO THE EDITOR OF THE 'DAILY COURIER.'

"SIR,—The organist of St. Ann's Church, Rainhill, Mr. J. J. Monk, having been abruptly "dismissed" from his office by the new curate in charge, the Rev. Brooke Lambert, and the circum-

stance having given rise to a good deal of ill-feeling in the parish, and as I believe there is some misapprehension abroad as to the facts of the case, I send you, with Mr. Monk's permission, copies of the several letters which have passed between the two gentlemen since Mr. Lambert's advent to Rainhill, and I shall feel much obliged by their publication in your next issue.

"The taste displayed by Mr. Monk in the selection and playing of the music used in the church may have been, as Mr. Lambert's letters suggest, more artistic than ecclesiastical; and probably Mr. Monk would have done wisely if he had arranged with Mr. Lambert as to a substitute during his absence, before leaving for his holidays. Something might be said on both sides on each of these points, neither of which I care to discuss. But be these things as they may, when it is remembered that Mr. Lambert has been in the parish only six weeks, and that when his first letter to Mr. Monk was written he had officiated in the church on but one Sunday, the course which he has taken will appear scarcely a justifiable one.

"With regard to the good taste, good feeling, dignity, and courtesy exhibited in Mr. Lambert's letters, I leave the letters to tell their own tale, and your readers to form their own opinions.—Yours, &c.,

"*Rainhill, 5th August*, 1871." "ZAMBRA.

"*Rainhill, Prescot, 30th June*, 1871.

"MR. MONK,—I have chosen the following hymns for Sunday next. . . . . I think that the music should be arranged not so much for the teaching of the choir as for the purpose of obtaining general congregational singing. It will therefore be better to sing the Canticles to musical services only on the last Sunday in the month. On other Sundays you will be good enough to play only single or double chants, choosing those best known to the congregation. If any special occasion should arise, you can confer with me, and I will endeavour to meet the wishes of yourself and the choir. I shall be obliged if you will discontinue the practice of playing immediately after (? before) the sermon text is given out.

"BROOKE LAMBERT."

"*Rainhill, Prescot, 3rd July*, 1871.

"MR. MONK,—If you are to continue to discharge the duties of organist, the service must be conducted very differently to that of yesterday. The innumerable variations you played to every chant and hymn tune not only embarrassed your choir, who were once or twice quite thrown out, but rendered it impossible for the less musical part of the congregation to join in the singing. In future the chants and hymn tunes must be played as they were played at the practice on Friday, and without variations. The Kyries in the Communion service were not played as at the practice, but were interspersed with variations which might be fitting in a concert-room, but were exceedingly indecent in a church. The Kyries must in future be played simply. The organ is to lead the singing in church, and is not to be used to illustrate the fancies of the organist. The voluntaries played after the morning and evening services whilst the congregation were leaving their seats were totally unfitted for use on such occasions, and were calculated to disturb the devotional feelings of the congregation. The voluntaries must for the future be selected from the sacred oratorios, or such like music. As I regret to find that I cannot rely on your taste in such matters, I must ask you to be good enough to give me the names of the voluntaries you propose to play before and after the services on the Friday week before you play them, *i.e.*, when I give you the hymns for the same day. I asked you on Friday last to discontinue a flourish which was played just before the sermon. On Sunday I noticed that after the Amen in the Benediction, both at morning and evening service, you introduced a flourish lasting some half-minute or more. This must also be discontinued; it disturbs the devotions of the people at a time given to private prayer. It is also quite unusual. In future, you will play all the Amens as nineteen out of twenty organists play them, *i.e.*, without any flourish whatsoever. Indeed, in asking you to make these alterations, I am setting up no standard of taste of my own, but am simply asking you to do what is done in other churches, and to discontinue what would be rejected as irreverent elsewhere. You will be good enough to let me have in writing as soon as possible your promise to conduct the service in the way I have presented.

"BROOKE LAMBERT."

"Mr. Monk presents his compliments to the Rev. Brooke Lambert, and begs to inform him [that] he is in receipt of his communication. As Mr. Monk will be away from Liverpool [for] the next four Sundays (during which time his friend Mr. Clarke will officiate at the organ), he thinks an interview on his return with the Rev. Brooke Lambert might be more satisfactory than at present.

"*Liverpool, 5th July*, 1871."

"*Rainhill, Prescot, 6th July*, 1871.

"MR. MONK,—You must be aware that you have no right to absent yourself from your post without leave duly asked and obtained. If you have obtained such leave from Mr. Clay, please inform me of it. I cannot accept your friend as a substitute without proof that he is a qualified organist. Unless you satisfy me on these two heads, you will absent yourself at your own risk. Your letter is very unsatisfactory. In answer to my request for a written promise that you would conduct the service as I wished, you propose an interview at your own convenience, a month hence. You will consider your engagement as organist of Rainhill to be at an end in three months from this date. "BROOKE LAMBERT."

"Mr. Monk presents his compliments to the Rev. Brooke Lambert, and begs to acknowledge the receipt of his communication dated the 6th inst. During the years Mr. Monk has officiated as organist and choirmaster at different churches, he has *never asked* for leave to go away, it always being an understood thing that as long as an efficient substitute is provided the organist is at liberty to absent himself. Mr. Monk, of course, expected to find the same gentlemanly feeling at Rainhill as elsewhere. As to the second head, Mr. M. need only refer the Rev. B. Lambert to the members of the choir and the congregation as to Mr. Clarke's fitness, feeling assured that if the Rev. Brooke Lambert is not able to judge [for] himself, he will find everybody able to speak in high terms of Mr. Clarke's playing, &c.

"*Matlock Bath, 11th July*, 1871."

"*Rainhill, Prescot, 11th July*, 1871.

"MR. MONK,—You have not thought fit to take any notice of my letter of the 6th instant, and have absented yourself without leave from your duties as organist. I have to inform you that you are no longer organist of St. Ann's, Rainhill, and enclose a formal notice to that effect. "BROOKE LAMBERT."

"To MR. JAMES J. MONK, organist of St. Ann, Rainhill.—You having misconducted yourself by absenting yourself without reasonable cause, and without proper authority, from your duties as organist of the said church, on Sunday, the ninth day of July, 1871, I hereby give you notice to terminate your engagement as organist, at and from the date of this notice.

"Dated this eleventh day of July, 1871.

"W. L. CLAY, Vicar of the said Church,
by BROOKE LAMBERT, acting as agent for and on
behalf of the said W. L. Clay."

"I have left a note, of which the above is a copy, at your house, 102, Chatham Street; but as I think you may like to make arrangements for the future, I lose no time in forwarding you a copy."

"Mr. Monk presents his compliments to the Rev. B. Lambert, and begs to acknowledge his communication of yesterday containing [notice of] his dismissal as organist and choirmaster of St. Ann's Church, Rainhill, for *misconduct*. Mr. Monk is not aware of any misconduct on his part, and has *not* absented himself without reasonable cause. Mr. M. therefore disputes the dismissal, and begs to inform the Rev. Brooke Lambert that Mr. Clarke will continue to officiate for him till he returns to town. If the Rev. B. L. has still any doubt as to Mr. Clarke's fitness and ability, Mr. Monk begs to refer him to the Rev. F. W. Willis, late curate in charge of St. Ann's.

"*Bousall, Derbyshire, 12th July*, 1871."

"*Rainhill, Prescot, 14th July*, 1871.

"MR. MONK,—I have to acknowledge letters from you dated the 11th and 12th. With regard to the second letter, you will find, if you look carefully at the notice, the word "misconducted" interpreted by "absenting yourself without reasonable cause, and without proper authority." The counts are not two, but one. I trust you will not have to put to a legal test the question whether my interpretation of "reasonable cause" or yours be the right one. Whatever may be the custom as to leave-taking, I am sure that it is the universal practice for all engaged in common work, whether as equals or subordinates, to ask as a matter of courtesy whether their absence at such a date will be inconvenient. Not only did you not do this, but to my remonstrance you paid no notice for so long a time that I had meanwhile sent you a formal notice of dismissal. I do not wish to press matters too harshly, and I will withdraw the notice of dismissal and revert to the three months' notice, if you will send me the promise for which I asked in my letter of the 3rd, to which no proper answer has yet been returned. If I do not

receive this by the morning of Wednesday in next week, I shall proceed to advertise the appointment as vacant. I had written to Mr. Clarke to inform him that I could no longer recognise him as your substitute, and he has most kindly promised to play as a volunteer on Sunday next.* This settles the matter for the present; but I must remind you that legally the freehold of the church is vested in the vicar, and, in his absence, I only, as curate in sole charge, have a right to give access to the organ.

"BROOKE LAMBERT."

"Mr. Monk presents his compliments to the Rev. Brooke Lambert, and begs to acknowledge his communication dated the 14th instant. If Mr. Monk had been aware that the Rev. Brooke Lambert had wished to be consulted as to his absenting himself, he, of course, would have consulted him; but he simply did what he has always done before, even at Rainhill; and the Rev. B. Lambert seems to be unaware that, as a professional man, Mr. Monk can only go away in his vacations; also that, like other people, he requires change of air to help him to go through half a year's work. Mr. Monk had domestic affairs to keep him at home altogether, but having been unwell, he was forced even to put those aside, and take some relaxation to fit him for his duties when he resumes his practice. If this is not a 'reasonable cause,' Mr. Monk is at a loss to know what would be. As to the proper authority, Mr. M. has explained that it was purely a mistake between the Rev. Brooke Lambert and himself. Mr. Monk has offered to have an interview when he returns about some matters he mentioned in a former communication (what they are exactly Mr. M. has no recollection). He cannot do more than this at the present moment. In the meantime, as the Rev. Brooke Lambert knows, not the slightest harm is done to his notions, whatever they are. Mr. Monk considers a personal interview much more satisfactory in any misunderstanding than written communications.

"Mr. Monk intends returning, if possible, a week earlier than he had made arrangements for, and in any case the Rev. Brooke Lambert will not have to wait long.

"*Matlock Bath, 16th July*, 1871."

"*Rainhill, Prescot, 18th July*, 1871.

"MR. MONK,—I think it is a pity that you have not chosen the less abrupt manner of terminating your work here, which I suggested. However, as you do not think fit to accept my terms, I must abide by the decision conveyed to you in my letter of the 11th. I have taken steps to insert advertisements for an organist in the papers, which will appear on Thursday. You can only dispute my decision by legal proceedings. You will be allowed to enter the church to remove any music or other property which may belong to you personally, but you will not be allowed to officiate either at the practice or at any service. "BROOKE LAMBERT."

"* From other correspondence it would appear that Mr. Lambert had not correctly interpreted Mr. C.'s reply on the subject.—Z."

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *August*, 1871.

LONG have I delayed the dispatch of my letter, and only with a deeply sad heart I send you to-day the mournful intelligence of the demise of Carl Tausig. Not quite thirty years of age, the highly-esteemed artist died of typhus, on the 17th of July, at the Jacob Hospital in Leipzig. I cannot help giving expression in our paper to the sorrow I feel at the death of Tausig; that the English public, which, as far as I know, has never had an opportunity of judging of his enormous talent and immense power of execution by hearing him, may at least, from the memoir which we dedicate to him, and which the feeling of the greatness of the artistic loss we have suffered dictates, obtain an idea of the importance of the unfortunately too early deceased.

Tausig was the most accomplished pianist. In possession of a technical execution which nobody besides him and Franz Liszt ever reached, he had the real artistic consciousness of only employing his fingers in the service of art in its noblest bearing. Free from all the eccentricities of pianists, free from all desire to shine in executing a work at the expense of the composition, Tausig was, on the contrary, the most objective interpreter of the works he performed. He possessed the true understanding of the master-works of every epoch, and could appreciate Scarlatti, Handel, Bach, Beethoven, Weber, Schumann, Mendelssohn, Chopin, &c., each according to his peculiar individuality, and render them accordingly. The pure earnestness of a truly artistic nature prevented his ever introducing any shallow, valueless compositions in his repertoire. He only offered good works, and rendered them in the most perfect manner.

How sad is it that an artist, unique in his way, should be called away after so short a time of working! How few, comparatively, had the good fortune to hear him, to enjoy his artistic performances! Yes, doubly hard this loss strikes us; for Tausig, so unequalled in his lifetime, is now lost altogether to us. Other masters leave to us, when they lay aside their earthly covering, an imperishable inheritance in the productions of their mind. Their soul remains with us; in their works we keep their best part, we live with them, they influence us just as if they were still amongst us. But "Dem Minnen flicht die Nachwelt keine Kränze," * the performer's art and power is lost with him, and the tradition of his art is lost after a few generations without leaving any trace. We know what Tausig was to us, and shall always keep a never-dying remembrance of his truly idyllic rendering of Beethoven's and other master-works, but already the next generation will only be able to appreciate him from tales of their elders.

Tausig's life offers the picture of constant endeavours and aspirations after perfection. The only son of the well-known pianist and music-teacher at Warsaw, he was already in his fourteenth year a perfect pianist. Shyly retiring from the enthusiastic praise and well-deserved acknowledgment which were offered to him from all sides, Tausig studied with the greatest perseverance and constancy not only the musical masterpieces of all epochs, but occupied himself in the most earnest and diligent manner with mathematical, acoustical, and philosophical works. In many different fields of science he followed up with the greatest diligence and most severe perseverance every new appearance. Of his understanding, the results of the studies, consisting of a great number of extracts from scientific works of the present time, give a telling and brilliant proof. Perhaps the works he has left behind may bring other fruits of his mind to light; and also for music leave us some lasting memorial of him.

As a man Tausig has often been judged wrongly. Many took him to be cold and repulsive in intercourse, because he was quiet and often abstracted, and went out of the way of stormy, enthusiastic praise, which to him, with his simple manners, was often troublesome. Also the temporary separation from his wife gave opportunity to unpleasant, at times spiteful, comments. As is well known, "Liebt die Welt das Glänzende zu schwärzen und das Erhab'ne in den Staub zu ziehen."† The true, never-shaking attachment of his friends offers the best proof of his honourable and good character, to which every lie and dissimulation was unknown. So we too, silently and mourning, place the wreath of immortelles on his tomb, and offer a last bitter farewell with tearful eyes.

The long musical pause of the summer season is coming by degrees near to its end. Signs of soon-returning activity seem to show themselves. After a number of

* "Posterity weaves no garland for the minstrel."

† "The world loves to blacken the brilliant, and drag the lofty in the dust."

performances without importance by guests, the Opera delighted us in the first days of this month with an excellent performance of *Fidelio*. This is to be followed with worthy performances of the whole of Mozart's operas in chronological order, as they have been composed. These performances commenced on the 17th of this month, and are to continue up till September in quick succession. *Idomeneo* will be the first. The new edition of the whole of Mozart's operas in score, published recently by Breitkopf and Härtel, has been the first cause of these performances.

For the excellence of our Opera company nothing could speak better than that in the whole of Mozart's operas every character will be represented by members of the company.

The Conservatoire opened its classes on the 9th of August. Teachers and pupils begin by degrees to take up their work. The Concert Room will be closed still till the end of September.

Messrs. Schott's Söhne, in Mayence, advertise as soon coming out, *Siegfried*, by Richard Wagner. This opera will form the second part of the Trilogie, *Der Ring der Nibelungen*. We anxiously await the appearance of this work, which, we have no doubt, will be followed by numerous performances at the most important opera-houses in Germany.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *15th August*, 1871.

THE past month of July has been very dull for all lovers of theatres, especially for the many travellers who were on a visit to the old Kaiserstadt. The two Hoftheater have been closed—no opera, no drama; and even the small theatre in the Josefstadt stands still. The closing of both the Hoftheater at the same time is a calamity, and a great loss too, not only to the theatres themselves, but also for the town, as their representations attract foreigners, and induce them to prolong their stay in town. I told you last that the two largest theatres in the suburbs were occupied by foreign troupes. The one, the French company under the direction of M. Meynadier, in the Carltheater, finished its representations on the 25th of July. The already-mentioned operettas, *La Princesse de Trébizonde*, *La Vie Parisienne*, *Le Canard à trois Becs*, were followed by *La Chanson de Fortunio*, *Le Compositeur Toupié* (libretto and music by Hervé), and some little vaudevilles. The company has left Vienna for Graz. From a commercial point of view, the Italian company under the direction of Franchetti, in the Theater an der Wien, has been more fortunate. The house has been full on every evening—so much, that the direction has signed a new engagement for February next year. Franchetti is also said to settle in Vienna, to found an Italian opera school. Having represented *Otello* and *Il Trovatore*, the third opera was *Crispino e la Comare*, by the brothers Ricci. The same opera was performed some years ago in the Hoftheater, by Mdlle. Artôt, Benza and Sige, Calzolari and Everardi, and found but a cold reception; the more so as there was only one member, Signora Benatti (Comare), who distinguished herself as a talented, well-gifted singer. Another opera, *Ione* (dramma lirica in quattro atti di Giovanni Peruzzini, musica di Enrico Petrella), was performed for the first time in Vienna. It would have been better if this miserable composition never had reached the waterless shores of the "Wien." The libretto is painfully founded on Bulwer's "Last Days of Pompeii." The music is weak and tiresome in the extreme. Among the representatives, Signor Patierno, with his weighty tenor voice, was the only one worth mentioning. The opera was repeated next evening, and then, on the 5th of August, the company took leave with a well-chosen pasticcio.

On the 1st of August the Hof-Operntheater began its representations with *Lohengrin*, Herr Adams in the *title-rôle*. We count since the operas *Schwarze Domino*, *L'Africaine*, *Zauberflöte*, *Rienzi*, *Romeo und Julie*, *Profet*, *Faust*, *Tell*, *Fra Diavolo*. Two *gastspiele*, Anna Bosse, from Leipzig, as Selica, and Leonore Pauli, from Dessau, as Astrafiammante, were of little interest, if any. Mdlle. Bosse, formerly for a short time member of our stage, has still a fine voice, but wants dramatic passion; Mdlle. Pauli failed in every respect. *Rienzi* was performed, this time, with Herr Adams, who showed again the conscious artist, without making a deep impression. The Opera is still wanting some of its first members, such as Frau Wilt, Mdlle. Ehnn, and Von Rabatinsky; Herren Schmid and Labat being on their stipulated leave of absence. For the next days we shall have the very interesting *gastspiel* of Herr Betz, from Berlin, who will perform the *rôles* of Telramund, Don Juan, Wolfram, Fliegende Holländer, and Hans Sachs in Wagner's *Meistersinger*. This opera, not having been performed for a long time, will be the more a treat for the friends of the master of Luzern. The next care of the direction is the ballet *Fantasca*, by Taglioni, which will be represented in full brilliance and splendour on the 18th, being the birthday of the Emperor. London gives its share to it by sending the necessary mechanical ass, as an important part in the argument of the ballet.

The Conservatoire of the Gesellschaft der Musikfreunde has now vacation up to the 5th of October. At the end of the scholastic year there have been the usual Classen-Prüfungen and public Preisconcurse, showing the talents of the best pupils. Prizes, certificates, and silver medals were distributed, and the yearly statement published. We learn by it that 35 professors are engaged at the Conservatoire, and that the institute was visited this year by 445 pupils (225 female and 220 male), of whom 163 are free, and 27 pay half-fees. In the course of the year there were 36 orchestra, 35 chamber-music, and 36 choir practices, two dramatic representations, and 15 evening concert performances. Three of the absolved pupils, having left the school, were directly placed in the musical world as Mdlle. Carolina Schmerhofsky, at the Opera in Venice (she began her career with great effect), Mdlle. Catherina Prohaska, for the Opera in Hanover, and Josef Maxintsak, as violinist in the orchestra of our Opera-house in Vienna. A most important event was the grant of a yearly subsidy of 10,000 florins by the Government, proposed by the Reichsrath, and sanctioned by the Emperor. How time has changed! remembering the time of the opening of the same school, on the 1st of August in the year 1817, in a hired room, with 24 pupils, with one singing-class, one professor and his substitute; when the least expense was carefully calculated, and every kreuzer thankfully accepted as an alms to that art of which every "wahre Oesterreicher" was yet proudly declaring that no other land could give it a better home!

Reviews.

Sein Schatten (*L'Ombre*), *Komische Oper in Drei Akten*. *Musik von* FR. VON FLOTOW. *Klavierauszug*. ("L'Ombre," Comic Opera in Three Acts. Music by FR. VON FLOTOW. Pianoforte Score.) Berlin and Posen: Bote and Bock.

THIS, the latest opera, we believe, from the pen of the composer of *Martha*, was announced for production in this country at Her

Majesty's Opera during the past season, but not given; owing probably to the indisposition of Mdlle. Marimon, who was to have sustained the principal soprano part. It has the peculiarity of being written entirely for four solo voices, without any chorus part. The libretto is very flimsy; the characters are without any marked individuality. The bass, Dr. Mirouet, who seems at first a spiteful scandal-monger, turns out in the end only a harmless, good-natured old gentleman. The other personages are equally insipid; nor is it possible to take a very lively interest in the plot. With respect to the music, the best that can be said for it is that it is well constructed, always pleasing and melodious, and abounding in strongly marked rhythm. Higher praise than this we are unable to award it. There is scarcely a bar from the beginning to the end that is absolutely *new;* and, though free from actual reminiscences, the general impression left by the music is that one has heard all that kind of thing before. In performance, with good singing and spirited acting, the opera would probably please; but we doubt whether it would have a long run, or add much to its author's reputation. Among the best numbers may be specified the bright and lively overture, the pretty trio (No. 2), the quartett (No. 5), with a florid solo for the first soprano with an instrumental accompaniment, which we should guess to be for a flute, and a very spirited final movement. The finale to the first act also contains some good dramatic writing. The second act is, we consider, the weakest of the three. The best pieces in it are the pretty and ear-catching, though very trivial, air for soprano (No. 7), and a pleasing quartett (No. 9). The third act contains, among other things, a pretty nocturne for two trebles (No. 13); a good, but by no means very original, song for bass (No. 14); and a terzetto (No. 17), which is one of the best portions of the opera. On the whole we consider this work a fair specimen of the light modern French style of writing—pleasing and often piquant, but without any solidity, and of very little real musical value. Of the orchestration, having merely a pianoforte score before us, we are of course unable to speak.

Requiem, für Soli, Chor, und Orchester, von FRIEDRICH KIEL. Op. 20. Full Score. Leipzig: C. F. Peters.

Stabat Mater, für Frauenchor und Solo, mit Orchester, von FRIEDRICH KIEL. Op. 25. (Stabat Mater, for Female Chorus and Solo, with Orchestra, by FRIEDRICH KIEL. Op. 25.) Full Score. Leipzig: C. F. Peters.

Te Deum, für Solo, Chor, und Orchester, von FRIEDRICH KIEL. Op. 46. Full Score. Berlin: Simrock.

THESE works, from the pen of one of the prominent living German composers, whose works are almost, if not entirely, unknown in this country, evidently entitle their writer to an honourable place among modern musicians. Herr Kiel's church music, though not distinguished by any remarkable affluence of melody, is always well and thoughtfully written; his ideas, if not always particularly striking, are invariably dignified and free from triviality. One very promising sign about these works is that the "Te Deum," which from the Opus number we judge to be the latest, is also to our thinking decidedly the best of the three. Next to writing a really good oratorio, there are perhaps few more difficult tasks than to write a good "Requiem." Without attaining either to the poetry of Mozart's setting, or the ecclesiastical dignity and solemnity of Cherubini's—the two works which we consider the models of funeral music—Herr Kiel has produced a work which is worthy the attention of all musicians who wish to know what is being done abroad in the higher class of composition. The opening chorus, the "Kyrie" (in eight parts), the "Sanctus," and the finale are in our opinion the most successful portions of this "Requiem;" but the entire work is marked by distinct individuality of style, good contrapuntal writing, and effective (and never overdone) instrumentation. The "Stabat Mater" is (like most long compositions written entirely for female voices) open somewhat to the charge of monotony of colouring; but the same general characteristics noticed in the "Requiem" are also to be found here. The "Te Deum," as already mentioned, is, we think, superior to either of the other works. Not only is the individuality of style more pronounced, but the subjects themselves are more interesting. It opens with a broad and massive chorus in D, common time. To this succeeds a very effective quartett and chorus, "Te Gloriosus" in G, 3-4 time. Without specifying each movement of the work, we may mention the short duet, "Te ergo quæsumus," the chorus "Per singulos dies," with a long and very original prelude for wind instruments, and the concluding fugue on two subjects, "In te, Domine, speravi," as being excellent. In conclusion, let us add that Herr Kiel is entirely free from the besetting sin of modern German composers—extreme length. He appears to know when he has said enough, and never spoils his music by undue prolongation. Some of his chamber music—piano trios, &c.—which has been submitted to us for review, we shall notice in a future number.

Symphonies de L. van Beethoven. Partition de Piano, par F. LISZT. 2 vols. Leipzig: Breitkopf & Härtel.

IT would be an interesting and not altogether unprofitable work, to compare the different arrangements or transcriptions of Beethoven's symphonies which have been published for the piano. Among the various musicians whose arrangements have attained more or less of popularity may be mentioned Hummel, Czerny, Kalkbrenner, Markull, and Winkler. It was only to be expected that when so distinguished a pianist as Liszt took them in hand, he should produce something quite *sui generis*, and altogether distinct from the versions that had preceded his. And such is actually the case. Liszt is greater as a transcriber of other men's works than as an original composer; and the way in which he has reproduced these master-works on the piano is something marvellous. It need scarcely be said that the arrangements are intended for advanced players; still, though none but expert pianists can essay them with any hope of success, there are no insuperable difficulties to be met with, and nowhere, even in the fullest passages, are effects attempted which are out of the reach of the piano. The transcriptions of the "Eroica" and C minor symphonies may be especially mentioned as remarkable for fulness and richness.

Another particularly noteworthy feature of these arrangements is their fidelity to the original score. Those who expect to find here any of Liszt's brilliant, and at times eccentric, embellishments of the text will be disappointed. In the instances occasionally to be met with where the orchestral figure has been modified to suit the piano, the original form of the passage is given above in small notes; and a similar plan has been adopted in those cases where it was impossible to compress the whole score within the grasp of two hands—the omitted portions being printed above the text. The instrumentation is also carefully noted throughout; and to those who have not the full scores, or who having them are unaccustomed to score-playing, this edition of the symphonies will be found invaluable. It should be added that though, as we have said above, they are by no means easy, they are still far less difficult than some of Liszt's larger fantasias. We have no hesitation in pronouncing them decidedly the best arrangements of these grand works as yet published.

Requiem für die Gefallenen Krieger, für vierstimmigen Männerchor, mit Begleitung von 4 Hörnern, Contrabass, und Pauken, von CARL REINECKE. Op. 103. No. 2. (Requiem for the Fallen Warriors, for four-part Male Chorus, with accompaniment of four horns, double-bass, and drums, by CARL REINECKE. Op. 103. No. 2.) Leipzig: F. Kistner.

WHATEVER Herr Reinecke writes is characterised by musicianly skill and artistic feeling. This little work is nothing more than a somewhat lengthy part-song for male voices. The accompaniments are chiefly in unison. The combination of instruments employed is novel, and very effective in giving a sombre colouring to the whole. The piece is marked "Im Zeitmaass eines Trauermarsches" (in the time of a funeral march), the march rhythm being principally maintained by the *pizzicato* of the double-bass, and the drums. The middle portion of the work contains some very effective modulations, and the enharmonic changes which bring back the principal subject are skilfully managed. Very interesting, too, is the art with which, by the judicious use of such limited resources, the composer has managed to avoid monotony of tone-colour. In this respect the small score is quite a study. Owing partly to the nature of its subject, and partly to the scarcity of male-voice choirs in this country, we cannot predict for this little work any extensive popularity here, but we have thought it worthy of notice in these columns on account of its intrinsic merits.

18*tes* (*E moll*) *Concert für die Violine, zum Concertvortrag mit Bogenstrichen, Vortragszeichen, Cadenzen, und Pianofortebegleitung versehen von* F. HERMANN, *componirt von* R. KREUTZER. (18th Concerto, in E minor, for the Violin, composed by R. KREUTZER, arranged for concert performance, with marks of bowing and expression, cadenzas, and pianoforte accompaniment, by F. HERMANN.) Offenbach: J. André.

RUDOLPH KREUTZER is a composer who is now chiefly known by his studies for the violin, which rank among the best that have been written for that instrument. Besides his numerous concertos, &c., he was the composer of several operas, the overture to one of which, "Lodoiska," was formerly very popular, and is frequently to be met with in old music-books. Its principal subject has been trans-

planted into the "Lancers" quadrille, though probably few of the thousands who are familiar with the air are aware of the source from which it is taken. The composer's name has also been immortalised by the dedication to him of one of Beethoven's finest sonatas for piano and violin—the so-called "Kreutzer-sonata." The concerto now before us is admirably written for the principal instrument, and in the hands of a good player would be very effective. It displays more talent than genius, but as a show-piece it is excellently adapted for its purpose. Of its effect in the orchestra it is impossible to judge from a mere pianoforte adaptation. The marks of fingering, &c., added by the editor will be found of great assistance to the player. The cadenzas, too, are well written, and in good keeping with the spirit of the composition. Violinists in search of a novelty will find the piece worthy of their attention.

Mass in G (*No.* 2), composed by FRANZ SCHUBERT. In Vocal Score, the Pianoforte accompaniment arranged from the Full Score by EBENEZER PROUT. London: Augener & Co.

WE so recently noticed the appearance of the first of this interesting series of masses, that it is needless to repeat the opinion then expressed as to the editing and arranging. Suffice it to say that this edition of Schubert's second mass is distinguished by the same features which were commented on in our review of the mass in F. An especial interest attaches to this work as being the one which Robert Führer, of Prague, had the audacity to publish as his own. The principal features of the instrumentation (which appears to be chiefly for stringed instruments) are indicated in the accompaniment.

Parted from thy native bough. Canzonet. Words by AMELIA B. EDWARDS; Music by FRANCESCO BERGER.

Cleansing Fires. Song. Words by ADELAIDE ANNE PROCTOR; Music by FRANCESCO BERGER.

To an Absentee. Song. Poetry by THOMAS HOOD; Music by FRANCESCO BERGER.

Fallen Leaves. Contralto Song. Poetry by OWEN MEREDITH; Music by FRANCESCO BERGER. London: Cramer & Co.

WE have here four songs, which it is pleasant to be able heartily to recommend. They are all thoroughly well written, the melodies are tuneful and flowing, and the accompaniment musicianly. Being, moreover, easy both to sing and to play, they are likely, we think, if known to be very popular. Our own favourite is decidedly the canzonet "Parted from thy native bough," about which there is a flavour of originality and a piquancy not often to be met with in pieces of this calibre. The song "To an Absentee" is also excellent—abounding in warmth and spirit. "Cleansing Fires" is chiefly noticeable for the very effective change from the minor to the major in the middle of each verse. The contralto song "Fallen Leaves" is less to our taste than the other songs, though by no means deficient in distinctly marked character. There is a sequence of chords at the end of the first page, repeated at the close of the song, which has to our mind a particularly harsh effect. In the key of E flat, the chord of A flat is succeeded by that of G major—the dominant of C minor—which is immediately followed by the chord of E flat. We are of course aware that the progression is sometimes admissible, but we certainly do not like its effect in this place. We think it right to mention this blemish (as we consider it), because it is the only one to be met with in any of these songs, on which we have dwelt in some detail, as they are far superior to the average of such compositions.

Handel's Songs. Arranged for the Organ from the Full Scores, by J. H. DEANE. 2 Nos. London: Brewer & Co.

Gems from Handel's Italian Operas. Transcribed from the Full Scores for the Piano, by J. H. DEANE. No. 1. London: Brewer & Co.

Gentle Airs, melodious Strains. Air from Handel's *Athalia*, arranged for the organ by J. H. DEANE. London: Lamborn Cock & Co.

THE two numbers of the songs arranged for the organ are the air "Lord, remember David" (which, as many of our readers will be aware, is an adaptation of a song from the opera of *Sosarme*), and "O Lord, whom we adore" from *Athalia*. The arrangements show a thorough practical knowledge of the organ, and, as they are by no means difficult, and with a little judicious management are playable on small instruments, they will be found very useful as opening voluntaries. The same remark applies also to the song "Gentle Airs," in which the melody in the tenor with the violoncello *obligato* lends itself particularly well to an adaptation of this kind. The opera song ("Mi lusinga il dolce affetto," from *Alcina*), which is almost unknown, is a flowing melody, the opening of which has a striking resemblance to the air "Would you gain the tender creature" in *Acis and Galatea*. The transcription for the piano, though very simple, is very good. Handel is given to us unadorned, or rather undisfigured, by any of those embellishments which are so characteristic of many transcriptions, which might rather be called perversions. We are glad to find that Mr. Deane has (with the exception of "Lord, remember David") exercised his skill upon little-known and unhackneyed pieces, and we cordially recommend his arrangements.

Six Morceaux Caractéristiques pour Harmonium, composés par G. GOLTERMANN. Op. 62. Offenbach: J. André.

IT is somewhat surprising, considering the popularity of the harmonium, that so little original music should be written for it. Players are mostly reduced to use either pianoforte pieces, which in many cases are quite unsuitable, or the easy organ preludes of Rink, Hesse, &c., which have comparatively little musical interest. In this dearth of original compositions Herr Goltermann's pieces will be welcome. They are melodious, well adapted to the instrument, and by no means difficult to play. The March (No. 3), the Pastorale (No. 5), and the Alla Siciliana (No. 6), are likely to be the favourite numbers.

Mädchenbilder (Maiden's Pictures), by R. KRAUSE, Op. 15 (Offenbach: J. André), are six little sketches for the piano, suited to the capacity, both physical and intellectual, of young players. They are very pleasing, and well adapted to their purpose; but it is to be regretted that the harmony is sometimes incorrect, as we think it of great importance that in music, as in literature, nothing impure should be presented to children.

Marsch der Mohren (March of the Moors), *für Piano, von* J. B. ANDRÉ (Offenbach: J. André), is a capital little march, which will be found useful for teaching purposes.

True Love, Arietta for Piano, by FRANZ M. D'ALQUEN (London: Wood & Co.), is another of those elegant little drawing-room pieces in which Mr. D'Alquen excels, and is no way inferior to its numerous predecessors.

I know that my Redeemer liveth, Song with Piano and Violoncello, by JULIUS ANDRÉ, Op. 56 (Offenbach: J. André), is, curiously enough, in the same key and time as Handel's setting of the same words. Moreover, the first three notes of the melody are identical with Handel's, but here the resemblance ceases. The song is of a quiet, devotional tone, and has an effective *obligato* for the violoncello.

Twenty-five Favourite Hymns, set to music by the Rev. WALTER MILLER, Mus. Bac. Oxon. (London: Joseph Masters), if they present but little novelty, have at least the merit of being (with the exception of a few doubled sevenths, &c., which are probably slips of the pen) correctly written. Among the best we consider Nos. 9, 15, and 20. But the difficulty of writing anything really new in the psalm-tune is so great, that we are astonished at so many people attempting it.

A Communion Service, by the Rev. F. W. DAVIS (London: Novello, Ewer, & Co.), is mostly written in the chant form for unison chorus, with organ accompaniment. The occasional change to the full harmony of the voices gives variety, and prevents the feeling of monotony that would otherwise probably result. Being both easy and pleasing, the service is likely to find favour in country choirs.

The Benedictus, pointed and arranged to a new and simple chant, by the Rev. F. W. DAVIS (London: Novello, Ewer, & Co.), is a very effective setting of the canticle, which we prefer to the service just noticed. The changes of harmony are judicious, and not strained, and the piece may be safely recommended.

A very easy Setting of the Responses and Versicles, by the same composer (no publisher's name attached), though not, we imagine, likely to supersede Tallis's setting, is good of its kind, and quite within the reach of all choirs making any pretensions to part-singing.

A Guide to Correct Vocalisation, by WILLIAM GEORGES (Brighton: G. Wakeling), is a practical and sensibly written little treatise on the proper formation of the mouth in singing. It is written in a lively and popular style, and accompanied by photographic illustrations of the different positions of the mouth for the various vowels, and by a wedge to be inserted between the teeth while vocalising. The book is worthy the attention of teachers of singing.

She sang to her Harp, Song, written and composed by ALFRED B. ALLEN (London: R. Cocks & Co.). One line of this song informs us that "Owls at her did wildly stare." No wonder—if they understood anything of harmony.

Murm'ring Breezes, Caprice élégant pour Piano, par EDOUARD

DORN (London: Augener & Co.), is appropriately christened "elegant," being a very tasteful little drawing-room piece in its composer's facile and fluent manner. It is likely, we should think, to rival in popularity any of its author's previous productions.

Hunting Song (Solo and Duet) for Piano; *Sea Sheen* (Meerleuchten), *Polka de Salon*; *The Rivulet* (am Bache), for Piano, by G. J. VAN EYKEN (London: Augener & Co.), are all excellent teaching-pieces in various styles. The "Hunting Song" is full of spirit and "go," and the "Rivulet" (which we like best of the three) is graceful and full of capital passages for the improvement of the pupil.

MUSIC RECEIVED FOR REVIEW.

Cooper, Alex. S. "Sweet Echo," Part Song. (London: Novello, Ewer, & Co.)

Cooper, Alex. S. "O Tranquil Eve," Part Song. (Novello, Ewer, & Co.)

Cooper, Alex. S. "Cheerily, Cheerily," Part Song. (Novello, Ewer, & Co.)

E. H. "The Ilkley Wells House Galop." (London: Schott & Co.)

Lahmeyer, Carl. "Romance sans Paroles, pour le Piano." (London: Cramer, Wood, & Co.)

Spencer, H. C. "Songs illustrating the Intervals." (London: Augener & Co.)

Concerts, &c.

HER MAJESTY'S OPERA.

THE performances of Her Majesty's Opera at Drury Lane Theatre, under the direction of Mr. Mapleson, were brought to a close for the present season on Saturday, the 5th of August. As at the rival house at Covent Garden, there has been but very little novelty produced, most of the operas brought forward being what may be termed the stock-pieces of the stage. A brief record of the more important features of the performances will, therefore, be all that is required.

It will be remembered by some of our readers, that during the two seasons of 1869 and 1870 Mr. Mapleson had been associated with Mr. Gye in the direction of the Royal Italian Opera. During the season now concluded the former gentleman returned to Drury Lane, where he had previously had the management of the Opera in 1868.

The opening performance this year took place on the 15th of April, the opera selected on that occasion being *Lucrezia Borgia*. The cast contained but few features of novelty, the chief one being the assumption of the part of Gennaro by Signor Vizzani, an excellent tenor singer, who had hitherto been connected with the Covent Garden company. Mdlle. Titiens and Mdme. Trebelli-Bettini sustained the parts of Lucrezia and the Page.

On April the 20th *Linda di Chamouni* was produced, with Mdlle. Ilma de Murska in the principal character. In the same opera Mr. Bentham made his first appearance on the stage as Carlo. This gentleman has an agreeable, light tenor voice, and his performance showed considerable promise. Signor Agnesi, an excellent basso, with a finished and artistic style, also re-appeared, after an absence from this country of several years. Signor Borella, who will be remembered as having made his mark as a buffo singer at the performances of the Opera Buffa at the Lyceum earlier in the year, appeared on the same occasion.

The performance of *Faust*, on the 25th of April, was noticeable for the very successful *début* of Signor Nicolini in the *title-rôle*. The same gentleman subsequently performed the principal tenor parts in *Il Trovatore*, *Les Huguenots*, *Robert le Diable*, &c.

Perhaps the most important event of the season was the first appearance of Mdlle. Marimon, as Amina in *La Sonnambula*, on May the 2nd; on which occasion that lady fully satisfied the high expectations that had been excited by the reports which had reached us from the Continent. Both as vocalist and actress her success was unqualified. Owing to the treacherous nature of our English climate, and the exceptionally inclement spring, she suffered so much from indisposition that she was only able to appear subsequently in one other of the various parts which she was announced to represent in the prospectus—that of Maria in *La Figlia del Reggimento*. Her illness must have entailed heavy loss on the manager, though her place was on several occasions admirably filled by Mdlle. Ilma de Murska, and on others by Mdlle. Léon Duval.

M. Capoul, a tenor singer from the Opéra Comique at Paris, appeared for the first time in the part of Faust, on June the 1st, with great success, which was subsequently confirmed by his performances of the Duke in *Rigoletto*, and Elvino in *La Sonnambula*. Other singers who made their *début* at the same time are best passed over in silence.

On the 3rd of June *Robert le Diable* was performed, with Mdlle. Titiens as Alice, and Mdlle. Ilma de Murska as Isabella. M. Belval, from the Grand Opera at Paris, made his first appearance as Bertram, displaying a fine bass voice, of extensive compass and excellent quality. The same artist was also subsequently heard as Marcel in *Les Huguenots*.

The first performance this season of Rossini's *Semiramide*, on the 23rd of June, was distinguished by an excellent cast, including Mdlle. Titiens as the Queen, and Mdme. Trebelli-Bettini as Arsace.

The next event of interest was the first appearance of Signor Mendioroz in Verdi's *Rigoletto*, on the 4th of July. This gentleman, who possesses a very good baritone voice, was very successful as the unfortunate jester.

A week later, on July 11, two other singers, Signori Prudenza and Bignio, made their *débuts* in *Lucia di Lammermoor*, producing a favourable impression.

The only novelty of the season was the revival of Donizetti's *Anna Bolena*, which had not been heard in London for something like twenty years. Though full of pleasing melody, it can scarcely be regarded as one of its author's best works. The part of the ill-fated Queen was impersonated with her usual dramatic power and finished vocalisation by Mdlle. Titiens, the other characters being represented by Madame Sinico, Mdlle. Fernandez, and Signori Prudenza, Agnesi, Caravoglia, and Rinaldini. The opera was twice subsequently repeated, the last occasion being on the concluding night of the season.

Among the unfulfilled promises of the season are to be mentioned the production of Flotow's new opera, *L'Ombre*, and the announced repetitions of Cherubini's *Medea* and Wagner's *Fliegender Holländer*. The non-performance of the last-named work, which excited so much interest on its first performance in this country, was more particularly a cause of regret to musicians.

It is only necessary, in conclusion, to say that the musical arrangements were under the control of Sir Michael Costa, who was for so many years associated in the same capacity with the house at Covent Garden. His experience and ability are so well known that it is unnecessary to do more than allude to them.

ST. THOMAS'S HALL, SOUTH HACKNEY.

MADAME LOUISE BOUCHER, pianiste, and pupil of Sir Jules Benedict, gave an evening concert at the above hall on Thursday, July 27th. The *bénéficiaire* was assisted by Miss Lucie Hann and Mr. J. B. Wade Thirlwall, as vocalists, and Herr Alphons Beck, as solo violin. The concert commenced with a symphony by Haydn; after which, Miss Lucie Hann and Mr. J. B. Wade Thirlwall sang Verdi's duet from *Il Trovatore*, "Home to our Mountains," which was very effective, and much applauded. Herr Beck, on the violin, gave a well-executed performance of Ernst's "Elégie." Madame Boucher's other pieces were Weber's "Invitation to the Dance," Thalberg's "Home, sweet Home," and a sonata by Beethoven, in all of which she gained favourable recognition by her artistic playing. Miss Lucie Hann sang Bevignani's "La Vezzosa," and the favourite Scotch song, "Robin Gray," with touching expression; and Mr. J. B. Wade Thirlwall was again deservedly successful in Gounod's song, "In the Spring Time" (*Pet Dove*), and Meyerbeer's "Fisher-maiden." Altogether, the concert went off well, and was deserving of a better attendance.

MESSRS. HILL'S MELBOURNE ORGAN.

THE large organ built for the Town Hall of Melbourne, Australia, by Messrs. Hill and Son, having been completed, was formally opened during the past month by various performances at their factories, Great College Street, Camden Town. The gentlemen who played were Messrs. H. R. Bird, G. Carter, C. S. Jekyll, and W. S. Hoyte, who showed off the power and the different stops of the instrument to great advantage. It is, of course, difficult in such a confined space as an organ-builder's factory, to judge of the effect of such a large instrument in a building of appropriate dimensions; but as the organ is one of the largest—if not the very largest—that these renowned builders have ever constructed, we think some account of it will not be without interest to our readers.

One chief point that struck us in listening to the instrument was the excellent balance of tone. In the full organ diapasons, mixtures, and reeds seemed remarkably well blended. The diapasons are very full, and of a round, pure, and happily unreedy tone, this quality being, of course, supplied by the various gambas, salcional, &c. The reeds are resonant and brilliant, without overpowering the rest of the organ, except in the case of the *tuba mirabilis*, which, of course, is only intended to be used on rare occasions. The pedal organ,

which has twelve stops, is very effective, the large-scale 32-ft. metal pipes telling out exceedingly well. We should have liked a 32-ft. wood also; but we suppose there were not sufficient funds for this. We subjoin the specification of the organ:—

Great Organ, CC—C, 61 notes: double open diapason, 16 ft.; bourdon, 16 ft.; open diapason (No. 1), 8 ft.; open diapason (No. 2), 8 ft.; gamba, 8 ft.; stopped diapason, 8 ft.; principal (No. 1), 4 ft.; principal (No. 2), 4 ft.; harmonic flute, 4 ft.; twelfth, 3 ft.; fifteenth, 2 ft.; full mixture, 4 ranks; sharp mixture, 3 ranks; double trumpet, 16 ft.; posaune, 8 ft.; trumpet, 8 ft.; clarion, 4 ft.

Choir Organ, CC—C, 61 notes: bourdon, 16 ft.; salcional, 8 ft.; dulciana, 8 ft.; gedact (metal treble), 8 ft.; gamba, 4 ft.; principal, 4 ft.; gemshorn twelfth, 3 feet; gemshorn harmonic, 2 ft.; dulciana mixture, 2 ranks; clarionet, 8 ft.

Swell Organ, CC—C, 61 notes: bourdon, 16 ft; open diapason, 8 ft.; cone gamba, 8 ft.; pierced gamba, 8 ft.; stopped diapason (metal treble), 8 ft.; principal, 4 ft.; suabe flute, 4 ft.; twelfth, 3 ft.; fifteenth, 2 ft.; mixture, 4 ranks; double trumpet, 16 ft.; cornopean, 8 ft.; oboe, 8 ft.; clarion, 4 ft.

Solo Organ, CC—C, 61 notes: lieblich bourdon (tenor C), 16 ft.; harmonic flute (wood bass), 8 ft.; vox angelica (tenor C), 2 ranks, 8 ft.; flute octaviante, 4 ft.; piccolo, 2 ft.; glockenspiel (tenor C), 2 ranks; bassoon (tenor C), 16 ft.; clarionet, 8 ft.; orchestral oboe (tenor C), 8 ft.; vox humana, 8 ft.; oboe clarion, 4 ft.; tuba mirabilis, 8 ft.; tuba mirabilis, 4 ft.

Pedal Organ, CCC—F, 30 notes: double open diapason (metal), 32 ft.; open diapason (metal), 16 ft.; open diapason (wood), 16 ft.; bourdon, 16 ft.; quint, 12 ft.; principal, 8 ft.; violon, 8 ft.; twelfth, 6 ft; fifteenth, 4 ft.; mixture, 3 ranks; trombone, 16 ft.; clarion, 8 ft.

Couplers, &c.: swell to great; do. sub-octave; swell to choir; choir to great (sub-octave); solo to great; solo to pedal; choir to pedal; great to pedal; swell to pedal.

Four composition pedals to great; 3 do. to swell; 2 do. to choir; and 4 combination stops (by hand) to solo organ; solo tremulant. Total, 79 stops and 4,373 pipes.

INTERNATIONAL EXHIBITION.—ORGAN PERFORMANCES AT THE ROYAL ALBERT HALL.

AMONG the most interesting recent musical events must be considered the performances which, since the completion of the great organ in the Albert Hall (noticed in our last number), have been given on that instrument by various foreign players, and by Mr. Best, the organist of the hall. It was a very good idea of the Commissioners to invite foreigners of distinction to exhibit their powers during the exhibition; and if the performances have not always been up to the standard of excellence that might have been desired, no blame can, of course, attach to the gentlemen giving the invitation, as the selection of the performers did not rest with them, and it would be impossible for them to examine into the qualifications of each player. It is to be regretted, however, that other English organists besides Mr. Best were not invited to perform; for, without intending the least disparagement to that gentleman, whose finished execution and wonderful mastery of his instrument it is always a pleasure to listen to, it would have been highly interesting to compare the styles of our various players. Such men as Dr. S. S. Wesley, Mr. George Cooper, Mr. Henry Smart, and many others who might be named, are fully qualified to sustain the credit of our country in the matter of organ-playing; and we still hope that opportunities may be afforded of hearing them.

The foreign organists who have been heard at the Albert Hall up to the time of our going to press have been Messrs. Heinze, from Stockholm; Lohr, from Pesth; Bruckner, from Vienna; Mailly, from Brussels; and Saint Saens, from Paris. As comparisons are odious, we have no intention of expressing any opinion as to the relative merits of these gentlemen, but shall merely make a few general remarks as they occur to us. And first, we will say that many of the performances were characterised by a very respectable mediocrity, and not much beyond. It must, however, be taken into account that the enormous size of the instrument was undoubtedly, in many cases, prejudicial to the players; more especially as we understand that it is almost impossible at the keyboards to judge of the effect in the hall. The only safe rule in such a case is that which one of our most eminent organists laid down in talking to us lately on this very subject—to use just so much of the organ as one is familiar with, and leave the rest alone. From a disregard of this maxim some of the organists made what we can only describe as a most distressing noise on the instrument; after which Mr. Best's quiet playing was quite a relief.

One word, in conclusion, on what we cannot help considering a piece of flagrantly bad taste. Herr Bruckner's performances were heralded by a "puff preliminary," announcing that his "strong points are classical improvisations on the works of Bach, Handel, and Mendelssohn." We do not know who was responsible for this announcement; but if Herr Bruckner is a modest man (and we have no reason to assume the contrary), the fact of his being puffed in that way would be sufficient to clip the wings of his imagination at once. If these are his "strong points," Herr Bruckner is evidently not a Samson on the organ. His improvisations, when we heard him, were musicianly, and nothing more. As we are anxious not to be personal, we should not have adverted to this matter were it not, in a manner, forced upon our notice by the way in which it was advertised. Herr Bruckner is a very respectable player; but really great improvisations are productions peculiar to genius, and of that we perceived no proof. We hope that in future organists will be allowed to present themselves without such flourishes, which, whether justified by the result or not, must do them more harm than good.

Musical Notes.

THE annual concert of the Tonic Sol-fa Association took place at the Crystal Palace on the 16th ult. The choir was composed entirely of certificated pupils, to the number of between three and four thousand. The performances were exceedingly creditable; especial interest being excited by the "sight-singing test," a part-song, composed for the occasion by Mr. Henry Leslie, which was extremely well sung. The conductors were Messrs. Sarll and Proudman; and after the concert, the Rev. John Curwen distributed prizes to the successful pupils.

THE Archbishop of Canterbury has conferred the degree of Doctor of Music on Professor Oakeley, of Edinburgh University.

AT the recent meeting of the British Association, in Edinburgh, Professor Dr. Oakeley gave an organ recital to the members on the fine instrument in his class-room.

We understand that Schubert's fine mass in F is to be performed at St. Joseph's Catholic Church, Glasgow, with full orchestral accompaniments, in October. It is also intended to give a public performance of the same work towards the close of the year.

THE Leipzig *Signale* states, on what it considers good authority, that Mr. Gye's season at the Royal Italian Opera, Covent Garden, has brought in a net profit of £16,000.

HERR CARL TAUSIG, one of the most distinguished German pianists, a pupil of Liszt, died of typhus fever at Leipzig, on the 17th of July, at the early age of thirty.

PRINCE BISMARCK has sent Carl Wilhelm, the composer of the now celebrated "Wacht am Rhein," the sum of 1,000 thalers (£150), as an acknowledgment of the services rendered in the late war by his music, and intimates his intention of granting him a yearly pension of the same amount. A similar sum has also been awarded to the widow of Max Schneckenburger, the author of the words of the song.

THE Beethoven Festival, at Bonn, took place on the 20th, 21st, 22nd, and 23rd ult. The leading features of the programme have been previously mentioned in our columns. As no account of the performances has reached us at the time of our going to press, we must defer a detailed notice till our next number.

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.

OCTOBER 1, 1871.

THE MUSIC OF THE FUTURE.

THERE are few subjects on which there has been more difference of opinion—few, too, which have evoked more bitterness in controversy—than that on which we propose in this article to make some remarks. Many of our readers will be aware that the term "Music of the Future" has been adopted by the composers of the new German school as their watch-word, while it is applied ironically and as a sneer by their adversaries. The former say, "Just as Beethoven's works were not appreciated till long after their production, because they were in advance of their age, so it is with ours. Fifty years hence they will be understood." Their adversaries retort, "It may well be called Music of the Future; it certainly is not Music for the Present!" Much may be said on both sides of the question; and our object in this article is first to name a few of the salient characteristics of this school, and then to point out some of the difficulties in the way of coming to a final conclusion about its merits, and its future prospects.

Among the most prominent of the "Musicians of the Future" are Richard Wagner, Johannes Brahms, Franz Liszt, and Anton Rubinstein. To these some critics would add Robert Schumann. Of those just mentioned, Wagner undoubtedly occupies the most conspicuous place. It would be superfluous to enumerate his chief works; they are familiar, at least by name, to all musicians. It is, however, less generally known that Wagner is not only a composer, but an author of no mean ability, and that he has published various works, "Art and Revolution," "The Art-work of the Future," "Opera and Drama," &c., in support of his theories. Liszt also has taken up the cudgels vigorously on behalf of his friend. It is difficult within the limits of one article to give a complete and intelligible abstract of Wagner's views. He looks upon the works of the great masters of the past as so much "absolute" music—that is, music independent of every other branch of art; and he considers that they have had their day, and are now outgrown. His idea of the opera is that it should be a work in which poetry, music, the dance, and painting are to be of equal importance, and to form one homogeneous whole. Every changing sentiment and emotion must be expressed with, as far as possible, literal truth. To attain this end, thematic development is to a great extent sacrificed; and his operas—the later ones especially, in which his theories are most fully illustrated—become more like a series of brilliant musical dissolving views, or like one elaborate fantasia for voices and instruments, than what we have been accustomed to expect in this class of composition. Accompanied recitative forms a large portion of his more recent works, and of regularly developed airs, duets, quartetts, &c., there are comparatively but few examples. Of his great talent—nay, his genius—there can, we think, be no question; of his probable influence on the future of art, it is too early at present to speak with any confidence.

If Wagner may be taken as the representative of the Music of the Future in its dramatic phase, Brahms, Liszt, and Rubinstein may be considered as among its chief exponents in the more general domain of vocal and instrumental composition. One of the chief characteristics of these writers is their earnest striving after originality. This tendency is sometimes carried so far as to involve the sacrifice of musical beauty. Rather than not be new, their ideas will even be ugly. It is probably this constant striving after novelty which has caused Schumann to be included by many among the composers of the Future; for though in other things he differed widely from the writers of whom we are now speaking, in this respect he resembled them. Another distinctive feature of this school is the extreme, sometimes undue, length of development, not to say diffuseness, which marks its compositions, especially in instrumental music. The ideas are presented in every possible form, and the episodes are frequently more important than the first subjects. Hence musical unity, as it was formerly understood, is to a considerable extent wanting; and in its place we have, as also in Wagner's operas, a series of thoughts often apparently but slightly connected, though frequently in themselves interesting, and even charming.

The question then forces itself upon our notice, Is this new movement in music a forward or a retrograde one? To this question we think it is presumptuous at present to attempt to give a decided answer. Time alone will show. It is most important to remember that the progress of art has ever been towards fresh discoveries, and to development in new directions. A century ago Haydn's works were looked upon as the *ne plus ultra* of music, and Mozart was censured by the critics of the day for his daring innovations. Even more remarkable was the outcry raised by Beethoven's compositions at the beginning of the present century. When we find the principal musical journal of the day (the *Allgemeine Musikalische Zeitung* for 1799) speaking of Beethoven's three sonatas, Op. 12, now considered among his simplest and most intelligible works, in these terms—"If Beethoven would only restrain himself more, and write naturally, he might with his talent and industry accomplish something really good"—and remember, too, that this criticism expressed the general opinion of the time, we may well pause before condemning works merely because they differ from those that have preceded them. It is quite possible that a musical journal of the next century may write, "It is perfectly unintelligible to us how such works as those of Wagner, Liszt, and Brahms, now considered models of simple purity, could have been regarded at the time of their production as monstrous incoherencies." A striking instance, moreover, of the progress of musical thought is to be seen in the change of public opinion with respect to Robert Schumann. Twenty years ago he was almost universally regarded—as he still is by some—as one of the most abstruse and unintelligible of the musicians of the future. Thanks, however, to the persistence of the few who understood and admired him, his music has made its way, and he is now beginning to be generally appreciated, even in this our musically conservative country. May it not perhaps be the same hereafter with other composers? Everything that is strikingly original requires time before it can be properly understood. Thomas Carlyle's writings on their first appearance were called "a mass of clotted nonsense." Now he is justly ranked among our greatest authors. It was the same with Beethoven. Will the turn of the musicians of the Future come also? It is impossible to say: our point of view is not yet sufficiently removed to enable us accurately to measure their real stature. Meanwhile it behoves us not to be hasty in condemnation, lest hereafter we be exposed to the same charge of intellectual blindness to which the musical critics of the last century laid themselves open.

THE SYMPHONIES OF BEETHOVEN.

BY HECTOR BERLIOZ.

(*Continued from page* 100.)

4. THE SYMPHONY IN B FLAT.

HERE Beethoven entirely abandons the ode and the elegy, to return to the style, less elevated and less sombre, but not less difficult perhaps, of the second symphony. The style of this score is generally lively, alert, gay, or of a celestial sweetness. If we except the meditative *adagio* which serves as its introduction, the first movement is almost entirely consecrated to joy. The subject in detached notes with which the *allegro* opens is only a canvas on which the author afterwards spreads other more real melodies, which thus render merely accessory the apparently principal idea of the commencement.

This artifice, though fruitful in curious and interesting results, had been already employed by Mozart and Haydn with equally happy effect. But we find in the second part of the same *allegro* an idea really new, the first bars of which captivate the attention, and which, after having excited the minds of the audience by its mysterious developments, strikes them with astonishment by its unexpected conclusion. This is in what it consists: After a very vigorous *tutti* the first violins, with fragments of the first theme, hold a playful dialogue, *pianissimo*, with the seconds, which ends in holding notes of the dominant seventh of the key of B minor; each of these holding notes is divided by two bars of silence, filled up only by a light roll of the drum on B flat, the enharmonic major third of the fundamental F sharp. After two apparitions of this nature, the drums are silent, to allow the stringed instruments to murmur softly other fragments of the theme, and arrive, by a new enharmonic modulation, on the chord of the sixth and fourth of B flat. The drums re-entering then on the same note, which, instead of being a leading note as the first time, is now a veritable tonic, continue the tremolo for twenty bars. The force of tonality of this B flat, hardly perceptible at the beginning, becomes greater and greater as the tremolo is prolonged. Then the other instruments, strewing with little unfinished passages their progressive march, arrive with the continual muttering of the drum at a general *forte*, where the perfect chord of B flat is established at last by the full orchestra in all its majesty. This astonishing *crescendo* is one of the finest inventions that we know in music: one can hardly find a companion to it, save in that which finishes the celebrated *scherzo* of the symphony in C minor. Still this last, in spite of its immense effect, is conceived on a less vast scale, starting from a *piano* to arrive at the final explosion, without leaving the principal key; while that whose march we have just described begins *mezzo-forte*, goes and loses itself for a moment in a *pianissimo* under harmonies whose colour is constantly vague and undecided, then reappears with chords of a more fixed tonality, and only bursts forth at the moment when the cloud that veiled this modulation is completely dispersed. We might say it was a river whose peaceful waters suddenly disappear, and only emerge from their subterranean bed to fall noisily in a foaming cascade.

As for the *adagio*, it cannot be analysed. It is so pure in form, the expression of the melody is so angelic, and of such irresistible tenderness, that the prodigious art of the workmanship entirely disappears. We are seized from the first bars with an emotion which toward the end becomes overwhelming by its intensity; and it is only in the works of one of the giants of poetry that we can find a suitable comparison for this sublime page of the giant of music. Nothing, in fact, resembles more the impression produced by this *adagio* than that experienced in reading the touching episode of Francesca di Rimini in the "Divina Commedia," the recital of which Virgil could not hear without sobs, and which at the last verse makes Dante "fall as a dead body falls." This movement might have been sighed by the archangel Michael, one day when, seized with a fit of melancholy, he contemplated the worlds as he stood on the edge of the empyrean.

The *scherzo* consists almost entirely of rhythmical phrases in common time forced to enter into combinations of bars of triple. This means, which Beethoven has frequently used, gives much verve to the style; the melodic periods become thereby more piquant, more unexpected; and, besides, these rhythms crossing the time have in themselves a charm very real, though difficult to explain. We feel a pleasure in seeing the time that is thus pounded about find itself whole at the end of each period; and the sense of the musical discourse, for some time suspended, arrives nevertheless at a satisfactory conclusion, at a complete solution. The melody of the trio, entrusted to the wind instruments, is of a delicious freshness; the time is slower than that of the rest of the *scherzo*, and its simplicity stands out with still more elegance from the opposition of the little phrases that the violins throw around the harmony, like so many charming provocations. The *finale*, gay and frisky, returns to the ordinary rhythmical forms. It consists of a clatter of sparkling notes, of a continual chattering, interrupted however by some harsh and savage chords, in which the choleric freaks that we have already had occasion to notice in the author show themselves again.

5. THE SYMPHONY IN C MINOR,

which is incontestably the most celebrated of all, is also, to our thinking, the first in which Beethoven has given play to his vast imagination, without taking for guide or for support a foreign thought. In the first, second, and fourth symphonies he has more or less enlarged forms already known, giving poetry to them by all the brilliant or passionate inspirations that his vigorous youth could add. In the third (the "Eroica") the form has a tendency to enlarge, it is true, and the thought rises to a great height; but yet we cannot fail to perceive the influence of one of those divine poets to whom, long since, the great artist had raised a temple in his heart. Beethoven, faithful to the precept of Horace,

"Nocturnâ versate manu, versate diurnâ,"

read Homer habitually, and in his magnificent musical epic, that has been said, rightly or wrongly, to have been inspired by a modern hero, recollections of the ancient "Iliad" play a part admirably fine, but not less evident.

The symphony in C minor, on the contrary, seems to us to emanate directly and solely from the genius of Beethoven. It is his inmost thought that he is going to develop in it; his secret griefs, his concentrated rages, his reveries full of such sad heaviness, his nocturnal visions, his bursts of enthusiasm will furnish his subject; and the forms of the melody, harmony, rhythm, and instrumentation will show themselves as essentially individual and new as endowed with power and nobleness.

The first movement is dedicated to the painting of the disordered feelings which overthrow a great soul when a prey to despair—not that concentrated, calm despair which borrows the appearance of resignation; not that sombre and dumb sorrow of Romeo learning of the death of Juliet, but rather the terrible fury of Othello receiving from the mouth of Iago the poisoned calumnies which persuade him of the crime of Desdemona. It is now a frantic delirium which breaks forth in frightful cries; now an excessive depression which has only accents of regret,

and bewails itself. Listen to those hiccups of the orchestra, those chords in dialogue between wind and stringed instruments, which come and go, always growing weaker, like the painful respiration of a dying man, then give place to a phrase full of violence, in which the orchestra seems to rally, animated by a flash of fury; see that shuddering mass hesitate for a moment, and then precipitate itself entire, divided into two burning unisons, like two streams of lava, and say if this passionate style is not outside and above all that had been produced before in instrumental music.

We find in this movement a striking example of the effect produced by the excessive doubling of the parts in certain circumstances, and of the savage aspect of the chord of the fourth on the second note of the scale; in other words, of the second inversion of the chord of the dominant. We meet it frequently without preparation or resolution, and once even without the leading note, and on a pedal point, the D being found below in all the stringed instruments, while the G, all alone, makes a dissonance above in some parts of the wind instruments.

The *adagio* presents some features of resemblance in its character to the *allegretto* in A minor of the seventh symphony, and the *adagio* in E flat of the fourth. It partakes equally of the melancholy gravity of the first, and the touching grace of the second. The theme given out at first by the violoncellos and tenors in unison, with a simple accompaniment of double-basses *pizzicato*, is followed by a phrase for wind instruments, which returns constantly the same, and in the same key, from one end of the movement to the other, whatever be the modifications undergone successively by the principal theme. This persistence of the same phrase in presenting itself always in its so profoundly sad simplicity, produces by degrees on the mind of the audience an impression that cannot be described, and which is certainly the most vivid that we have experienced of this nature. Among the most daring harmonic effects of this sublime elegy, we will cite, first, the holding note of flutes and clarionets above on the dominant E flat, while the stringed instruments move about below, passing the chord of the sixth D flat, F, B flat, of which the upper holding note does not form a part; secondly, the incidental phrase executed by one flute, one oboe, and two clarionets, which move in contrary motion, so as to produce from time to time unprepared dissonances of the second between the G, the leading note, and the F, the major sixth of A flat. This third inversion of the chord of the seventh on the leading note is forbidden, like the inverted pedal we have just mentioned, by most of the theorists; but it none the less produces a delicious effect. There is, again, at the last return of the principal subject, a canon in unison at one bar's distance between the violins, and the flutes clarionets and bassoons, which would give the melody thus treated a new interest, if it were possible to hear the imitation for the wind instruments; unfortunately, the full orchestra plays *forte* at the same moment, and renders it almost inaudible.

The *scherzo* is a strange composition, the first bars of which, though they have nothing terrible in them, cause that inexplicable emotion that one feels under the magnetic glance of certain individuals. All here is mysterious and sombre; the play of the instrumentation, of an aspect more or less sinister, seems to belong to the order of ideas which created the famous scene of the Blocksberg in Goethe's *Faust*. The *nuances* of *piano* and *mezzo-forte* predominate. The middle (the trio) is occupied by a passage for the basses, performed with all the force of the bows, the heavy roughness of which makes the desks of the orchestra tremble on their feet, and is much like the gambols of an elephant when merry. . . . But the monster goes off, and the noise of his mad chase dies away by degrees. The subject of the *scherzo* reappears *pizzicato;* silence is gradually restored, we hear nothing but a few notes lightly twitched by the violins, and the strange little cluckings that the bassoons produce, giving the high A flat, struck very close by the G, octave of the fundamental sound of the dominant minor ninth; then, breaking the cadence, the strings softly take with the bow the chord of A flat, and go to sleep holding it. The drums alone maintain the rhythm, by striking with sticks covered with sponge light blows, indistinctly delineated above the general stagnation of the rest of the orchestra. These notes of the drums are C; the key of the movement is C minor; but the chord of A flat, long sustained by the other instruments, seems to introduce a different tonality; on its side, the isolated hammering of the drum on C tends to preserve the feeling of the original key. The ear hesitates—we do not know how this mystery of harmony will turn out—when the dull pulsations of the drums, increasing by degrees in intensity, arrive with the violins, which have resumed movement, and changed their harmony, at the chord of the dominant seventh, G, B, D, F, in the middle of which the drums obstinately roll their tonic C; the full orchestra, aided by the trombones, which have not yet appeared, breaks forth then in the major mode with the theme of a triumphal march, and the *finale* begins. One knows the effect of this thunderbolt; it is useless to talk of it to the reader.

Criticism has, notwithstanding, attempted to attenuate the merit of the author by affirming that he had only employed a vulgar method of procedure, the brilliancy of the major mode succeeding with pomp to the obscurity of a *pianissimo* minor; and that the interest continues to diminish till the end, instead of following the contrary progression. We will answer: Did it require less genius to create such a work because the passage from *piano* to *forte*, and from the minor to the major, were already known? How many other composers have wished to employ the same resource? and in what can the result that they have obtained be compared to the gigantic song of victory in which the soul of the poet-musician, free henceforth from earthly trammels and sufferings, seems to soar radiant towards the skies? The first four bars of the theme are not, it is true, of great originality; but the forms of the fanfare are naturally limited, and we do not believe that it is possible to find new ones, without departing altogether from the simple, grandiose, and pompous character which belongs to it. Beethoven, too, has only wished for a fanfare for the commencement of his *finale*, and he very soon recovers in the rest of the movement, and even in the continuation of the principal phrase, that elevation and that novelty of style which never abandon him. As to the reproach of not having increased the interest to the close, this is what we might say: Music cannot, at least in the state in which we know it, produce an effect more violent than that of the transition from the *scherzo* to the triumphal march; it was therefore impossible to increase it as he advanced.

To sustain himself at such a height is already a prodigious effort; yet, in spite of the amplitude of the developments in which he has indulged, Beethoven has been able to do this. But this very equality between the commencement and the end is sufficient to make us imagine a decrease, because of the terrible shock that the organs of the audience receive at the opening, and which, raising the nervous emotion to its highest paroxysm, renders it more difficult the moment after. In a long row of columns of the same height, an optical illusion makes the more distant appear smaller. Perhaps our feeble organisation

would accommodate itself better to a more laconic peroration, like the "Notre général vous rappelle" of Gluck; the audience thus would not have time to grow cold, and the symphony would finish before fatigue had rendered it impossible to follow the author further. At any rate, this observation only bears, so to speak, on the *mise-en-scène* of the work, and does not prevent this *finale* from being in itself of a magnificence and richness by the side of which very few pieces could appear without being crushed.

(*To be continued.*)

FLY-LEAVES FROM THE PORTFOLIO OF AN OLD SCHOOLMASTER.

I. On Practising.

It is a thoroughly wrong notion that a celebrated and experienced teacher is sufficient to ensure satisfactory progress with a pupil. Such a one may, undoubtedly, shorten and simplify to a great extent the study of the young musician; but a great, a very great deal must be done by the pupil himself. The process of teaching and learning might be compared to a couple of horses attached to a carriage. If both horses pull and draw well together the carriage will run smoothly and comfortably, and will cover a great deal of ground. It may, perhaps, not be uninteresting to peruse the experiences of a musician who has been teaching for thirty years. The relations between the teacher and the pupil are clear and simple enough. The *master* points out the distant goal which has to be reached; the *pupil*, by his working and practising, tries to gain the indicated points. It is undeniable that some pupils expect too much to be done by the teacher. Some would even like him to practise for them, or would not mind making him responsible for their want of progress. The teacher can only explain, advise; he can point out mistakes, he can show the means of realising a theoretical rule, but he cannot practise for the pupil. The student should, above all, try to work out all the hints thrown out by the master, and to observe strictly all remarks which experience and talent dictate to him.

It is necessary that both parties meet with perfect mutual confidence. Cordiality ought to be the leading feature of the teacher; confidence and complete *trust* in the teacher ought to be returned by the pupil. An honest teacher will ask himself whether the fault the pupil makes is not his own—we mean brought on by his having forgotten to show and explain it to the student. On the other side, the pupil ought never to think that it is a mistake or failing *not* to know a rule; a false sense of modesty sometimes prevents young people asking their teacher for explanation, or confessing that a single explanation was not sufficient. The teacher will not be bored by repeated questions; on the contrary, he will be *pleased* as he recognises in the desire to be taught the unmistakable sign of *interest*. Sometimes the teacher supposes that the pupil is acquainted with all the chief terms of expression. This knowledge is but seldom possessed. Pupils play sonatas without having the slightest notion what the word "sonata" means. But very few young students are aware of the difference between an *adagio* and an *andante*—a *larghetto* and *allegretto*—of the sense of *rinsforzando*, *estinto*, *tempo giusto*, &c. &c. Very often they confound a *diminuendo* with a *ritardando*; indeed one is astonished to find, when examining the pupil closely, how few of the most frequent expressions are understood. A very good plan is to prevail on the pupil to write down every explained term after the lesson—a little dictionary is soon formed, and by writing it down *oneself* it is impressed for a long time on the memory.

It happens sometimes that a pupil is physically tired in a lesson—a little rest is necessary; such rests cannot be employed more advantageously than by talking over these matters. All the different forms of music might be touched upon—it will be found that the pupil takes an interest in it, and that he soon feels the importance attached to the performance of a sonata of Beethoven or a fugue of Bach.

It is highly essential to direct the student's attention to the proper mode of practising. For this purpose it is a capital plan to devote one lesson entirely to the practice—we mean that the teacher practises together with the pupil. A pupil may devote ten hours' practice to a certain piece, without deriving the advantage a single hour's study would afford, when employed in a systematic, well-regulated, orderly way. And it is the system, the order,—the teacher has to show and to explain. It is but seldom that pupils possess an instinctive talent for practising well; some students have a practical eye for discerning the best, surest, and shortest way to overcome difficulties—but such persons are merely an exception to the rule. It is of the greatest importance that the teacher helps the student to fix at once the *best*, and at the same time the most practical fingering. The experienced teacher will of course consult his pupil's hand, and by this help him to overcome otherwise great obstacles.

Should the piece prove *very* difficult, it will be found very useful to *divide* it into several parts; if all these parts are so complicated that the student becomes rather disheartened at the remote prospect of final success, it is a good plan to play the whole piece over to the pupil. By this the interest and encouragement to learn it is raised and enlivened, and the listening to the whole effect makes the pupil set heartily and cheerfully to work to reach the goal.

The student ought to try to amalgamate, so to say, his own individual feeling with the task before him. In both an intellectual and a technical sense, the piece ought to be identified with the performer. To attain this end a certain sympathetic relation is indispensable. Such relation may be both an *interior* and an *exterior* one. The *intellectual* quality of the piece must be understood by the pupil—at least, a certain interest ought to be awakened by playing such a piece. To attain this end the teacher will be careful and considerate in his choice, and will consult more or less the personal taste of his pupil. If there is difficulty in understanding the sense of the whole piece, a repeated playing it over for the sake of the pupil is the best way to lead to a just appreciation.

The *exterior* quality of a piece, consisting solely of the technical side, ought to be within the reach of the pupil. Such things are somewhat like our own physical progress; we walk safer step by step only—a jump is highly dangerous for the unpractised, and can easily lead to a fall. It is *bad* to practise continually *too easy* pieces; both mind and body relax through it, and when again attempting a more difficult task, a failing of energy, a certain discouragement will be perceptible. Quite as dangerous is it to play too difficult pieces. This again leads to neglecting the beauty of the style of playing, and also towards an exaggeration of the technical execution, and finally to an inability to play easier pieces clearly and well.

The safest way to learn a piece thoroughly well is decidedly to play it over from the beginning to the end slowly, so as to become acquainted with its proportions, with its structure, and also with its beauties. If this has been done the pupil will soon find out the most difficult passages. These ought to be attacked *first*. A complete analysis of them has to be made; the organic structure of the hand has to be consulted, so as to find the best,

most practical, and surest fingering. It is a good plan to note down with pencil different ways of fingering. By this process the student will soon find out the most *suitable*. When the passage has been conquered and its execution has become clear, easy and fluent, it is desirable to go back some twenty or thirty bars, so as to amalgamate or combine it with the other parts. Passages which are less difficult will be found comparatively easy, and the pupil will be able to play them with expression and with a certain freedom. If this point has been gained, the desire to play the most difficult passage also with freedom and expression comes by itself. No passage sounds well or effective if it is not played with ease, freedom, and expression; otherwise it sinks to the level of a merely mechanical movement, which is devoid of interest and becomes tiresome.

Great importance ought to be laid on the rhythmical qualities of a piece. Rhythm is the soul of music; it forms, in fact, the greater part of the effect. If the rhythmical expression is correct and good, the piece will be full of life and energy. Most rhythmical figures are *staccato*. For this reason *staccato* passages ought to be practised with the greatest accuracy, attention, and precision. The chief features of musical expression are the *legato* and *staccato*, *forte* and *piano*. If these characteristic means of expression are observed from the very beginning, the piece becomes lively, animated, and interesting. All further refinements, the different gradations of *legato* and *staccato*, *forte* and *piano*, may be kept back for a little while. The chief and essential point for the beginning is decidedly correctness of playing and observance of the *chief* expression. The last polish and finish will come later, and with a talented person quite by itself.

Among the most common shortcomings or failings of amateurs, when compared with artistes, will be found a certain unevenness, one might almost say a spasmodic expression. Whence comes this failing? Merely from an insufficient practice of the scales. Young people are but rarely fond of practising their scales; indeed it is very rare to meet with a student who is able to play correctly and fluently all the major and minor scales in thirds, sixths, octaves, and tenths. The scale is the foundation of the whole musical system. Scarcely a passage exists in the whole wide range of our pianoforte literature which could not be traced to the scale. Chords are but an interrupted or broken scale. All that Bach, Mozart, Beethoven, &c., wrote rests on the scale. For this reason a daily practise of the scale is quite indispensable. The chief reason of a defective, wavering fingering is the not sufficiently knowing the scales. Passages which are difficult in both hands at the same time, are best practised with each hand singly. It is better to begin with the *left* hand; being the weaker one it requires more rest to regain its elasticity and strength. If each hand can perform the passage clearly and with fluency, we may attempt to try both hands together—at first slowly and with undivided attention. It is good to dwell a little on the most complicated parts; also to play these bars a little louder than others. By this we gain roundness and distinctness of tone. Above all, coolness of temper is essential for practising. To become passionate, angry, or disheartened is the very worst thing for any one who learns. It happens frequently that a passage, after having been played very often, seems to go worse than at first. This is a sure sign that our intellectual faculties are tired. Sometimes a less effective execution arises also from a relaxation of the muscles. In both instances a rest of a few minutes is desirable. We need not lose time with such a rest; we may (and this is even a great pleasure) peruse the piece with the eye, and it is decidedly desirable to practise our eye to such an extent, that the effect of a piece may be discerned by simply reading it.

(*To be continued.*) E. P——R.

INCIDENTS OF FRANZ LISZT'S YOUTH.

COMMUNICATED BY C. F. POHL.

(TRANSLATED FROM THE MUNICH PROPYLÄEN, 1869.)

THE pianist Carl Czerny, who died at Vienna on the 15th of July, 1857, has left us a very attractively written autobiography. An interesting section of it speaks especially of his relation to Franz Liszt, who, when a boy of eight years, was presented by his father to the famous master with the request to accept him as pupil; to which Czerny, perceiving at once the immense talent of the boy, agreed. Liszt's coming to Czerny, and the method of teaching he adopted, the experienced master relates in his simple but truth-loving style in the following lines:—

In the year 1819, shortly after Belleville (Czerny had undertaken to teach music, in the year 1816, to the ten-year-old Ninetta Belleville, "one of the rarest musical talents," and she lived at the same time with Czerny's parents) had left us, one morning a gentleman came with a little boy of about eight years, and asked me to let the little one play something on the piano. He was a pale, weakly-looking child, and in playing he reeled on the chair as if drunk, so that I often thought he would fall down. Also his playing was quite irregular, indistinct, and confused; and of fingering he had so little idea, that he threw his fingers over the keys quite *ad libitum*. But, nevertheless, I was astonished at the talent with which nature had favoured him. He played several things I put before him at sight—true, as a self-taught player, but for this very reason in such a manner, that one could see nature itself had formed a pianist. The same was shown when, fulfilling the desire of his father, I gave him a theme on which to extemporise. Without the least knowledge of harmony, he put a certain genial spirit into his performance.

The father told me that his name was Liszt, that he was a subordinate official of Prince Esterhazy; up till now he had instructed his son himself, but he would beg of me to take his little Franzi under my care, when he came to Vienna next year.

I agreed to this readily, and gave him at the same time hints as to the manner in which he was to further the progress of the boy in the meantime, by showing him scale exercises, &c. About a year later, Liszt came with his son to Vienna, took lodgings in the same street in which we lived (in the Kruger Strasse); and I devoted to the boy, having no time during the day, nearly every evening.

Never had I such a zealous, genial, and industrious pupil. As I knew, from long experience, that just such a genius, where the intellectual gifts are generally in advance of the physical powers, is likely, as a rule, to neglect the fundamental technical studies, it appeared to me to be necessary, before everything else, to employ the first months in regulating and fixing his mechanical accuracy in such a way that it could not go wrong in later years.

In a short time he played the scales in all keys with all the masterly fluency which his fingers, so favourably formed for piano-playing, made possible; and by an earnest study of Clementi's Sonatas (which will always remain the best school for pianists, if *they know how to practise them according to his intention*), I accustomed him to strict accuracy of time, in which he had been quite wanting till then; further, to a fine touch and tone, correct fingering, and true musical declamation; although those

compositions appeared at first rather dry to the lively and always merry boy.

This method had the effect that, when a few months later we took works by Hummel, Ries, Moscheles, and afterwards Beethoven and Bach, I had no occasion to trouble much about the mechanical rules, but could lead him at once to the apprehension of the spirit and character of the different authors. As he had to learn every piece very quickly, he acquired the faculty of playing at sight at last to such a degree, that he was able to play even difficult compositions of importance *publicly* at sight, just as if he had studied them for a long time. I also endeavoured to accustom him to extempore playing, by him frequently themes to improvise upon.

The unchanging liveliness and good temper of little Liszt, as well as the extraordinary development of his talent, caused my parents to love him as a son, and myself to love him as a brother. I not only instructed him gratuitously, but also furnished him with all the necessary music, which comprised pretty well everything good and useful published up to that time. A year later I could already let him play in public, and he excited an enthusiasm in Vienna such as but few artists created. In the next year his father gave public concerts with him for his own benefit, in which the boy played the, at that time, quite new concertos by Hummel in A minor and B minor, Moscheles' variations, Hummel's septett, the concertos by Ries, and many of my compositions, and also improvised each time on themes given to him by the public. People at that time were, indeed, not wrong if they thought to see in him a second Mozart.

Unfortunately his father wished to reap great pecuniary advantages through him, and at the time the boy was studying his best, and I had just begun to instruct him in composition, he went on journeys, first to Hungary, and lastly to Paris and London, &c., where he, as all the papers of that time testify, excited the greatest attention. At Paris, where he settled with his parents, he made a great deal of money, but lost many years, because his life and his art were taking a false direction. When, sixteen years later, I came to Paris (1837), I found his playing in every respect rather confused and wild, notwithstanding his tremendous execution. I thought I could not give him better counsel than to make travels through Europe; and when he came to Vienna, a year later, his genius took a new flight. Under the boundless applause of our fine-feeling public, his playing soon acquired that brilliant, and at the same time clear style, through which he is now so famous all over the world. But I am convinced that if he had continued the studies of his youth for a few years in Vienna, he would now in his compositions also justify all the high expectations which were then rightly formed of him.

II.

Closely connected with the foregoing chapter of Czerny's autobiography, six correctly copied letters* from Liszt's father addressed from Augsburg, Paris, and London to Carl Czerny, are here published for the first time. They depict to us in lively and, at the same time, true colours the results of these first extensive travels of the artist of twelve years.

FIRST LETTER.†

AUGSBURG, *2nd Nov.*, 1823.

ESTEEMED SIR,—We safely arrived on the evening of 26th of September at Munich, and left there on the 28th of October. The reasons why we stayed for such a long time there were, firstly, that Herr Moscheles arrived there before us; secondly, the occurrence of the brilliantly celebrated October Festival; and thirdly, because Moscheles delayed his concert. Of the success of this concert the enclosure will inform you. We gave our first concert on the 17th of October, and as we were not known it was not very well attended. However, we had the honour that the kindest of kings and the princesses came. The applause was immense, and I was asked immediately to give a second concert, which took place on the 24th. Here I will only briefly mention that it would have been desirable that at the first concert the public had been as numerous as the people who had to leave this time for want of space, and at last we were compelled to refuse money. A few enclosures will show the applause Zizy* earned. Little as we had to do in the beginning, after the first concert we became busy, and were honoured from all sides by flattering proposals. For the third time, after pressing demands of the directors, I let Franzi appear in the concert of the two violinists Ebner in the Royal Theatre, where, amongst other things, giving way to a generally expressed desire, he had to repeat your variations in E flat, with orchestra. However, we had no share of the proceeds, but established a never-dying fame, and even the good king said, "It is very good of you to have assisted those two."

We had twice the high honour to have audience of the best of kings, and were received with distinguished grace and kindness.

On the first occasion the king said, "And you, little one, had the courage to appear after Moscheles?" When we were about to leave the good king said, "Come here, little one, I must kiss you," and did it. I had tears in my eyes. At the king's orders, letters of recommendation for Strasburg and Paris were written, and some of them handed over to us; we may expect to be well received. In the concert bills I had inserted "Pupil of Karl Czerny," and everybody seemed to be pleased, and had the desire to become acquainted with this excellent master. From different parties I was asked whether Herr von Czerny had more of such pupils. I gave them the answer, that if pupils were possessed of talent and diligence they might attain the same degree of virtuosity under your thorough and sage tuition. At Augsburg we arrived on the evening of the 28th of October, and already on the 30th we gave a little concert, which had been arranged at Munich. On the 1st of November he played at the Harmonic Society. The applause is general wherever we go, and we feel already quite at home in Augsburg. To-day Zizy is going to play, gratuitously, in a concert for the benefit of some burned-out people, and to-morrow we go on to Stuttgart. Although travelling and hotel expenses, especially wine, are very dear, I have, after deducting all expenses, up till now made a clear profit of 921 florins. About as much again we might have, if I had not to see that we strive for reputation, by doing good to others. Together with wife and child we kiss your hands with the greatest thankfulness for the good work you have done to our child. Never will you disappear from our eternally grateful hearts, because we have only you to thank for all this. Our greetings and kisses without end to your good and kind parents; daily, and almost hourly, our talk is about you and your parents. Shortly they will receive a letter from Zizy; he is industrious, and is writing a description of our journey for you, which he commenced directly on the first day we left Vienna, and

* The originals are in possession of the Gesellschaft der Musikfreunde at Vienna.

† The translator has endeavoured to keep as close as possible to the original, which will account for many inelegancies of expression. The making use of such terms as "kissing the hand," and putting the title "von" before the name, are customary forms of Austrian politeness.

* *Zizy*, a pet diminutive for *Franz*.

continues diligently. Of special interest to you may be his diary; he keeps it very industriously, and intends to present it to you on his return. Here as in Vienna, experience shows that only excellent artists are likely to make their fortune. Concerts are everywhere plentiful enough, and music is played and loved passionately, particularly the piano; but with the exception of Mahir (Mdme. Anna Laura Sick, known to the world under her family name of Mahir—an excellent pianist, born on the 10th of July, 1803, at Munich), at Munich we have not heard any distinguished player. In all probability you will have to receive a few pupils from these parts, who intend soon to come to Vienna and take lessons from you. Your compositions are very much esteemed here, and whenever Franzi is in company he must play works of yours. You would do very well, and find a true pleasure, if you were to pay a visit to the towns Munich and Augsburg, not only on account of music, but also because of other wonderful objects to be seen in great numbers. Everybody is well educated here, and knows how to appreciate merit. Often we have visited M——, but to me it appears as if her playing had not improved, although she works, composes, and philosophises untiringly. It would be better if ladies left the latter alone. On one occasion she is said to have extemporised, and made the public laugh.

The orchestra at Munich is excellent, and I have never heard a better one. The gentlemen are also very obliging. The B minor concerto by Hummel was done to perfection, and left nothing to be desired. Only a pity that the theatre is too small.

Moscheles has outlived his fame at Munich; one does not speak of him with due esteem. I, for my part, must say that he played his concerto unsurpassably; but his fantasia was empty, and I cannot call it a fantasia at all. He has also lost much in esteem because he doubled his prices of admission.

Pardon me for the great length of my letter, and also for adding some requests, namely, to keep us kindly in memory, and not to forget to send us the promised concerto of your composition to Paris. Although I intend to trouble you with a letter from Strasburg, only when we stay at Paris I shall give you my address. God grant that what I have heard about Salieri is not true, and for all that I should not like to be always in doubt, and pray you therefore to let me have an explanation about it at Paris. (At that time it was said that Hofkapellmeister Salieri had, when in old age he became weak-minded, accused himself of having poisoned Mozart. Antonio Salieri died shortly afterwards, on the 7th of May, in his seventy-fifth year.) Again I beg you to keep me and mine kindly in memory, and remain, &c., LISZT.

(The son added the following lines :)

MY BEST HERR VON CZERNY,—I am in good health, and up till now everything goes well with me; I kiss your and your mother's hands, and remain as usual,—Your ever grateful Zisi, FRANZ LISZT.

(*To be continued.*)

VIOLETTA.

(TRANSLATED FROM ELISE POLKO'S "MUSIKALISCHE MÄHRCHEN.")

"Ein Veilchen auf der Wiese stand,
Gebückt in sich, und unbekannt,
Es war ein herziges Veilchen."

A FEW hours' journey from Vienna lies a little village, whose name I have forgotten; but I think that matters not, for there is but one such charming hamlet in the whole world. A chapel stands on the rising ground; wild roses and ivy climb up its grey walls; and the white, neat, low houses, like pious worshippers, look meekly toward the windows of the little church from the thick copse-wood. The whole of the peaceful little place is surrounded by old tall lime and chestnut trees.

But the cantor's house in the village was the loveliest of all; it lay apart from the other houses, and equally buried in flowers. The old cantor tended these flowers as his life's highest joy; and in the midst of all these roses, violets, lilies, and tulips was the fairest flower grown up—his little daughter Violetta. The faithful partner of his life he buried when his child had reached her sixth year; that had indeed been the greatest sorrow of his life, which else had flowed on as peacefully and quietly as a streamlet. But he hada lso ever at his side a wonderful, mighty comforter, who raised him with gentle hand above every discomfort, every trouble; who took him tenderly in her arms when his faithful wife closed her eyes. This comforter was called *Music*, and was in fact the only mistress of his heart, loved with passionate devotion.

Another valuable treasure he kept in the corner of his sitting-room—an old spinet; and it was here that the cantor communed with the spirits of Bach and Handel, held converse with the old Italian masters, and in his happiness explored the magic kingdoms which they opened before him.

Violetta found, indeed, that these conversations did not always sound particularly beautiful; the spinet often rattled and buzzed meanwhile in a wonderful manner, and her father's fingers, too, would sometimes not come quickly enough to the right place; but she took good care not to say so, and sat by him quite still and amiable, with her work. When the player at last stopped, at the highest pitch of enthusiasm, and looked at her speechless but with an inspired gaze, she nodded to him smiling, and kissed him gently on the forehead. Then her father would tell her what he knew of the old masters, and she would not believe that the great sovereign in the kingdom of tones, Sebastian Bach, wore an odious long peruke, and that Master Handel took such quantities of snuff. She had imagined such grand apparitions in the magic kingdom of the world of sound quite otherwise, had painted for herself pleasant clear pictures, which her father then so cruelly destroyed. Almost every day the old cantor repeated the same stories, and Violetta listened with the same quiet attention, devotion one might almost say, as the first time, and not a feature of her amiable face showed a trace of weariness. But she, too, had also seen a famous composer, the happy Violetta, and that she never forgot for a moment: the people called him "Father Haydn." Violetta's father always called him "his King," and in the deepest depth of his heart glowed a reverence and love, of the power of which the soul of his child had no suspicion.

As a little girl, her father had once taken her with him to the great capital; there in a grand church she had heard some splendid music performed that they called the "Seasons." The child's soul was deeply impressed by the powerful masses of sound that streamed on her for the first time; and yet Violetta was so happy, so wonderfully moved. She dreamed of "Spring;" the glow of "Summer" breathed upon her; then the hunter's horns sounded cheerfully, and reminded her of "Autumn;" and as "Winter" came on, she clung ever closer to her father. He, however, hardly knew that his child was in the world. He sat by Violetta and listened half breathless, and his face with the large dark eyes was, as it were, bathed in happiness; he laughed and wept alternately. When all was over, he took his child by the hand, and, without speaking a syllable, pressed hastily out of the church. Outside stood many people, old and young, men and women, and in their

midst a slim elderly man, with a countenance like peace, and a pair of eyes like heaven. "Father Haydn!" resounded around. Violetta looked at him with shy reverence and streaming eyes; but Father Haydn had for every one a friendly word or a pressure of the hand and kind look; smiles, gentle cheerfulness, and humour moved continually on his lips, and in his open countenance. Then Violetta's father, too, pressed in his plain black dress through the thick circle, and had seized Haydn's hand before the latter was aware, and cried with half choking voice, "Thanks, Father Haydn!" And the master had pressed his hand, nodded and smiled to him. All this Violetta had seen; nevertheless, she had to listen to the story of the occurrence almost every day: it was the great event of her father's life. "If I were to see my King once more," he used sometimes to say, "I should die of joy. Believe me, dear child! when I held that blessed creative hand in mine, I felt as if my heart would burst!"

One day, when the linden trees and roses were in bloom, and the village had donned its gayest attire, it happened that Violetta sat in the garden and dreamed, as she sometimes used to do. Her father sat reading in the arbour. Suddenly a cheerful humming was heard from the garden fence, and over the thick hedge, just behind the neat Violetta, appeared a fresh, merry countenance that belonged to a slim young man. He seemed tired, and carried a little portfolio and a thick stick in his hand. He wore a small black hat; thick light-brown hair hung in disorder over his head, and on his shoulder sat a tame starling. "Dear, charming maiden, let me in," begged the stranger, and his blue eyes begged even more than his words. Without, however, waiting for any other answer than Violetta's smile, he sprang with a great bound over the hedge. The old cantor hurried up; Violetta laughed till the bright tears ran down her cheeks; but the young man had in this *salto mortale* lost his portfolio; note-books and pencils flew about; the starling cried "Misfortune on misfortune!" and chattered a crowd of Italian words all mixed together.

The bold leaper held out his hand to the cantor, and said, "Dear Papa, you see here a young music-student from Vienna, who has been running about all day to steal melodies from the dear little birds in the woods; but my go-between here"—and he pointed to the starling, who looked at him with knowing eyes—"has deceived me shamefully, eaten all my bread, and scared away the sweetest singers with his stupid chattering; so I earnestly beg you to modulate the minor tones of a sorrowful stomach into the bold key of *eat-major!*" *

The merry speech pleased the old cantor uncommonly. He forced his cheerful guest into the arbour, and Violetta brought fresh bread, delicious milk and butter, cherries, and fragrant strawberries. The young man enjoyed it all, and the starling too; they ate and drank, as if for a wager, man and bird; and both chattered, too, as if for a wager. Whenever the stranger made a joke, the starling repeated it; and between whiles he continually cried out, "Holla! Figaro, attention! Figaro, attention!"

In an hour the dwellers in the little white house were as intimate with their guest as if they had lived together for years, and the old cantor began already to tell something about the master Bach, to which he found a very attentive listener in the young music-student. At last the old man's heart went out so fully towards this child-like, happy, simple man, that he told him with an air full of secrecy, and as if he were uncovering to him the most valuable treasure, the story of the squeeze of the hand from Father Haydn. Smiling and quietly the young man listened to his tale; when the old gentleman had finished, the other on his side related, with moist eyes and gently tremulous voice, how Father Haydn had even given him a kiss. But that the cantor would not quite believe, when at once the starling, as if possessed, cried out, "The truth! even were it a crime!" They took leave by the light of the moon and stars; then it first occurred to the true-hearted old man to ask after his guest's name.

"I am called Amadeus," he answered, "and will very often come again."

"Pray do," laughed the cantor, as he shook his hand; "then you shall see my collection of music, a real treasure, I can tell you!" Violetta gave the handsome Amadeus a splendid nosegay of roses. He kissed her for it as gently as a butterfly kisses a lovely flower; and the starling cried, "And so farewell; we go away, and come again another day!" So away they went. For a long while those who remained heard the pleasant duet of a merry man's and bird's voice.

(*To be continued.*)

* An imperfect attempt to render in English an almost untranslatable German pun. The original is "in ein kräftiges Es-dur aufzulösen."—*Tr.*

Foreign Correspondence.

THE BONN FESTIVAL.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *Sept.*, 1871.

TO-DAY I can report little of note from our immediate circle, and therefore I turn at once to that splendid festival which took place on the 20th, 21st, 22nd, and 23rd of August at Bonn, the birthplace of Beethoven, as a supplementary centenary festival of this greatest of all German composers. Originally the festival was intended for last year; it was, however, postponed. Who could have found in August, 1870, the rest of mind, the requisite mental concentration which must be the first and most important condition for the preparation of music performances of such a grand nature as those just brought to hearing at Bonn?

That the festival was unique of its kind, that the most wonderful and most difficult creations of Beethoven were performed so brilliantly as, perhaps, never before, we have to thank before all the experienced care and the restless industry of Messrs. Hiller and Von Wasielewsky, who were entrusted with the management. The combination of the different performers—chorus, orchestra, and soli—was a fortunate one in every respect. As regards the chorus, the choral societies of the neighbouring towns were not invited *in corpore*, as had been done at the former Rhenish music festivals; but only the best and cleverest singers of the Choirs of the Rhinelands, which are known for excellence, were selected with care. They formed, together with the choral society at Bonn, which is under the direction of Herr von Wasielewsky, a chorus of about one hundred soprano, ninety alto, seventy tenor, and ninety bass voices.

Rarely or never did a better-trained choir—composed of none but excellent voices—surmount more victoriously and brilliantly the difficulties of the Missa Solennis, the 9th Symphony, and the fantasia with chorus, nor bring them out clearer, more correctly and with more devotion than was done on this occasion. If we only mention the names of the solo vocal quartett, we need scarcely add a word of praise. Artists of the first class like Frau Otto-Alvsleben (soprano), Frau Amalie Joachim (alto), Herr Vogl from Munich (tenor), and Schulze from Hamburg (bass), will give also to those who have not been fortunate

enough to be present at the festival in Bonn, the completest guarantee for the most reverent and expressive interpretation of the difficult parts they had to render.

The orchestra, too, consisted of 111 artists, such as have also never met together in such number and excellence for united performance. At the head of the first violins stood Herren Strauss (from London) and Köenigslöw (from Cologne). The remaining first violins were in the hands of none but excellent leaders—not so-called leaders, but such men as have acted in that capacity year after year, in the best orchestras of Germany. It would lead us too far here to give our readers all the excellent names, some of them highly famed, of which this select orchestra was composed. We will, therefore, only briefly mention that there were thirty-eight violins, fourteen tenors, and fourteen violoncellos, to which twelve basses formed a foundation. Flutes, oboes, clarionets, bassoons, and horns were doubled. The greater part of these performers on wind instruments belong to the Hanoverian Orchestra, and formed an *ensemble* which left nothing to be desired as regards purity of intonation, fullness and satisfactory quality of sound, accuracy, and brilliancy.

The first concert brought the Missa Solennis and the 5th Symphony by Beethoven. There is here no space to go into details on these two works. Only one thing we will mention, that a happier choice could not have been made than the combination of these two giant productions. The variety of ideas, of contents, and style of both works, produced in totally different creative periods of Beethoven, made it possible that the listener, notwithstanding the emotions which hearing the Missa Solennis excited, was still able to appreciate the everlasting beauties of the C minor symphony.

The programme of the second concert brought first the great *Leonore* overture (No. 3), in which the entry of the first violins, contrary to the direction given in the score by Beethoven, was played by all the first violins, with a truly admirable precision and brilliancy. Then followed the march and chorus from the *Ruins of Athens*. The gem of the evening was Beethoven's violin concerto, rendered by Joachim. We abstain from every further enthusiastic remark about this wonderful revelation of Beethoven's creation by Joachim. Words are, indeed, not sufficient to characterise the impression which the educated hearer received. The fantasia with chorus which followed cannot be called in every respect a successful one. Herr Hallé from London had taken the piano part, and if we duly recognise on the one hand the clear mechanism of this virtuoso, we cannot at all agree with the interpretation both of his part of the fantasia, and also of the concerto in E flat which he played on the following day. The piano from Messrs. Broadwood and Sons, in London, showed itself of insufficient power and fullness of tone for the room, which, it is true, was very large. The Eroica Symphony, which formed the close of the second concert, was played excellently.

The opening number of the third concert was the *Coriolan* overture, followed by the "Elegische Gesang," Op. 118, for solo quartett, with accompaniment of string instruments. After the E flat concerto, played by Herr Hallé, came the air, "Ah perfido" (transposed a note lower), sung by Frau Amalie Joachim, with wonderful pathos. The *Egmont* overture closed this part of the concert, which brought as finale the 9th Symphony, in a manner elevated beyond every praise.

Lastly, the fourth day brought chamber-music of Beethoven, namely, the two string quartetts in F minor (Op. 95) and C major (Op. 59), played by Herren Joachim (first violin), von Köenigslöw (second violin), Strauss (tenor), and Grützmacher (violoncello). The names of these distinguished quartett-players relieve us from the necessity of expressing any praise. The quartetts formed the commencement and the finish of the concert. After the first quartett, Herr Vogl sang the "Adelaide," then Hiller and Grützmacher played the sonata for piano and violoncello (Op. 69). These excellent performances were followed by the songs, "Wonne der Wehmuth" and "Kennst du das Land," rendered splendidly by Frau Joachim.

To those who were fortunate enough to be present at the Bonn Festival, the remembrance of all the high enjoyments will always remain. For us nothing is left but to express our hearty, deeply-felt thanks to those who, with never-tiring industry, with noble inspiration and full devotion, have assisted at these concerts.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, 16*th Sept.*

THE Opera has been very active since my last report. The most interest was aroused by the *gastspiel* of Herr Betz from the Hoftheater of Berlin. He began with the *rôle* of Telramund in Wagner's *Lohengrin*, and had a highly favourable reception. His voice, a veritable baritone, is clear, sonorous, and flexible; the interpretation according to the modern school, every word distinct; besides this, Herr Betz proves himself an excellent actor of the highest intelligence. He was called for many times, and the whole opera went with spirit, under the conductorship of Herr Herbeck. Not so well as on his first evening was the reception of Betz in the next *rôles* as Wolfram (*Tannhäuser*) and Don Juan, the singing being too luscious and, especially as Don Juan, wanting fire, verve, and dramatic power. This was missed still more in the *rôle* of Nelusco, which was represented by Herr Beck more demon-like. In contrast to this, Betz's farewell as Hans Sachs in Wagner's *Meistersinger* has been a masterwork. All the pre-eminences of the intelligent singer were united here as in a burning-reflector. Betz sang this part as it was written; yet the opera as a whole suffered under it, as the cuts in the work were judicious, the opera being too long. Herr Betz repeated the *rôle* on the 3rd September, and was applauded and honoured in every way. Fraulein Bosse sang, as *gast*, Elsa in *Lohengrin* with tolerable effect; likewise Eva in the *Meistersinger*. On the second evening Eva was represented, for the first time and with great success, by Frau Dustmann, the *rôle* never having been given here with so much zeal and finish. The house, being full in the extreme, took a great interest in the performance, which again Herbeck conducted with energy and skill. Another gastspiel has just been finished. Mdlle. Murska, having performed Lucia and Lady Harriet (*Martha*), has taken leave yesterday as Margarette of Valois (*Huguenots*). She returns to England, coming back in winter. Boieldieu's *Weisse Frau*, not represented since February, 1868, was performed for the first time in the new Opera-house. This fine opera has many lovers who longed for it. Herr Walter, Draxler, Frau Dustmann, Gindele were known from formerly. Dickson and Jenny found a new and excellent representation by Herr Tirk and Mdlle. Hauck. In *Rienzi* Mdlle. Ehnn has resumed her former part, the *rôle* of Adriano. Fräulein von Rabatinsky, who on the first representation of that opera met with an accident, is still suffering, which is a great loss, she being the sole Fioritura-singer of our stage. *Fidelio* has been performed, the first time since the Beethoven Festival; Leonore represented by Frau Dustmann. Besides the operas named, there were per-

formed since the 15th of August—*Fra Diavolo*, *Postillion*, *Schwarze Domino*, *Troubadour*, *Afrikanerin*, *Romeo und Julie*, *Norma*, *Faust*, *Judin*. The new ballet *Fantasca*, by Paul Taglioni, surpasses in splendour and magnificence all the former in the brilliancy of its ballets. The costs are said to have reached the sum of 100,000 florins. Animals of all kinds are there to be seen—a good lesson for children of every age. Machinery, decorations, costumes make a constant attack on the nerves of the spectator, the force of the piece lying more in the ensembles than in solos. The music, by Hertel, is of the better kind.

The Theater an der Wien takes constantly its turns with the operettas *Banditen*, *Grossherzogin*, *Doctor Faust Junior*, *Rajah von Mysore*, *Blaubart*, *Indigo*. Fräulein Geistinger has resumed her activity as directress, actress, and singer. *Blaubart* (the 140th representation) was for the benefit of Offenbach; *Indigo* (now produced forty times), for the benefit of Strauss. Fräulein Bertha Olma, who was a member of the Italian Opera in Covent Garden last season, is now engaged as operetta-singer.

The Vaudeville Theatre, formerly the concert-room of the Musikverein, has now changed into a "Strampfer-theater." Herr Strampfer, who has quite rebuilt the whole interior of the house, and embellished and enlarged the room, opened the theatre on the 12th of September with three little pieces—a drama (*Die Arbeiter*, by Hugo Müller), a lustspiel (*Eva im Paradies*, by Weihe), and an operetta (*Dorothea*, by Offenbach). The operetta pleased very much, and two representatives, Herr Lebrecht, a baritone, and Herr Schweighofer, an exquisite spieltenor, found a very good reception. The new theatre, situated in the midst of the inner town, has 28 boxes, 600 pit-seats, and two galleries. The prices are rather high. It is to be hoped that the director will be as fortunate as in his former place as director of the Theater an der Wien, for the new enterprise has cost him a good deal of money. It is the sixth theatre which Vienna offers its inhabitants; a seventh, the Stadt-theater, built by Dr. Laube, it is said will be finished next year.

In the course of the winter we shall have three concerts by Hans von Bülow, and two by Richard Wagner. Anton Rubinstein, now director of the concerts of the Musikverein and its Singverein, will conduct some interesting compositions, as the "Papæ Marcelli" mass, by Palestrina; the cantata "Eine feste Burg," by Sebastian Bach; the double-chorus "Heilig," by Emmanuel Bach; the new oratorio *Christus*, by Liszt; and the *Verlorene Paradies*, by Rubinstein—quite enough to make the season as interesting as any of its predecessors.

Reviews.

The Works of G. F. HANDEL, *printed for the German Handel Society, 11th year.* Parts 32-34. Leipzig.

THE most recent numbers of this superb edition of Handel's works—the most complete and correct ever yet issued—contain some features of special interest. They comprise the twelve Italian Duets, commonly called the "Chamber Duets," and the trios usually published with them, which had been already edited by the now defunct English Handel Society, as well as by Dr. Arnold; the little-known oratorio, *Alexander Balus*, and a volume of anthems. The oratorio—which, like many of its companions, has been so long consigned to oblivion that we much doubt if it has been performed within the memory of any one living—contains nevertheless some of the old master's finest and most characteristic music. The opening chorus, "Flushed by conquest," is remarkable for breadth and boldness; and that which follows, "Ye happy nations round," besides being distinguished by its Oriental splendour, is noteworthy for its effects of the choral unison with full harmony in the orchestra. The grand chorus, "O calumny!" (in the second part) may be compared to the well-known "Envy, eldest-born of hell" in *Saul*, or to the equally fine "Jealousy, infernal pest" from *Hercules*, while the fugues in the choruses "Sun, moon, and stars," and "Ye servants of the Eternal King," are admirable specimens of Handel's contrapuntal ability. As in most of his other oratorios, the airs, as a whole, are not equal in interest to the choruses; but while many are old-fashioned, and to our modern taste tedious, there are some gems (in what oratorio are there not?). Such are the bravura in the first part, "Mighty love now calls to arms," the pastoral song "Here amid the shady woods," deliciously accompanied by the strings *con sordini*, and (our own especial favourite) the simple and tranquil air near the end, "Convey me to some peaceful shore." One more song deserves mention, not only from its intrinsic beauty, but from the novelty of its accompaniment. This is the soprano air, "Hark! he strikes the golden lyre," which, besides being accompanied by the usual stringed instruments, has in addition parts for two violoncellos, two flutes, harp, mandoline, and organ obligato. It is very evident that the thinness of Handel's orchestration, of which complaints are so often made, was the result of systematic calculation, rather than of inability to handle large resources. He reserved his fuller orchestra for exceptional effects—a course which some of his successors might imitate with advantage.

The volume of anthems is even more interesting than the oratorio. It consists principally of works for a three-part chorus with orchestra, composed for the Duke of Chandos. No less than four pieces in this volume are printed for the first time. Among these is an arrangement of the well-known "Jubilate," originally composed for a full chorus (mostly in five parts) with a large orchestra. It is here reduced for a three-part chorus and small orchestra; and the comparison of the two versions is full of interest to the student. In an arrangement of the anthem "As pants the hart" for a six-part chorus (one of the previously unpublished pieces), we find a point of special interest. We refer to the unison chorus for tenors and basses (p. 255), the single example, as far as we are aware, in Handel's works of a method of treatment frequently to be met with in Bach. We have here the old Lutheran choral, "Christ lag in Todesbanden," given out as a *canto fermo* by the chorus, and accompanied by a fugue on an entirely independent subject in the orchestra. Bach frequently employs the same device in his Church-cantatas, but we know of no other instance of it in Handel. The only fault to be found with this superb edition is that the pianoforte accompaniments are so unequal in merit. In some of the volumes they are very good; in others they are somewhat meagre and unsatisfactory. Still the series is a most interesting one; though at the present rate of progress it will probably be nearly, if not quite, twenty years before it is complete.

Musik zu Schiller's "Wilhelm Tell," componirt von CARL REINECKE. Op. 102. Partitur. Leipzig: Breitkopf & Härtel.

THE subject of William Tell offers, from its picturesque situations and surroundings, special attractions to the composer. It is not surprising, therefore, that it should be frequently chosen for musical illustration. Besides the two operas by Grétry and Rossini (as complete a contrast to one another, it may be remarked in passing, as could well be conceived) there are, we believe, several settings of various degrees of merit, by German musicians, of the incidental music to Schiller's play. Herr Reinecke's version, now under notice, is evidently designed for the theatre rather than for the concert-room. It consists of thirteen numbers, some of them—such as the *entr'actes*—considerably developed, while others, in accordance with the exigencies of the stage, are condensed into a few bars. The work, as a whole, like most others from its composer's pen, shows more talent than genius. It is admirably constructed, as might be expected from the known skill of its writer; and while some of the movements seem to us in reading slightly dry, others are very interesting, and would on the stage doubtless be thoroughly effective. The opening scene, "Es lächelt der See" (in G, 9-8 time), is one of the best numbers; the melodies are fresh, and the orchestration charming. In character it recalls the delicious introduction to the first act of Rossini's opera, in which the situation is analogous, though in comparing the two we must give the palm to the Italian master. No. 4, the pastoral introduction to the third act, and No. 5, the song of Walther behind the scenes, with an accompaniment for two oboes and two horns, are also to be highly commended. The music of the bridal procession in the fourth act (No. 9), for a small wind band behind the scenes, is very melodious and pleasing. The work on the whole may be pronounced not unworthy of, though we do not know that it will add much to, its composer's well-earned reputation.

Deutscher Triumph-Marsch, für grosses Orchester, von CARL REINECKE. Op. 110. Partitur. Leipzig: Breitkopf & Härtel.

A VIGOROUS march, constructed on a broad though somewhat commonplace subject, and instrumented with Herr Reinecke's usual felicity. It suffers, to our thinking, from want of contrast, being heavily scored, and with only one indication of *piano*, for two bars, from the beginning to the end of the piece. We cannot consider it by any means one of its author's most successful compositions.

Trio pour Piano, Violon, et Violoncelle, par FRÉDÉRIC KIEL. Op. 3. Leipzig: C. F. Peters.

Trio (A dur) für Piano, Violine, und Violoncell, von FRIEDRICH KIEL. Op. 22. Berlin: Simrock.

Trio für Piano, Violine, und Violoncell, von FRIEDRICH KIEL. Op. 33. Leipzig: C. F. Peters.

Drei Quartette (A moll, E dur, G dur) für Piano, Violine, Viola, und Violoncell, von FRIEDRICH KIEL. Ops. 43, 44, 50. Berlin: Simrock.

IN our last number we noticed some of Herr Kiel's larger works for chorus and orchestra. We here meet with him on a different part of the musical field, and can speak of him even more highly as a composer of chamber-music than as a writer for the church. He has not merely ideas of his own, but the power of developing them. Those who have opportunities for the practice of chamber-music, and who have exhausted the stores of the older masters, will thank us for calling attention to these works, which will well repay study. We find in them the same gradual development of their composer's powers which we observed in his sacred music; the quartetts being as a whole superior to the trios. Herr Kiel writes exceedingly well for all his instruments; the pianoforte part, though not very easy, is nowhere ungrateful to the player. Perhaps, on the whole, the most interesting work is the third quartett, in G. The *Andante quasi Allegretto*, in B major, is constructed on a graceful and original subject; and the final *Presto* in G, though in its rhythm and general character recalling somewhat the *finale* of Beethoven's great sonata in E flat (Op. 31, No. 3), is very vigorous and well sustained. The rondo of the quartett in E (Op. 44) is another movement which is especially good. Herr Kiel cannot, we think, be ranked among the "Musicians of the Future." In saying this, we of course mean nothing disparaging; but simply intend to imply that his works are distinguished by a clearness of form and absence of mysticism which are not invariably to be found in works of the modern German school. We shall look with interest for future compositions from his pen.

The Piano Works of F. MENDELSSOHN-BARTHOLDY. Edited by E. PAUER. Vol. I. London: Augener & Co.

WE have here another, and most welcome, addition to the beautiful octavo series of classical works which these publishers have been for some time, and are still, bringing out. The present volume—the first of this new edition—contains the whole of the published compositions of Mendelssohn for the piano with orchestral accompaniments. These are the two concertos in G minor and D minor, the Capriccio Brillant in B minor (Op. 22), the rondo in E flat, dedicated to Moscheles, and the Serenade and Allegro Giojoso. All these works are so well known as to render it superfluous to say a word in their recommendation; but we doubt not that many pianists who only know them by name will be glad of the opportunity of procuring them in this cheap, portable, and most beautifully printed edition. The *tuttis* are throughout printed in smaller type than the solo passages—an advantage which the previously published copies of at least one work (the concerto in G minor) did not possess. The editing could not, it is almost needless to say, be in more careful and conscientious hands than those of Mr. Pauer.

Franz Schubert's Songs. Edited by E. PAUER. Book 4. Twenty-four Favourite Songs. London: Augener & Co.

TO the three favourite sets of Schubert's songs, the appearance of which has been previously noticed in these pages, a fourth has now been added, which contains so many of the best-known and most admired that it is likely, we imagine, to be the most popular of the series. Perhaps even more than the preceding books, it illustrates the wonderful versatility of its composer. Besides such popular favourites as the "Erl King," the "Wanderer," the "Praise of Tears," the "Young Nun," and the "Ave Maria," it contains several less frequently heard, but certainly not less beautiful. Such are the "Faith in Spring" (*Frühlingsglaube*), the exquisite romance from *Rosamunde*, and the "Death and the Girl," the theme of which is varied so finely in the composer's great quartett in D minor. We doubt, however, the advisability of including the well-known "Adieu" in the series; for, though found in some German editions, and published under Schubert's name, it is now generally admitted to be spurious. The English version is most ably adapted by Mr. H. Stevens, who has also translated the words of the previous books, as well as of the collections of Schumann's songs published by this firm. Mr. Stevens has fulfilled his task so admirably, that we cannot help wondering why he hides his light under a bushel, and does not allow his name to appear on the title-page. He certainly has no need to be ashamed of his workmanship! It is much to be hoped that the publishers will continue their series of these songs. Many of the very finest have never yet been done with English words; and the many singers who are unfamiliar with the German language would be only too happy to make their acquaintance. A most interesting volume might also be made of the larger ballads, &c., of which Schubert has left so many admirable specimens, but which are entirely unknown here except to the few enthusiasts who have in their libraries the complete collection of the composer's songs. Such are the "Viola" (which we are told was a special favourite with Beethoven), the "Erwartung," the "Elysium," the "Ritter Toggenburg," and others too numerous to name. Schubert and his publishers would be alike honoured by such a volume.

Eighteen Easy Organ Pieces, by Dr. CARL SEEGER, Op. 57; *Twenty Easy Organ Pieces*, by Dr. CARL SEEGER, Op. 58 (Offenbach: J. André), are short and simple preludes in the style of Rink, which are intended for divine service.

Fifteen Organ Preludes, by GEORG GOLTERMANN, Op. 64, is a very similar collection to the last. There is so little in such pieces, that it is nearly as difficult to review them as we should imagine it must be to write them.

Three Four-part Songs, by ALEX. S. COOPER—1, "Sweet Echo;" 2, "O tranquil Eve;" 3, "Cheerily, cheerily" (London: Novello, Ewer, & Co.), are simple and flowing specimens of a class of composition at present very popular.

Songs illustrating the Intervals, by HENRY C. SPENCER (London: Augener & Co.), are very ingenious and pleasing. Though evidently intended as exercises, there is a good flow of natural melody about them, and they may be safely recommended for young pupils.

The Ilkley Wells House Galop, by E. H. (London: Schott & Co.), contains on the title-page an engraving of what we suppose to be the house in question. The piece is very pretty without, and somewhat peculiar within.

Galop Militaire, pour Piano, par G. STEINER, Op. 19 (Offenbach: J. André), is a pretty and easy teaching-piece.

Frisches Leben, Impromptu für Pianoforte, von A. BLUMENSTENGEL (Offenbach: J. André), is more difficult, more original, and we think better than the last-named.

The Village Festival, Descriptive Piece for the Pianoforte, by BRINLEY RICHARDS (London: W. Morley).—When we find such indications on a piece as "Invitation to the Village Festival," "Village Band at a Distance," "Village Festival Waltz," and "Maypole Dance," we know pretty well what to expect; nor in this instance are we disappointed. For anything we can see to the contrary, the "Invitation" would have done just as well for the "Maypole Dance;" but that is a secondary consideration. The piece is in Mr. Richards' usual style, and little girls who are just beginning to learn the piano will be sure to be vastly delighted with it. We recommend it to their governesses.

Le Lac, Romance for Piano, by W. C. LEVEY (London: W. Morley), is a very graceful and elegant transcription of a melody by Niedermeyer, which presents no great difficulties to the performer, and if known is, we think, sure to be liked.

Why *will* composers persist in writing mazurkas? The form is a most difficult one in which to obtain any novelty. We have before us two—*Hyacinth and Narcissus*, by EDWARD W. BARBER (London: Duff & Stewart), and *Rose Buds*, by W. F. TAYLOR (London: W. Morley), both of which are so like scores of other mazurkas that we have met with, that it is really impossible to say anything fresh about them.

Marche Héroique, Délire de Joie, Ariel's Flight, by EDOUARD DORN (London: Augener & Co.), are the latest productions of this clever and prolific writer, and are quite up to their composer's average—which is equivalent to saying that they are capitally adapted for teaching, and pleasing to listen to.

Nocturne, pour Piano à quatre Mains, par JACQUES SCHMITT,

Op. 114 (Offenbach: J. André), can be recommended to teachers as a piece gracefully written, not difficult, and short.

Romance sans Paroles, pour le Piano, par CARL LAHMEYER, Op. 8 (London: Cramer, Wood, & Co.), is a piece of which the design is better than the execution. It is by no means destitute of merit, but the harmony in some parts needs revision, and gives an unfinished effect to the composition.

All thy works praise Thee, O Lord, Anthem for Harvest Thanksgiving, by IRVINE DEARNALEY (Manchester: Forsyth, Bros.), is a well-written composition, well suited for ordinary parish choirs, with whom it is likely to find favour.

Aveline, Ballad, by W. F. TAYLOR (London: W. Morley), is one of the "Christy Minstrel" ballads, and is in no perceptible respect different from hundreds of other songs of the same class; being pleasing, melodious, easy—and commonplace. It is likely to be quite as popular as many of its fellows.

Sing to me a merry lay, Song, by GEORGE LINLEY (London: W. Morley), is a pretty little sprightly melody, which makes no great demand on either singer or player. Though merely a trifle, it shows the hand of the musician.

The Daughter of Jephtha, Picturesque March (London: F. Pitman.)—The modesty of the composer of this piece has prevented his affixing his name to it, and thus has given no clue to his identity. We have merely to remark upon it, that if this is the kind of music with which Jephtha's daughter went out to meet her father, we are only surprised that, instead of giving her a month's grace, he did not order her for instant execution!

MUSIC RECEIVED FOR REVIEW.

Alsop, J. "Sunshine and Shade," Song. (Newton Abbot: J. Chapple.)

Berger, F. "Serena," Song. (London: Metzler & Co.)

Berger, F. "Throned in the Stars," Barcarole. (London: Ollivier.)

Berger, F. "At Midnight," Song. (London: Ollivier.)

Chappell's Organ Journal, Nos. 9, 10. (London: Chappell & Co.)

Country Curate, A. Sanctus and Responses. (London: Novello, Ewer, & Co.)

Dyer, W. F. "Baby, sleep," Lullaby. (Bristol: Dimoline.)

Gardner, C. Deux Morceaux Caractéristiques for the Pianoforte. (London: Lamborn, Cock, & Co.)

Gardner, C. "Fairlie Glen," Andante Pastorale for the Pianoforte. (London: Lamborn, Cock, & Co.)

Levey, W. C. "Boat Song" for the Piano. (London: W. Morley.)

Macfarren, G. A. "The Dear Old Home," Ballad. London: W. Morley.)

Sondermann, O. "Serenade," Song. (London: W. Czerny.)

Sondermann, O. "Violet," Song. (London: W. Czerny.)

Tours, B. "Huit Morceaux de Salon, pour Violon ou Violoncelle, avec Accompagnement de Piano." (London: W. Czerny.)

Wedmore, E. T. "The Round of Life," Song. (Bristol: W. Brunt & Sons.)

Concerts, &c.

GLOUCESTER MUSICAL FESTIVAL.

THE 148th annual festival of the Three Choirs took place at Gloucester, on the 5th, 6th, 7th, and 8th of last month. According to the usual custom at these meetings, the bâton was held by the organist of the cathedral in which the festival took place—on this occasion, Dr. S. S. Wesley—the organists of the neighbouring cathedrals, Mr. G. Townshend Smith of Hereford, and Mr. Done of Worcester, presiding at the organ and piano respectively. The principal vocalists were Madlle. Titiens, Madame Cora de Wilhorst, Miss H. R. Harrison, Madame Patey, Miss Martell; Messrs. Vernon Rigby, E. Lloyd, Bentham, Lewis Thomas, Brandon, and Signor Foli. The band comprised the principal London instrumentalists; and the chorus consisted of the members of the Three Choirs, augmented by singers from London, Birmingham, Bristol, and other places.

The festival commenced, as usual, with a special service in the cathedral, the sermon being preached by the Rev. Canon Tinling; after which, at one o'clock, the first of the musical performances was opened with Handel's well-known overture to *Esther*. To this succeeded the ever-welcome *Dettingen Te Deum*, the grand choruses of which were very satisfactorily given, while the solos received full justice at the hands of Miss Martell, and Messrs. E. Lloyd and Lewis Thomas. Mr. Harper's rendering of the important and difficult solos for the trumpet was, as usual, a special feature of the performance. The first part of the programme closed with Mendelssohn's hymn "Hear my prayer," for soprano solo, chorus, and orchestra, the solo part being entrusted to Madame Cora de Wilhorst. A large selection from Handel's *Jephtha* (with Mr. Arthur Sullivan's clever additional accompaniments) constituted the second part of the performance. The principal solo parts were very finely sung by Madlle. Titiens, Madame Patey, Mr. Vernon Rigby, and Signor Foli, the subordinate parts being efficiently filled by Miss Martell and Miss H. R. Harrison. The superb choruses contained in the work suffered considerably in places from want of sufficient rehearsal. The evening performance of the first day of the festival included the first and second parts of Haydn's *Creation*, and the greater part of Handel's *Israel in Egypt*. Space will not allow us to enter into details; it is sufficient to say that the choruses were effectively given, while the solos, in such hands as those of the performers already named, left nothing to be desired.

Wednesday morning's performance was devoted to Mendelssohn's *Elijah*—a work without which no country festival seems to be complete. The choruses, being much more familiar to the singers than those of *Jephtha*, went proportionately better. The soprano music was divided between Madame Cora de Wilhorst (for the first part) and Madlle. Titiens (for the second); the alto similarly between Miss Martell and Madame Patey; while Messrs. Bentham and Vernon Rigby shared the tenor solos between them, and the entire part of the Prophet was extremely well sung by Signor Foli, though lying in some passages almost too high for his voice. Of a work so well known it is needless to say more than that the entire performance was satisfactory.

On Wednesday evening, the first of the Miscellaneous Concerts in the Shire Hall took place. The first part of the programme was chiefly devoted to a performance of Handel's *Acis and Galatea*, with Mozart's additional accompaniments—considerable excisions (including that of the entire part of Damon) being made. The parts of Galatea, Acis, and Polyphemus were sustained respectively by Madlle. Titiens and Messrs. Vernon Rigby and Lewis Thomas. The lady sang as finely as she invariably does; while Mr. Rigby gave especial effect to "Love sounds the alarm," and Mr. Thomas narrowly escaped an *encore* for his spirited rendering of "O ruddier than the cherry." The choruses were, on the whole, well sung, though the finest of all—"Wretched lovers"—suffered from being taken too fast. The principal feature of the second part of the concert was a selection from Weber's rarely-heard music to *Preciosa*. The overture and the Gipsy Chorus are familiar to concert-goers; but the remainder of the work, though containing some of its author's most characteristic thoughts, is seldom performed in public. Besides the charming ballet-music, and the various choruses, the selection comprised the lovely air, "Lo, the star of eve is glancing" ("Einsam bin ich nicht alleine"), sung by Miss Harrison.

The chief fault of the Thursday morning's performance was its excessive length. Besides Bach's grand *Passion according to Matthew*, it included Mr. Cusins' new oratorio *Gideon*, and a selection from Spohr's *Calvary*. The first-named work suffered inevitably under the conditions of its production, from the impossibility of the requisite number of rehearsals for music of such extreme difficulty. Still, making allowance for this, the performance was one that reflected great credit on the conductor, who deserves the thanks of all musicians for venturing to produce this too seldom heard masterpiece. The chorals were, according to the composer's intentions, accompanied by orchestra and organ; the grand one which concludes the first part—"O man, thy heavy sin lament"—not being omitted, as it was in recent performances in London. The solo parts were efficiently sung by Mesdames Cora de Wilhorst and Patey, Messrs. Lloyd, Brandon, and Signor Foli. Mr. Lloyd deserves special mention for his excellent rendering of the very trying recitatives allotted to the Evangelist.

Of Mr. Cusins' *Gideon* our space will not allow us to speak in detail; nor is this necessary, as we understand it will probably ere long be given in London, where it will doubtless be heard to greater advantage. Suffice it to say that, without displaying any special individuality of style, it is very effectively written both for soloists and chorus; the instrumentation is brilliant, and the work, as a whole, full of promise. The principal solo parts received full justice from Madlle. Titiens, Madame Patey, Mr. Vernon Rigby, and Mr. Lewis Thomas.

The Thursday evening concert, in the Shire Hall, brought forward a large selection from Mozart's *Figaro* as the first part of the programme, the second part being miscellaneous. Among the pieces performed we can only specify the well-known "Jupiter's

symphony, and Mendelssohn's Rondo Brillant in E flat, capitally played by Miss Agnes Zimmermann. The festival was brought to a successful close by the performance of the *Messiah* in the cathedral, on Friday morning, in which all the principal singers took part.

A series of Promenade Concerts has been given at the Covent Garden Theatre during the past month, under the direction of M. Rivière. As they have in no essential respect differed from the similar entertainments in preceding years, and have no special points of artistic interest, it is unnecessary to do more than mention them. "Classical" evenings, in which the first part of the programme has been selected from the works of Beethoven, Weber, Mendelssohn, &c., and selections of sacred music, have diversified the entertainments. For the higher class of music, Mr. Arthur Sullivan has officiated as conductor.

The Organ performances, by distinguished foreign organists and Mr. Best, have been continued at the Aibert Hall during the past month. The Continental players who have appeared have been M. Saint Saens, from Paris; Herr Lindemann, the Norwegian organist (whose whole week's programmes included only one name—his own!); Herr Lux, from Hesse; Herr Tod, from Würtemburg; and Herr Henrici, from Baden. It has been suggested to us that it would be very interesting to organists if we would publish the programmes of the recitals. We should have been most happy to do so, but our space will not allow it. Those who wish, however, to obtain them, will find them complete in the columns of our excellent contemporary, the *Choir*.

Musical Notes.

THE Saturday Concerts at the Crystal Palace were resumed on the 30th inst. We shall give particulars in our next number.

WE understand that the adoption of the French diapason at the Royal Italian Opera next season has been definitely resolved upon, and that the players will be required to provide themselves with instruments of the altered pitch.

AT St. James's Hall, on the 11th ult., Mr. Santley gave a farewell concert—the programme consisting chiefly of ballads, &c.—previous to his departure for America.

MR. RIDLEY PRENTICE, whose Classical Concerts at Brixton last season will be remembered by many of our readers as being specially interesting, has just issued his programme of the coming series. Among the novelties and revivals promised are a prelude, fugue, toccata, and berceuse for the piano, by F. W. Hird; Hummel's duet-sonata in A flat (one of its composer's finest works, though seldom heard in public); a sonata by Paradies; Prout's pianoforte quartett in C; Rubinstein's sonata in A minor for piano and violin; and Silas's quintett for piano, concertina, violin, viola, and violoncello.

MR. HORTON C. ALLISON has just completed the composition of a new oratorio, entitled *Prayer*, the words of which are taken from St. Matthew's Gospel.

JULIUS STERN, the well-known conductor of the Symphony Concerts at Berlin, has resigned his post in consequence of ill-health.

LISZT has just completed the composition of his new oratorio, *Christus;* which consists of three parts and fourteen subdivisions—"Characterbilder," as their author entitles them. These are—1. Introduction; 2. Pastorale, and Annunciation by the Angels; 3. "Stabat Mater Speciosa;" 4. Song of the Shepherds at the Manger; 5. The Wise Men of the East; 6. The Beatitudes; 7. Pater Noster; 8. The Founding of the Church; 9. The Storm on the Lake. 10. The Entry into Jerusalem; 11. "Tristis est Anima Mea;" 12. "Stabat Mater Dolorosa;" 13. Easter Hymn; 14. "Christ ist Erstanden." Our Vienna Correspondent informs us that the work will be produced in that city under the direction of Rubinstein.

MAX BRUCH'S new opera, *Hermione*, founded on Shakespeare's *Winter's Tale*, will shortly be produced at Leipzig.

THE Leipzig *Signale* tells a good story about the recent Beethoven Festival at Bonn. The housemaid of a well-known professor there came to her mistress while the Festival was in progress, and said, "Please excuse my asking a question. Cook and I have been disputing about who Beethoven was: I maintain that he was the inventor of railways, and that is why the Festival is held." On her mistress explaining to her that Beethoven was the greatest of musicians, she answered, "Well, at all events, I am glad that cook was wrong too; for she declared that he was a great general!"

Organ Appointment.—Mr. T. Stodart Beswick, to Holy Trinity Church, Bingley, Leeds.

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.

NOVEMBER 1, 1871.

THE MUSIC OF OUR CHURCHES.

A GREAT deal of discussion has lately taken place in the columns of some of our contemporaries, as to what music is proper to be sung in our churches at Divine worship. The subject is a very wide one, and, we need scarcely add, quite beyond the limits of a single article. All that we purpose now is to throw out a few hints on this important subject, which may furnish materials for thought to our readers.

There are two different ways in which the service may be performed. It may be chiefly, if not entirely entrusted to a paid choir—the congregation joining at most in one or two hymns. Such is the method prevailing at our cathedrals, and at some of our larger churches; and also to a considerable extent in America. Or the singing may be congregational—the choir, where there is one, serving merely as an aid in leading the whole body of voices. There is much to be said for both methods. Into their relative suitableness for the purposes of worship, it is not our province to inquire, though we see no reason why a full choral service reverently performed may not be as truly an act of worship as the psalm-singing of a large congregation. Much will depend on the temperament and education of the hearer. We are concerned merely with the musical aspect of the question; and from this point of view it would be much to be regretted, should the glorious services and anthems of our English composers cease to echo through the aisles of our cathedrals.

Nor, where adequate resources are available, would we exclude the mass music of the great masters—singing them, of course, with English words. Many of the masses of Mozart, Haydn, Cherubini, and other distinguished composers, are as devotional, and as strictly *sacred* music, as the anthems of Croft or Gibbons. We are well aware that in expressing these views we run the risk, with a certain class, of laying ourselves open to a charge of Romanist proclivities. There has been a great outcry raised on this subject, in consequence of the recent introduction into some of our leading London churches of mass music. The clergy and the precentors have been accused of Papistical tendencies. But the charge is hardly worth refuting; for a moment's consideration will show the absurdity of making it on such grounds. It must be remembered that every word which is usually set to music in the mass, is to be found literally translated in the Communion Service of the Book of Common Prayer. Those portions of the music, the words of which embody or imply the tenets peculiar to the Romish Church, such as the hymns "O salutaris," "Salve Regina," and others, must be sought elsewhere. And why it should be forbidden to sing the words of the "Gloria in excelsis" or the Nicene Creed to the music of Haydn or Mozart, when the very same words may be sung without demur to the perhaps second-rate music of an English composer, we are quite at a loss to see.

But while we by no means condemn the more elaborate musical ritual in its proper place, we yet maintain that in the majority of cases a plain, hearty, congregational service is preferable. We have already said that we do not consider this the place to discuss the religious aspects of the question; but we may just remark in passing, that we do not see how the Scriptural exhortation, "O praise the Lord, *all* ye people," can be said to be obeyed, if the people merely pay a choir to praise the Lord for them. And if it is admitted, as we think it must be, that the whole congregation should take part in the service of praise, there are two or three requirements which must be complied with, that it may be in their power to do so. And first, the music must be so simple as to be within the reach of all—even the musically uneducated. But simplicity need not imply baldness or vulgarity. Some of the noblest and grandest of our church melodies are also among the easiest to sing; and collections of church music might be named without difficulty, which, while containing nothing that is coarse, mean, or irreverent, also contain nothing that is inaccessible to a mixed congregation. Moreover, it is not sufficient that the music should be simple enough to be joined in by all; it is also necessary that all should be encouraged, nay urged, to take their part in it. Into the vexed question of the relative merits of unisonous and part-singing, we do not propose now to enter; but, whichever method is adopted, care should be taken in its preparation for service. We contend that slovenly singing is just as offensive and indecorous as an ill-prepared sermon. In this matter much depends upon the organist, and even more upon the minister of the church. We are fully convinced that exactly in proportion to the personal interest taken by a minister in the music of his church, will be the attention bestowed upon it by his congregation. In recent numbers of our excellent contemporary the *Choir*, accounts were given of visits to two of the principal Congregational churches in London, in which special attention has been paid to the music. In both cases, the minister of the church has taken an active part in the promotion of good psalmody; and at each place the result has been to secure earnest, hearty singing, such as is alike delightful and profitable to hear and to join. We earnestly recommend all the clergy who would have their church music efficient, to show their congregations that they consider praise no less an important part of Divine service than prayer or preaching. Where the shepherd leads, the sheep will soon follow.

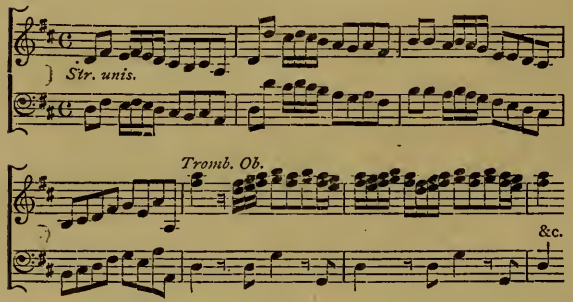
URIO'S "TE DEUM," AND HANDEL'S USE THEREOF.

BY EBENEZER PROUT, B.A.

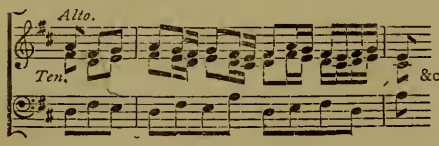
IT has long been known to musicians that Handel in composing drew largely for his themes on the works of his predecessors and contemporaries. Indeed, whenever an idea suited him, he seems to have had no scruple in appropriating it; though it may truly be said of him, "He touched nothing which he did not adorn." One of the works most frequently referred to as a source from which Handel obtained his subjects, is the *Te Deum* by Francesco Antonio Urio. Dr. Chrysander, the well-known musical critic and antiquarian, has just published a beautiful edition of the full score of this work, which is of extreme interest to musicians. It is almost impossible, without seeing this *Te Deum*, to believe how unblushingly Handel took subjects—sometimes even whole movements—from it. I confess that in reading the score I have been both amused and astounded; and it will probably interest my readers to give a short analysis of it, with quotations of the chief passages which Handel has transferred to his own works.

To begin with—the resemblance to the *Dettingen Te Deum* strikes us on the first page. Like that work, Urio's *Te Deum* is in the key of D, for five-part chorus (with two soprani), and a very similar orchestra to Handel's—the

only important difference being that there are but two trumpet parts, instead of three, and there are no drums. Urio's opening symphony Handel used in two places—the first four bars in the chorus "Welcome, welcome, mighty king," in *Saul*, and the four following at the commencement of the *Dettingen Te Deum*. Urio begins thus :—

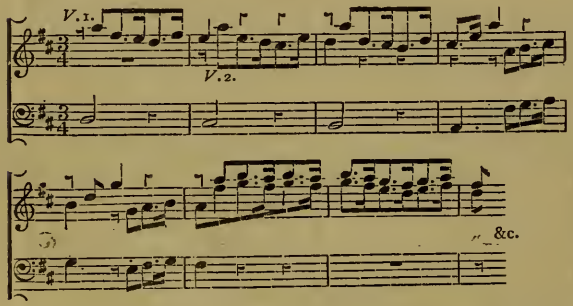


The resemblance of this extract to the passages from Handel referred to will be seen at a glance. A little further on in the same symphony (page 7) occurs a striking sequence of harmony, which Handel used in his *Te Deum* at the words "We acknowledge thee to be the Lord," while just before the first entry of the voices is a passage of four bars which is to be found, almost note for note, in the chorus in *Saul*, "Gird on thy sword," at the words "Shall thine obdurate foes dismay." Space will not allow the quotation of all these extracts, but one immediately succeeding is so striking that room must be spared for it. It is a duet for altos and tenors :—

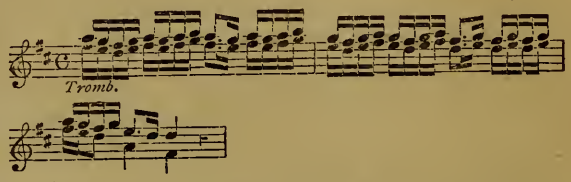


Those of my readers who are familiar with *Saul* will at once recognise "The youth inspired by Thee, O Lord ;" nor does the resemblance stop here. Just as in Handel, the passage is repeated in the fifth above, in the following bar.

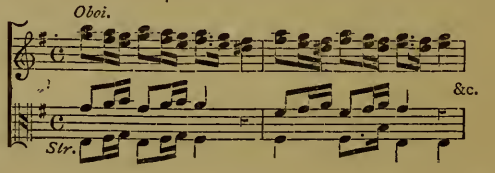
But to pass on to the next movement, "Te eternum Patrem." Here the resemblance—one must really say the pillaging—is yet more remarkable. The opening symphony is to be found, almost note for note, at the same place in Handel's *Te Deum*.



Nearly every note of the rest of the entire movement has been transferred to Handel's score. The "omnis terra" is repeated here in the same detached phrases that he used on the words "all the earth." The following air, "Tibi omnes Angeli," though exactly in Handel's manner throughout, has not been appropriated bodily like the preceding chorus. But then comes another startling passage—the opening of the chorus "Tibi Cherubim et Seraphim," for two trumpets *soli*.

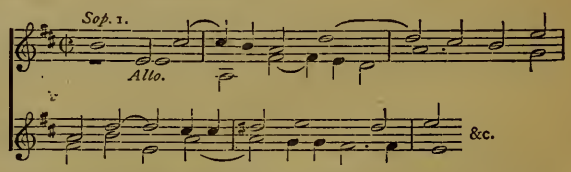


This passage is repeated (just as in Handel) after the first entry of the voices, for oboes and bassoons. But here the resemblance ceases. Handel's wonderful iteration of the "continually, continually," and the grand monotone of his "Holy, holy" combined with it, are all his own. Nothing is to be found in Urio's work which at all approaches in power the old Saxon's marvellous creation. Yet it is curious that with such exhaustless invention as he possessed, he should have so coolly transferred entire passages to his own work. No composer in the present day would dare to do so, and it throws a singular light on the views of artistic morality which must have prevailed a hundred years ago. In the chorus now under notice, there is still another phrase which Handel has taken. The short *fugato* on the words "incessabili voce" is found in the *Dettingen Te Deum*, at "also the Holy Ghost, the Comforter." The first thought of the same chorus, "Thine honourable, true, and only Son," is to be met with here at the "Sanctus," for two trebles and an alto. Passing by the following soprano air, "Pleni sunt coeli," with the remark that a passage on page 40 of the score would seem to have suggested the phrase "also are fallen" in the well-known duet from *Israel in Egypt*, "The Lord is a man of war," we come to the chorus "Te gloriosus." The introductory symphony of this piece was used in the chorus "To thee all angels" of Handel's *Te Deum*. The first two bars will be sufficient as a specimen :



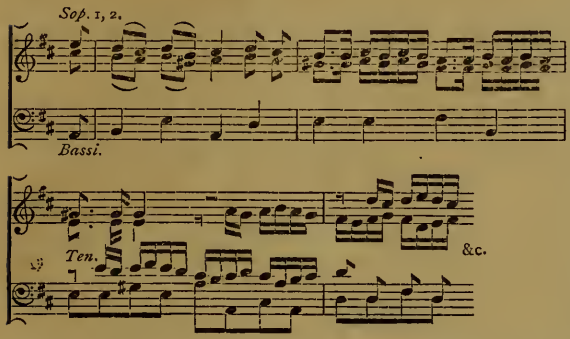
Handel has copied this, even to the non-employment of the double basses.

The next passage of importance which Handel has used is the subject of the chorus "Sanctum quoque paraclitum," which is identical with "Our fainting courage" in *Saul*. It commences thus :—



To save space, the words are omitted. The fine counter-subject which Handel added to the words "And headlong drove that impious crew," which changes the character of the whole piece, is not to be found here. A little further on (page 73 of the score) is to be seen, in the opening symphony of the alto song "Tu ad liberandum," the subject

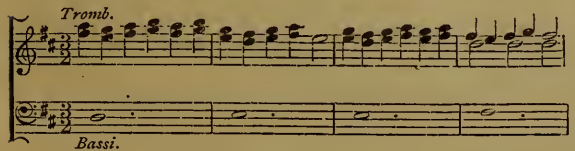
of the instrumental movement in the third part of *Saul*, representing the battle on Mount Gilboa. The following chorus, "Tu devicto mortis aculeo," has, with the exception of the first eight bars, been taken by Handel for his *Te Deum*, almost note for note, in the chorus "Thou didst open the Kingdom of Heaven." A short extract will show this :—



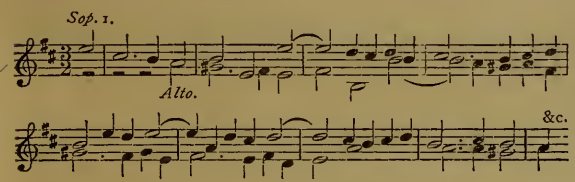
The trio "Thou sittest at the right hand of God" is also largely borrowed from Urio's work, in which the corresponding Latin words are set as a trio. There is moreover a curious similarity in the close of the two pieces, which in each case consists of a few bars, *adagio*, accompanied by the organ only.

The chorus "Te ergo quaesumus" supplied Handel with the commencement of the chorus "O fatal consequence" in *Saul*, the remarkable subject of which is taken note for note from Urio's "Quos pretioso sanguine."

Most of our readers will remember the striking passage in Handel's chorus "All the earth doth worship Thee," in which the bass voices sing "The Father everlasting," accompanied by the violins in thirds. Here is its origin in the duet "Eterna fac" of Urio :—



The chorus "Per singulos dies" gives us, with hardly the variation of a note, the subject of Handel's fugue "And we worship Thy name."



Here again Handel has, in the subsequent development, greatly improved upon his model, especially by the addition of the brilliant *coda* with which his chorus concludes. Urio's soprano song "Dignare," which follows, does duty in two places in the *Dettingen Te Deum*. The opening solo for the trumpet is introduced with very slight alteration in "Day by day," and a passage in thirds for voice and trumpet is used in the same chorus, merely with the substitution of the alto voice for the soprano, and the change of the intervals from thirds to sixths and tenths. In the air "Fiat misericordia" for alto solo, there is a figure in the violin accompaniment which plays an important part in Handel's song "Sweet Bird" from *L'Allegro;* and lastly, the concluding chorus "In te, Domine, speravi," supplied the subject of the fugued passage in the final chorus of *Saul*, "Gird on Thy sword," at the words "Retrieve the Hebrew name."

In this somewhat cursory analysis no mention has been made of many merely passing resemblances to Handel, though some of these are so striking that it is difficult to consider the coincidence accidental. I have purposely noticed merely the more important points, about which there can be no doubt whatever. In counting them up, it will be found that no less than *nine* movements in the *Dettingen Te Deum*, and *six* from *Saul*, are founded wholly or in part on themes taken from this work. It should be added, that the passages which are merely referred to are quite as striking in their similarity as those of which the notes are quoted.

According to the title-page, Urio's work dates from about the year 1700, being thus anterior to *Saul* and the *Dettingen Te Deum* by some forty years. Very little is known of the composer, indeed his name is not even mentioned in some of the best musical dictionaries. The late Vincent Novello, in calling attention to the fact of Handel's borrowing so largely from the work, said, "Handel found a pebble, and changed it into a diamond." Perhaps it would be more just to say that he found a rough diamond, which he cut and polished. It is with no idea of disparaging Handel that I have compared the two works, but simply because it seemed likely that such comparison would be exceedingly interesting; and I have given numerous quotations, because the way in which Handel has appropriated Urio's thoughts is so extraordinary, that I might have been thought to exaggerate had I not given my readers the opportunity of judging for themselves.

THE SYMPHONIES OF BEETHOVEN.

BY HECTOR BERLIOZ.

(*Continued from p.* 128.)

6. THE PASTORAL SYMPHONY.

THIS astonishing landscape seems to have been composed by Poussin, and drawn by Michael Angelo. The author of *Fidelio* and the "Eroica" symphony wishes to paint the calm of the country, the gentle habits of the shepherds. But, be it understood, we have not to do with the pink and green shepherds, decked out with ribbons, of M. de Florian, still less with those of M. Lebrun, the composer of the *Rossignol*, or with those of J. J. Rousseau, composer of the *Devin du Village*. It is with nature we are dealing here. He entitles his first movement, "Cheerful emotions awakened by the aspect of a smiling landscape." The herdsmen begin to move about in the fields with their careless gait, and their pipes that we hear far and near; ravishing phrases caress you deliciously, like the perfumed breeze of morning; flights, or rather swarms of twittering birds pass over your head, and from time to time the atmosphere seems charged with vapours; great clouds hide the sun, and then suddenly dispersing, let fall perpendicularly on the fields and woods torrents of dazzling light. That is what I imagine when listening to this movement, and I think that, in spite of the vague expression of instrumental music, many hearers have been impressed by it in the same manner.

Further on is a "Scene by a brook." Contemplation . . . The author has no doubt created this admirable *adagio* as he lay on the grass, his eyes fixed on the sky, in his ear the wind, fascinated by thousands of soft reflections of sounds and of light, looking at and listening to

the little white sparkling waves of the brook, breaking with a light noise on the stones of the bank. It is delicious. Some persons loudly reproach Beethoven for having at the end of the *adagio* introduced successively and together the song of three birds. As, in my opinion, success or non-success usually decides the question of the reasonableness or absurdity of such experiments, I will say to the adversaries of this one, that their criticism appears to me just as regards the nightingale, whose song is hardly better imitated here than in the famous flute solo of M. Lebrun, for the very simple reason that the nightingale, only producing inappreciable or variable sounds, cannot be imitated by instruments with fixed sounds in a determined scale; but it seems to me that it is not so for the quail and the cuckoo, whose cries forming only two notes for the latter and one single note for the former—notes, too, exact and fixed—have for that reason alone permitted a perfect and complete imitation.

Now, if the musician is reproached for puerility, in having let us hear exactly the song of the birds, in a scene where all the calm voices of the heaven, the earth, and the waters should naturally find a place, I will answer that the same objection may be addressed to him when, in a storm, he imitates as exactly the winds, the peals of thunder, the lowing of the cattle. And yet, Heaven knows if it ever entered the head of a critic to find fault with the storm of the Pastoral Symphony! To continue: the poet brings us now into the midst of a "Merry meeting of Peasants.". They dance, they laugh—with moderation at first; the bagpipe sounds a gay refrain, accompanied by a bassoon which can only play two notes. Beethoven has, no doubt, meant to depict by it some good old German peasant, mounted on a tub, armed with a poor dilapidated instrument, from which he can scarcely get the two principal sounds of the key of F, the dominant and the tonic. Every time the oboe intones its bagpipe melody, simple and gay, like a young girl out for a Sunday holiday, the old bassoon comes and blows his two notes. When the melodic phrase modulates, the bassoon is silent, and counts his rests quietly, until the return to the original key permits him to replace his imperturbable F, C, F. This effect, of excellent grotesqueness, almost completely escapes the notice of the public. The dance quickens, becomes mad, noisy; the rhythm changes; a clownish air in 2-4 time announces the arrival of the mountaineers with their heavy shoes; the first movement in triple time recommences, more lively than ever; all mingle, are carried away; the hair of the women begins to fly over their shoulders; the mountaineers have brought with them their noisy and vinous joy; they cry, they run, they hurry along; it is a fury, a rage . . . when a distant peal of thunder spreads terror in the midst of the rustic ball, and puts to flight the dancers.

"Thunderstorm." I despair of being able to give an idea of this prodigious movement; one must hear it to conceive to what degree of truth and sublimity imitative music can attain in the hands of a man like Beethoven. Listen! listen to those squalls of wind charged with rain; those dull mutterings of the basses; the piercing whistling of the piccolo flutes, which announce a horrible tempest on the point of breaking forth! The hurricane approaches, grows; an immense chromatic passage, starting from the heights of the instrumentation, comes sweeping down to the lowest depths of the orchestra, catches hold of the basses, drags them along with it, and mounts again, shaking like a whirlwind which overturns everything in its passage. Then the trombones burst forth, the thunder of the drums redoubles in violence. It is no more the rain, the wind; it is a frightful cataclysm, the universal deluge, the end of the world. In truth, it gives vertigo; and many people, while listening to this storm, hardly know if the emotion they feel is pleasure or pain. The symphony finishes with the "Thanksgiving of the peasants for the return of fair weather." All then becomes once more smiling; the herdsmen reappear, answer each other on the mountain, and recall their scattered flocks; the sky is serene; the torrents flow oft by degrees; the calm is restored, and with it revive the rural songs whose sweet melody rests the soul, shaken and terrified by the magnificent horror of the preceding picture.

After that, must we really speak of the strangenesses of style that are to be met with in this gigantic work; of those groups of five notes for the violoncellos, opposed to passages of four notes of the double-basses, which jostle one another without being able to fuse into a real unison? Must we notice that call of the horn, giving the arpeggio of the chord of C while the stringed instruments hold that of F? . . . In truth I am incapable of it. For a work of this nature, one must reason coldly, and how can we be guaranteed from intoxication when the mind is preoccupied with such a subject? Far from that, one would wish to sleep, to sleep for whole months, to inhabit in a dream the unknown sphere of which genius has for a moment given us a glimpse. If by misfortune, after such a concert, one is obliged to be present at some comic opera, or some soirée with fashionable cavatinas and flute concerto, one will seem stupid: some one will ask you—

"How do you find this Italian duo?"

You will answer gravely, "Very fine."

"And these variations for the clarionet?"

"Superb."

"And this *finale* from the new opera?"

"Admirable."

And some distinguished artist hearing your answers, without knowing the cause of your abstraction, will say, pointing you out, "Who then is that idiot?"

* * * * *

How the ancient poems, so fine, so admired as they are, pale at the side of this marvel of modern music! Theocritus and Virgil were great singers of landscapes; there is sweet music in such verses as

"Tu quoque, magna Pales, et te, memorande, canemus
Pastor ab amphryso; vos Sylvæ, amnesque Lycæi,"

especially if they are not recited by such barbarians as us Frenchmen, who pronounce Latin so as to make one take it for Auvergnat. . . . . But the poem of Beethoven! those long periods so highly coloured! those speaking images! those perfumes! that light! that eloquent silence! those vast horizons! those enchanted retreats in the woods! those golden harvests! those rosy clouds, wandering spots of the sky! that immense plain slumbering under the beams of noon! Man is absent; Nature alone unveils and admires herself. And that profound repose of all that lives! and that delicious life of all that reposes! The infant brook which runs purling toward the river! the river, father of waters, who in a majestic silence descends towards the great sea! Then man interposes, the man of the plains, robust, religious . . . his joyous sports interrupted by the storm . . . his terrors . . . his hymn of gratitude!

Veil your faces, ye poor great ancient poets, poor immortals! Your conventional language so pure, so harmonious, cannot strive against the art of sounds. Ye are glorious, but vanquished! Ye have not known what we now call melody, harmony, the association of different timbres, instrumental colouring, modulations, the learned conflicts of hostile sounds, which fight first to embrace afterwards, our surprises of the ear, our strange accents,

which make the most unexplored depths of the soul re-echo. The stammerings of the puerile art that you called music could not give you an idea of it; you alone were for cultivated spirits great melodists, harmonists, masters of rhythm and expression. But these words in your tongues had a very different sense from that which we give them now-a-days. The art of sounds properly so called, independent of everything, is born but yesterday; it is scarcely adult; it is twenty years old. It is fine, it is all-powerful; it is the Pythian Apollo of the moderns. We owe to it a world of feelings and sensations that remained closed to you. Yes, ye great adored poets, ye are vanquished: *Inclyti sed victi!*

(*To be continued.*)

FLY-LEAVES FROM THE PORTFOLIO OF AN OLD SCHOOLMASTER.

II. On Drawing-room Music.

It is undeniable that "drawing-room music" is just now regarded with a certain suspicion and distrust. This is quite natural, as so much really bad music is written for the purpose of being played in the drawing-room; and yet if we investigate the matter a little closer, we shall find that a great part of the actual progress in refinement, elegance, taste, invention of new figures, &c. &c., is greatly due to the "drawing-room music." A peculiar feature of it is, that it is shorter and generally more pleasing, at least to the general public, than symphonies, sonatas, &c. And yet, strictly taken, even sonatas might be classed as drawing-room music, as they were originally certainly intended to be played in private, not in the concert-room. But we will make a distinction between drawing-room and *chamber* music, and will limit our subject merely to the style called "Salon musik," or *anglicè*, drawing-room music. If we look back we shall find that when the clavecin was played, shorter pieces, written with less pretension, were in high favour with the public. Short movements, mostly originating in dance tunes, such as courante, allemande, sarabande, gigue, gavottes, minuets, bourrées, were linked together in a somewhat loose fashion and called "Suites." It was only in Bach's, Handel's, and Rameau's time that a certain systematic order, or one may call it an organic structure, came into the suite, and from this greater conciseness or abbreviation resulted the "Suonata," which we will not include in the class of drawing-room music, but will leave to the chamber music. All that Domenico Scarlatti wrote—"the lessons," even now in our time of great technical proficiency most welcome—was intended, according to the preface of the author, "for amusement" only. Sebastian Bach, the earnest scholar, dedicated his "Clavier Uebung," containing the immortal suites and partitas "denen Liebhabern zur Gemüthsergötzung' ("for the amusement of amateurs"). The elegant courtier, François Couperin, wrote his little musical pictures for the edification of the members of Louis the Fourteenth's court, and even the misanthropic Rameau did not disdain to write some plaisanteries like the "Tambourin," "la Poule," and other trifles. We find then, by quoting these illustrious names, that the drawing-room or lighter music has undoubtedly a legitimate existence as a branch of the art. As regards our forefathers, we find that most of them wrote it, partly to ingratiate themselves with the great public, or to repose themselves from the more arduous task of composing their stricter works, such as oratorios, operas, &c.

With Bach we find even that he used the writing of lighter music to acquire the elegance of the French and the pleasing freshness of the Italians. Handel wrote his world-wide known variations called "The Harmonious Blacksmith" on a French air, and tried to give to his variations the same suavity and roundness by which the beautiful air itself is distinguished. The same case is found with the variations in D minor in his second suite, based on another French air called "La Monferine." Emanuel Bach's desire to please is everywhere manifest, were it not that he expressed himself most distinctly in his much-valued work, "Versuch über die wahre Art das Klavier zu spielen."

If we look for the contribution of Joseph Haydn to the library of smaller pieces, we shall find many charming compositions, but too little known. The reprinted edition of these gems by the eminent firm of Messrs. Breitkopf and Härtel deserves the attention of every student.

Let us see what Mozart wrote for the use of the "Salon." We find twenty-one sets of variations, three rondos, three fantasias, and sundry gigues, marches, waltzes, &c. &c. Beethoven wrote bagatelles, rondos, variations, pastoral dances, waltzes, &c. Weber wrote polonaises, waltzes, variations, &c. Hummel composed a good many divertissements, Dussek also. We have quoted enough classical composers to show that the lighter music was deemed an essential point of importance by them. If we look at all those shorter works, we shall find that their constitution rests on a very solid foundation. Their rondos are constructed in the same way in which the rondos in the sonatas are written. The allemandes, courantes, &c., of Bach contain most scientific writing in the pleasantest form; in short, we find everywhere *solidity*. If we follow to a more recent date the musical catalogues, we shall find the name of John Field. This talented Irishman invented a new form of drawing-room piece, which he called "Nocturne." At the time of its origin it seemed unpretending enough. Field's nocturnes are merely natural, chaste melodies, with a simple accompaniment. The repetition is generally adorned by most graceful, elegant, and singularly refined little variations, more strictly embellishments, which the composer is said to have performed with such inimitable expression that every one was delighted, and soon the nocturnes of Field found their way, at least in Germany and France, into almost every house. Strictly taken, they do not claim any special merit as music, but still the charm of their simplicity, genuineness, and the utter absence of any pretension is irresistible, and they will always more or less retain their hold upon the public.

All our reveries, serenades, aubades, romanzas, songs without words, are nocturnes with another name. Soon it was felt that a variety is necessary to keep up the interest of the public. Dances were again introduced, and it was particularly the polacca or polonaise, the mazurek or mazurka, and last, not least, the waltz which played an important part. Chopin, this thoroughly Polish composer, naturally felt most inclined towards the dances of his nationality, and his polonaises and mazurkas have not only true national spirit and expression, but are also replete with rare beauty. Their effect is brilliant and fascinating, and the complete absence of any vulgarity makes them standard works. Chopin's waltzes, although they are elegant, piquant, and pleasing music, are but indifferent *waltzes*, and do not deserve as such the high estimation which his polonaises and mazurkas enjoy. Every country was ransacked for dance music; Spain had to give the bolero, fandango, seguidilla; Italy furnished the saltarello and tarantella; Hungary, the czarda's; Germany, the styrienne and tyrolienne; Bohemia, the redowa, dowak, and polka; France, the galoppade, and the française or quadrille. When the mania for dances was subsiding, another most important feature was introduced into the domain of pianoforte drawing-room music, viz., the "Trans-

criptions." Although the transcriptions seem to date only from a recent time, we have to look for their real origin much further back. Bach was the first who introduced transcriptions; he transcribed Vivaldi's violin concertos for the clavichord. Our modern transcription has been brought to greatest perfection by Franz Liszt. At the same time that Liszt delighted the Viennese and other publics with his transcriptions of Schubert's, Mendelssohn's, Schumann's songs, Thalberg created great *furore* with his operatic fantasias. But also this form, although Thalberg deserves great credit for the improvements he wrought out, is not of his invention, and dates from about 1800, when Louis Emmanuel Jadin in Paris was the first to introduce "Mélanges and Potpourris." Thalberg's "Fantasia" is nothing else but a better and more carefully written "Mélange." A most interesting contribution to the drawing-room music forms the "Étude," in which Moscheles, Henselt, Chopin, Thalberg, Liszt, Kalkbrenner, Taubert, Heller, Hiller, Döhler, and many others excelled. The étude had such a tempting, seducing effect even upon such earnest musicians as Mendelssohn and Schumann were, that we possess very fine études by them, full of fire, originality, and beauty. Another interesting branch of the drawing-room music consists in the "fanciful pieces." Besides that we possess songs expressive of all possible occupations, like Chanson du Chaudronnier, Chanson des Mâtelots, Chanson du Soldat, du Chasseur. du Moissonnier, du Paysan, &c. &c, we have, strange to say, also music for all parts of the day and night. And with these mere attempts to present a new title begins the period of absurdities of which we have at present such a mass. Schumann wrote Phantasiestücke each with a name; but with him every name finds also the suitable musical expression. In his Carnival all titles have a *raison d'être*. The same is the case with Heller. His hunting pieces, his "Promenades d'un Solitaire," and other of his works are all poetical and well expressed. The same praise might be given to Schulhoff's Idylles, to his Chanson d'amitié, to his Musique intime. But apart from the just-named composers, and a few others, amongst whom we would also class Reinecke, Volkmann, Seeling, &c., we meet with so many shallow, empty absurdities, with such downright nonsense, that we might almost despair and think that the good days of musical art are really and for ever gone.

So far we have seen that the drawing-room music forms a most important chapter in the history of musical art, that it has a most legitimate existence. We shall try to find out how far it influenced orchestral music, of course in an indirect way. Such attempt may be left for our next number. E. P——R.

(*To be continued*)

VIOLETTA.

(TRANSLATED FROM ELISE POLKO'S "MUSIKALISCHE MÄHRCHEN.")

(*Continued from page* 132.)

HARDLY had four days elapsed, when the cheerful music-student came jumping over the hedge again—this time, however, not tired and exhausted, but lively and fresh. Violetta was delighted when she saw him; he fell without any ceremony on her neck, and kissed her on her pretty mouth; the starling cried, "Wer ein Liebchen hat gefunden!"* How pleased the old cantor was when he saw the young man again! He drew him confidentially into his little room, opened an old cupboard, and Amadeus saw with astonishment a store of the most valuable works of Sebastian Bach, Handel, Palestrina, Pergolesi, and others besides. Some masses by Father Haydn lay there; every work was neatly bound, and displayed in gilt letters on the back the name and year of the birth of the composer. Amadeus turned over the leaves of the thick volumes with a thoroughly happy look, and knew all about them, to the great surprise of the cantor. He spoke of all with wonderful judgment and clearness, and meanwhile a bright enthusiasm gleamed on his sweet face. The old gentleman took off his cap, laid his hands on the young man's shoulders, looked at him earnestly, and said, "You are a dear, good soul; and will certainly yourself become a great master, if God spare your life!" and therewith he folded him in his arms and kissed him on both cheeks; and the starling cried out, "Es lebe Sarastro!" Then Amadeus played, and the old spinet trembled under his powerful hands; exquisite melodies rocked the souls of Violetta and her father in sweet dreams. When evening came on, they went into the garden, and the young man ran a race with Violetta; they pelted each other with flowers and rose-leaves, and played, like two children, with the clever starling. Amadeus told Violetta how fond he was of the bird, and how he would never part from him. His deceased mother had brought it up, and given it to him, and now it was his companion by day and night, took up his place in the evening on his master's pillow, tucked his head under his wing, and slept there till next morning.

The summer passed, but there was no week in which Amadeus did not come once to sing with Violetta—for she sang with a sweet artless voice all sorts of old melodies—and to chat with the old cantor about Sebastian Bach, and tell him of Father Haydn. Once Violetta's father asked him, "Tell me now, what do you think of that Mozart who is beginning to attract so much attention in the world by his works? I should like to hear something about him."

"Well," said the young man, "I know him very intimately, as well as I do myself, and can give you the most accurate information about him. Mozart is a very merry, careless fellow, who looks something like me, only somewhat more serious when he has the conducting-stick or the pen in his hand. He is as happy as a child, and likes the best of everything; his soul swims in a sea of sweet tones, which charm him; the world smiles on him, and his heart is the lightest and gayest in the world. Also he loves wine; but above all a nice girl's face; also flowers and butterflies. You would love him, that I can assure you; for he really has no enemy; but he has a wife, whom he loves indescribably; and who also deserves it, for she has few faults; only she is jealous, and that plagues the silly Mozart a little."

The cantor shook his head with a smile; but Amadeus hastily took leave, although he had scarcely been there an hour, and the sun was still high in the heaven. "This evening an opera of Mozart's is to be produced," he said, "*Don Juan*, and I wish to know how it will please the people; I am of a rather restless nature, and to-day especially so excited that even Mozart himself cannot be more so; to-morrow I will tell you about it." The starling had scarcely time to cry, "Schnelle Füsse, rascher Muth!" for his master even forgot to kiss Violetta; and he left her nosegay behind. But the maiden hung her head the whole day; whether because of the forgotten kiss or the withered flowers, I cannot exactly say.

The following day passed, and no Amadeus appeared; the sun sank lower and lower, and the yellow leaves fell from the trees. The old cantor sat in his easy chair

* "He who has found a sweetheart!"—the beginning of a duet in the opera of *Die Entführung aus dem Serail*.

buried among his music books; Violetta hummed, but very softly; she was not perfectly happy. Suddenly there was a knock at the window: a clear well-known voice begged for admission. Violetta jumped up quickly: accustomed to his freaks she opened the window, and the Viennese music-student sprang into the room. "Dear papa," he said, with a face like a spring-morning, "Mozart has done excellently! *Don Juan* is very tolerable; besides, he salutes you, and has sent something that I will bring in directly. But here, first receive this little souvenir from me," and he put a neat little packet into the hands of his old friend. It was an *Ave verum*. Violetta received an elegant leaflet with the inscription "An mein Veilchen" (To my Violet). It was a song, the words of which commenced—

"Ein Veilchen auf der Wiese stand."

The maiden was delighted; but the old man quietly looked through, with earnest eyes, all the leaves; then he stood up, went silently to his music-shelves, and laid the piece carefully between Bach and Handel. The young man's cheerful face showed tokens of quiet emotion; the cantor held out both hands to him, and said, "You best know what that place means!" Then the blue eyes of Amadeus filled with tears; he seized with passionate earnestness the hand of the old man, and cried, "Dear father, I myself am Mozart! the mad, merry Mozart, to whom you, by this simple mark of honour, have given greater, deeper heart's joy than all the empty applause of the whole world has ever done. I thank you, but I have also another pleasure for you!" Like a child he threw himself on the breast of the old man, who looked as if transfigured, pressed him to himself, and ran out at the door. A moment after, his beaming countenance showed itself again; the starling cried, "Sarastro lebe!" and there entered—Father Haydn. A gleam of joy from the eyes of the old cantor, a trembling movement of his lips were his only greeting for his king and master. His body could not bear the excitement of his soul, and as Haydn with his expressive smile said, "God be with you!" and held out his hand to him, Mozart anxiously bent over him; but Violetta, full of foreboding, clasped her father's knees: God beckoned to him, and his spirit passed away into the kingdom of the eternal harmonies of heaven!

Many, many years have passed since then; Father Haydn long since directs glorious choirs of angels; Mozart too sleeps his deep long sleep in the cool earth; these and many other stars have set for our world; but the hamlet still looks out so quiet and lovely from the thicket, the old lime-trees are still as fragrant as formerly, and in the cantor's house there lives quite alone an old dame. It is the once so beautiful, charming Violetta. She has never married, and lives a dream-life in her recollections. But if you should visit her, you have only to ask her about Mozart; then her eyes brighten, and a glimpse as it were of youth spreads over her features; and she will talk of him by the hour; and at last perhaps she shows you a little, alas! very yellow sheet of music, on which is written in hurried characters—

"Ein Veilchen auf der Wiese stand."

[We have thought this prettily conceived little tale worthy of insertion in our paper; at the same time, it is only right to inform our readers that it will not bear an examination in the spirit of Dr. Colenso. The details are wholly imaginary: to mention only one instance, Haydn's *Seasons*, to which reference is made in the earlier part of the story, was not produced until ten years after Mozart's death. Other details are equally inaccurate; but the sketch will perhaps please, as giving an idea of the personal character of Mozart. —Ed. M. M. R.]

INCIDENTS OF FRANZ LISZT'S YOUTH.

COMMUNICATED BY C. F. POHL.

(TRANSLATED FROM THE MUNICH PROPYLÄEN, 1869.)

(*Continued from page* 131.)

SECOND LETTER* (FROM LISZT'S FATHER TO CZERNY).

PARIS, *March 17th*, 1824.

ESTEEMED SIR,—You will agree with me that there is not such a long rest in music as I have made since my last letter, but hitherto it was almost impossible for me to write a long letter; and being at such a great distance, and having so many objects before the mind which are only of interest to you, and which you only can appreciate, I cannot write a short letter. For this reason I hasten to commence. Since the 11th of December we have been in Paris, and as the papers and many private letters had announced our coming, after a few days of rest we were soon occupied, and received with the highest enthusiasm. Since our arrival we have accepted already thirty-six soirées in the first houses, where for a soirée never less than 100 francs, and often 150 francs, are paid. Not to neglect the necessary rest and the studies of my boy, I was compelled to decline several invitations.

Once he played at Madame la Duchesse de Berry's, where the whole royal family was present, and where he had to extemporise four times on given themes—three times at the Duc d'Orleans'. The applause was so great that he has been invited for several occasions to both these high houses. On the 7th of March we gave our first public concert at the Royal Italian Opera-house, which was given to us for our benefit without charge for orchestra and lighting. Our expenses were therefore only 343 francs, and we had a clear profit of 4,711 francs. It is a pity that the theatre is so small, and that I did not like to raise the prices much, otherwise I am certain the receipts would have been as much again. The boxes were already taken eight days before by the subscribers, and nobody else could get one. The applause my boy earned I cannot describe, and I believe I have said enough if I mention that the general desire that we should give a second concert was expressed several times, in the theatre and in the public papers. You will think and say, this desire Liszt can easily fulfil, and you are quite right; but at the same time you must know that it was quite a special favour, for which we had to thank the high protection of the Duchesse Berry and the royal minister Lauriston. But few artists can enjoy such, at least in the way we had the theatre. I do not believe that a single instance can be found in Vienna, where the theatre was given, free of all charges, to a foreign artist for his own benefit, and, besides, an act of an opera performed to assist him. This single instance may furnish you with sufficient proof how much superior the French are in generosity and appreciation of art. I could write to you of much more, but my Diary shall tell you all minutely. Now I will only say, Whoever knows something must go to Paris; here taste for art is at home—here an artist is esteemed and honoured. Herr Pixis has not been very fortunate here with his instrument by Graf (Conrad Graf, piano-maker in Vienna). This speculation has brought both rather loss than gain. Here, too, good instruments are to be found, amongst which a new discovery of the very clever mechanician Erard is especially distinguished. I believe this man has rendered the most important service of the day to the improvement of the piano. I am not able to give a description of it; only

* The translator thinks it necessary to repeat that in translating these letters he has kept as closely as possible to the originals.

one little peculiarity I will mention : the touch is light, and nevertheless you can give to the tone (which is very good) every different expression. After striking a chord you can make it heard loud or soft, without raising the hand, as often as you like; it is really astonishing. Only three of these instruments are finished ; a fourth, which is for my boy, is in hand ; when ready it will be forwarded to Vienna, and I am convinced that it will meet with your approval. Now for something else.

My dear Herr von Czerny, we were very much surprised that your compositions were so little known here, but now it is clear to me ; and the matter is partly settled already, and will be done away with in time altogether. At the concert my boy played your variations, which met with the greatest success ; on the following day different people came to us, amongst others also a publisher, and offered to buy these variations from us. I told them that they had appeared in print, and they were much delighted to be able to get them. My boy plays mostly your works in company, and they are much liked ; I only regret that we have not all. In many circles a lively wish has been expressed to become acquainted with the teacher of this "miraculous child" (so our boy is called everywhere). "Is he not coming to Paris?" they ask. Now this brings me to your most dear and esteemed person, and I ask, Will you never leave Vienna? If I had to give the answer I would say, You ought to do it, and go with a good stock of your compositions to Paris ; we will prepare everything for your coming, and you will meet with such a reception as you never expected, and reap a reward which you can never hope for in Vienna. In all probability we shall not go before next year to London, our prospects here improving every day. If, therefore, you feel inclined to come to Paris, which would have to be at the commencement of autumn, I beg you to write to me. You can take up your quarters with us—a fine room and sleeping chamber looking on the street, on the second floor, in the middle of the town—without charge. We shall still have a sitting-room and two bed-rooms for ourselves, and if you will put up with what we have on the table (we manage the housekeeping ourselves) we shall be doubly pleased. If you feel inclined to give lessons, there would be no want of them, you would have enough. For a lesson, usually from ten to fifteen francs is paid, and I am convinced that you would never have occasion to accept ten francs. We will introduce you to houses where you will certainly find pleasure and enjoyment. Most particularly we wish to have your concertos, to make use of them in public. If Steiner (music publisher at Vienna) or any other have an opportunity to send to Paris, it could perhaps easily be managed that you sent them with other new things. Or if you wish to publish something, send it to me, and I am sure I shall obtain the best price for you. For good works very high prices are paid here. Now I must tell you something about Herr Pixis ; this gentleman seems to be our enemy—the reason why, I do not know myself. We have only spoken to him once, when we met him by chance in the Palais Royal ; since then, we had often seen him at a music seller's, where Herr Pixis never deemed us worthy of his notice. It is well that this rival is too powerless to do us any harm, and that through his behaviour he only stands a chance of drawing blame from others to himself.

Dearest, best Herr von Czerny, we kiss and greet you and your dear parents many times with the highest esteem and reverence, and shall be very pleased soon to get a letter from you. We suppose we shall hear something of the musical world at Vienna. I have to tell you still a great deal, and my paper is already coming to an end. Give our compliments to Herren Steiner, Haslinger, Abbé Stadler, Leidesdorf, Diabelli, Streicher, and if you would have the kindness to pay a flying visit to the Countess Vinzenz Bathiani in the Kärner Strasse, and pay our respects there, you would eternally oblige

Yours, etc., LISZT.

Adresse : Adam Liszt,
Rue du Mail, Hôtel d'Angleterre, No. 10.

(To be continued.)

A LETTER FROM ROBERT SCHUMANN.

THE following letter, addressed to Dr. J. G. Herzog, music director at the University, Erlangen, written by Schumann, in answer to a request to give his opinion about some compositions, and counsel about the future, appears to us to be of sufficient interest to bring it before our readers. We translate it from the Leipzig *Allgemeine Musikalische Zeitung* :—

LEIPZIG, *August 4th*, 1841.

DEAR SIR,—Receive my thanks for your confidence, which I should like to return by frankness. But there are always difficulties in the way of a thorough understanding from a distance. Besides, I do not know what plans for the future you have formed—for this reason, I must principally keep to the purely musical, as it appears to me in your compositions.

You seem to be chiefly at home on the organ—this is a great advantage ; the greatest composer in the world has written for it the greater part of his most beautiful works. On the other hand, it is precisely the organ which easily tempts to a certain easy style of composing, as everything sounds good and grand on it. At all events, do not write so many small things, and experiment in larger forms—toccatas, &c., of which Bach has given the highest examples.

But if it is not your intention to study the organ chiefly, you should try yourself in composing a piano sonata, a string quartett, and before all, write for the voice ; this will most further your progress, and soonest bring your musical intellect to bloom.

Read also a great deal of music ; this sharpens principally the inner ear. Do not play a piece before you have heard it in your mind. For this purpose I would chiefly recommend the 320 chorals by Bach and the "Wohltemperirte Clavier."

Never do too much at a time, but finish always what you have commenced, particularly compositions of greater pretensions, even if you should not be quite satisfied with them. These are only hints ; may you not misunderstand them. You have still a fair youth before you, and at your age a great deal can be learned with little trouble. For this reason, never lose courage, and strengthen it, if it should fail, with our great German masters, like Bach, Handel, Mozart, and Beethoven.

Go therefore cheerfully to work, and send me by-and-by again some of your works. With the best wishes,

ROBERT SCHUMANN.

Correspondence.

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—In your leading article of last month under this heading, it is stated that "the term 'Music of the Future' has been adopted by the composers of the new German school as their watchword, while it is applied ironically, and as a sneer by their adversaries." That it has been adopted, or at least made use of by them, is indisputable, from the fact that Wagner has published a pamphlet entitled "Zukunfts-musik"; that it has frequently been applied

ironically and as a sneer by their adversaries is but too true. It is, however, equally true that both the leaders and disciples of this new school of thought disown the term, except as one of reproach. This fact, which is one with which English musicians do not seem to be generally familiar, may be verified by reference to an article by F. Brendel, which appeared in the Almanack for 1868, issued by the *Allgemeine Deutsche Musikverein*, which, founded in 1861, and including in its ranks musicians of all shades of opinion, is probably now the most numerous, as well as the most influential of all German musical societies. Herein it appears that the abolition of the obnoxious term and the adoption of "Neudeutsche Schule" (New German School) in its place was one of the earliest acts of the society. As most matters worth a thought are worth tracing to their source, I shall be glad if you, sir, or any of your correspondents, can enlighten me as to who was the originator of the expression "Music of the Future."—I am, Sir, &c., C. A. B.

[We believe that the term "Music of the Future" was first applied to the New German School, from its use by Wagner in his "Kunstwerk der Zukunft," in which he maintains that in future music should not stand on its own merits merely but be united with the sister arts.—ED. M. M. R.]

AN EXPLANATION.

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—I shall feel much obliged, if you will permit me to state, that the little pianoforte solo, *The Village Festival*, reviewed in your last number, is *not a new work*, but simply a "reprint" of one written for juvenile players, and originally published many years since. The copyright does not belong to me, and I need scarcely add that the work was sent to you without my knowledge.—I remain, truly yours, BRINLEY RICHARDS.

St. Mary Abbott's Terrace,
Kensington, October 5th, 1871.

[We have much pleasure in inserting Mr. Richards's explanation; and cannot but think that he has just cause of complaint. It was hardly fair of the publisher to send us one of his earlier pieces, leaving us to infer that it was a new composition. Had we been aware that "The Village Festival" was one of the sins of Mr. Richards's youth, we should certainly not have remembered it against him.—ED. M. M. R.]

TO CORRESPONDENTS.

B. L. M.—Had you read our article a little more carefully, you would have seen that we did *not* include Schumann among the "musicians of the future," but merely stated that some critics do so. As to the "striving after originality," &c., that is, of course, merely a matter of opinion. We have expressed ours freely, and others are equally entitled to their own.

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *October*, 1871.

OUR concert season has commenced; the subscription concerts at the Gewandhaus have begun on the 5th of October, and this first concert may be called an excellent one in every respect. The beautiful suite in D major by Bach opened the concert in a most suitable and worthy manner. The performance, as regards the orchestra, was a thoroughly efficient one. Herr David, as usual, had taken the solo violin part of the second movement, and this delicate artist rendered his part in a manner above all praise. This work has been included in the programme of the Gewandhaus concerts for a good many years, and we ask ourselves with astonishment and surprise, why, outside Leipzig, it seems to be almost unknown. For years we have missed this splendid creation in the repertoires of other concert institutes which have undertaken the task of fostering classical orchestral works; and without wishing now to go into details of the beauties of the work, we cannot help here drawing attention to it, as in every respect it counts amongst the most powerful and mightiest achievements of the sublime master. Beethoven's C minor symphony formed the finale of the concert. After Bach's suite followed an air nearly 200 years old, from the opera *Mitrane*, by Francesco Rossi, sung with much feeling and expression by Fräulein Cora Fehrmann, from Richmond in Virginia. We know no other composition by Rossi besides this alto air, brought forward about 25 years ago by Fétis, which, however, in its wonderful beauty, will in all time give a brilliant testimony to the genial talent of the long-forgotten Italian master. It is possible that other productions of Rossi have been reduced to dust through the devastating power of time; perhaps no other composition of this author could hold its own, in the changes which have come over the art during two centuries; this air now is the only one known; but will live for a long time; it is truly classical. Fräulein Fehrmann has through the rendering of this air earned no small applause, and by the performance of this number, as well as two songs by Schubert and Schumann, showed herself a well-educated singer, who possesses a contralto voice well equalised although not very powerful.

Herr Theodor Leschetitzky, from Petersburg, justified the fame as first-class pianist which had preceded him. He played the so-called Dutch concerto (Concerto-symphony National Hollandais, No. 3) by H. Litolff, two very nice salon compositions of his own (Aveu and Mazurka), and the B minor Scherzo by Chopin. Herr Leschetitzky's mechanism is really miraculous; his interpretation of the different compositions rendered by him is throughout intelligent, and suited to the character of the different works. The concerto by Litolff is to-day, after an existence of scarcely thirty years, almost forgotten. Partly this may be attributed to the immense difficulties which the piano part offers, but also to the fact that notwithstanding many interesting and telling points, the real musical worth of the work is but small.

In scarcely any other art does the diversity of expression of sentiment of different generations show itself so prominently as in music. Well-constructed master-works, to which our fathers and grandfathers listened with true pleasure, can scarcely obtain from us a slight interest, and only in an art-historical point of view do we take notice of them. From the last century, only the most important works of the greatest masters, like Palestrina, Durante, Lotti, Bach, Handel, Haydn, and Mozart, touch the innermost fibres of our heart. For all music of former ages our sense is as good as dead, and yet before the above-named music-heroes other masters have lived and written for their times, but their works appear to us almost without connection with the art of our days; and we consider to-day this art-epoch, almost disappearing in the darkness of the Middle Age, as the childhood of our Western music. How differently do we stand as regards the products of art of former centuries, even the remotest in the field of poetry, sculpture, painting, and architecture!

Now if the really good in music after a comparatively short time is lost to us, and does not answer any longer to our feelings, how much more does the charm of all external beauty pale! We remember to have heard the concerto by Litolff spoken of in the year 1849 with the greatest interest. To-day it appears to us rather trivial in its humour, insufficient in its contents, and arbitrary in its construction. If any one should wish to protest against our remark above, "that the really good in music, after a comparatively short existence, does not answer any longer to our feelings," we simply refer him to the numerous productions of truly meritorious masters, such as the Passion-music by Heinrich

Schütz, the operas by Paisiello and Cimarosa, the masses by Michael Haydn, and many other works, to which a great value cannot be denied, but for which we scarcely possess any longer a real susceptibility. How much even of the compositions of the greatest masters appears to us "out of date," to use the common expression for what does not answer any more to our feelings! Partly even the means for the performance of master-works of former ages are lost to us. To-day we can already not perform any more a work by Bach, with the instrumental accompaniment as written, because our trumpets are constructed differently, and because we do not possess any more the viola d'amour, viola da gamba, and other instruments named in the score. And who will blame us if we decorate a fine old air with modern instrumentation, if even a Mozart and a Mendelssohn held it necessary to change the unadorned instrumentation of Handel's oratorios, with the means of art at the command of later times? Precisely these last-named facts appear to us a telling argument for our assertion of the very fast-changing perception of different generations towards musical works of art. In every other art, such a procedure as Mozart, Mosel, Mendelssohn, and latterly Hiller, have adopted with Handel's works, one would have to declare gross vandalism; and who would ever have dared to alter one iota of an expression of Homer or Shakespeare? Who would have thought it necessary to add modern ornaments to the cathedral at Strasburg, to the Stephen's Cathedral, or other famous old buildings? But in music, partly different construction of instruments, and the loss of those originally intended, led to the change of the instrumental dress, if we wish to perform at all master-works of former times. Numerous excellent works of art of the best masters, and of their pupils and successors, are lost to us, although our libraries contain real treasures in manuscript. Good works had to make room for equally good and partly inferior works; but this is not the result of the great number of productions in the field of music; but just because our perception of music, in an almost incredibly short time, with different generations, has become different, for this reason, a restless production at all times has rendered it a necessity to offer corresponding matter to this ever-changing perception.

[We are sorry that the serious illness of our esteemed correspondent at Vienna has prevented his sending us his usual letter this month.—ED. M. M. R.]

Reviews.

The Nine Symphonies of Beethoven. In Full Score. London: Schott & Co.

THE increasing demand among amateurs for music of the higher class, especially for orchestral scores, is one of the most hopeful signs of the present day. A few years since, any publisher who ventured to issue such a series as the one before us would have been certain to incur a loss. Yet here we have a really superb edition of Beethoven's immortal masterpieces issued at a price which we might almost call so absurdly small, that nothing but a large sale, we imagine, could possibly render it a remunerative speculation. Several complete editions, as most readers will be aware, have been previously published, but the present one will compare favourably with the best of its predecessors. Not only is it cheaper than even the most inferior French copies, but it is fully equal, both in beauty of type and in correctness, to the best German edition (that published by Breitkopf and Härtel a few years since in their complete collection of Beethoven's works); while from its size—octavo—it possesses a great advantage over the German copy, which being in folio, is not convenient as a handbook for performances. We are sure that it only needs to be known to be appreciated; and at a recent performance of one of the symphonies at the Crystal Palace, we were pleased to see no less than seven copies of the edition among the audience in our immediate neighbourhood. Of the works themselves it is superfluous to say one word; but the commencement of the concert season affords a fitting opportunity to direct the attention of our readers to an edition which we can most heartily recommend as fully equal, if not superior, to any previously published. We should add that, though not bearing his name on the title-page, we are informed that the work is produced under the careful editorship of Dr. Chrysander.

Franz Schubert's Vocal Album. Edited by E. PAUER. London: Augener & Co.

WE have here, bound in one handy and handsome volume, the whole four books of Schubert's songs, the successive appearance of which has been duly chronicled in our pages. The collection, containing in all eighty-two songs, comprises the complete sets of the "Schöne Müllerin," the "Winterreise," and the "Schwanengesang," besides twenty-four favourite songs; thus forming, we might almost say, a Schubert library in itself. As mentioned in noticing the separate books, these songs, besides the original German words, have a particularly admirable English version from the pen of Mr. Stevens. The volume is embellished with an excellent portrait of the composer.

"Bon Vivant," Mazurka for Piano; "Sans Façons," Mazurka for Piano; "The First Daisy," Valse de Salon; Seguidilla for Piano; "Minerva," Marche Brillante; "Nelson," brilliant Fantasia on Braham's celebrated air. By J. ALEXANDER. London: Augener & Co.

MR. ALEXANDER'S name is one that is entirely new to us, and it is therefore with a mixture of pleasure and surprise that we have played over the above little drawing-room pieces. Though we cannot say that all are of equal merit, they all show decided originality of thought, and a pleasing vein of melody such as is but too frequently wanting in pieces of this class. Our own favourite is the "Seguidilla," in which the marked rhythm of the Spanish dance is turned to good account. The passage-writing shows a thorough knowledge of the instrument, and is both graceful and brilliant, without ever being so difficult as to be unattainable by ordinary players. The two mazurkas may also be commended for their avoidance of the commonplace, in a form in which novelty of invention is even more difficult than usual. The same praise may be bestowed upon the march, which, while slightly more difficult than some of the other pieces, is very effective, and far superior to many marches that it has been our misfortune to meet with. The valse and the fantasia on Braham's song are perhaps hardly equal to the other pieces; but there is not one of the series which cannot be honestly recommended for teaching purposes, or for playing in the alas! too numerous musical circles where classical music would not be appreciated.

Overtures, transcribed for the Piano, for Two and Four Hands. By E. PAUER. London: Augener & Co.

IN an early number of the RECORD we noticed the commencement of this interesting and valuable series of transcriptions. It is only necessary therefore to record its continuation. Among the numbers recently published are some of Mendelssohn's overtures. That to the *Meeresstille* has always struck us as being more dependent than most on the orchestral effects; but Herr Pauer has done all that is possible for it in his adaptation. The "Military Overture," on the other hand, "comes out" (to use a common phrase) capitally both in the solo and duet forms. Weber's *Jubilee* overture is another excellent transcription; while among less commonly known works we find Cherubini's overture to *Les Deux Journées*, and Gluck's to *Iphigenie in Aulis*. There are many neglected and almost forgotten pieces, which would well deserve reviving; and we hope that the editor will, before the series is completed, rescue some of them from an unmerited oblivion.

Huit Morceaux de Salon, pour Violon ou Violoncelle, avec Accompagnement de Piano, par BERTHOLD TOURS (London: W. Czerny), are not, with one exception, original compositions by Mr. Tours, but short and simple pieces of various writers, arranged by the editor for the two instruments. The composers are Messrs. J. B. Wekerlin (three numbers), Oscar Beringer (two), and H. Scholtz, B. Tours, and D. Brocca (one each). They are without exception excellent, and being moreover very easy for both instruments, are, we believe, sure to be popular wherever they are known.

"*The dear old Home*," *Ballad*; "*Dew when Night has passed away*," *Song*, by G. A. MACFARREN (London: W. Morley), like all compositions from the pen of this talented musician, are thoroughly well written. The song is the more original, and we think the better, though probably the less popular of the two.

"*To the Cross*," *Sacred Song*; melody by R. SCHUMANN, arranged by W. F. TAYLOR (London: W. Morley), is, we are sorry to say, one of the grossest outrages on musical good taste which have ever come under our notice. The "melody" consists of the opening bars of the fourth of the composer's "Nachtstücke," which is not even given in its original form—the harmony being in some places changed—and which is further vulgarised by the addition of a common-place, not to say stupid, symphony at the end. Such tampering with the works of the great composers cannot be too severely condemned, and we write, because we feel, strongly on the subject.

Among recently published drawing-room pieces, which may be safely recommended as answering the purpose for which they are designed, and yet which, from their very nature, do not require detailed notice, are EDOUARD DORN'S "*Ye banks and braes*," "*Marche héroique*," and "*Little Nell*" (London: Augener & Co.), the last of which (the name, we presume, having been suggested by Dickens's "Old Curiosity Shop") is a particularly graceful and pleasing romance. In the same category, and published by the same house, are Mr. G. J. VAN EYKEN'S new fantasias on Flotow's *Martha* and on three German Volkslieder. Of the latter, two are by Mendelssohn; and the arrangements are all distinguished by the usual fluency and elegance which characterise Mr. Van Eyken's productions. Mr. BOYTON SMITH'S four-handed Fantasias on *Martha*, *Guillaume Tell*, and *Don Giovanni* (Augener & Co.) will be likely, we think, to equal in popularity the well-known solo fantasias by the same writer.

"*At Midnight*." *Song*; "*Throned in the Stars*," *Barcarole*, by FRANCESCO BERGER (London: Ollivier and Co.), like some other songs by the same composer, recently reviewed in these columns, are commendably unlike the average run of such music. We have here no namby-pamby ballads of the Claribel school, but works bearing traces on every page of cultivation and thought. The song "At Midnight" is mostly of a very tranquil character, which is happily relieved by a well-devised episode *animato*. The Barcarole is more lively, and perhaps even more likely to be popular, than the other song; but both are excellent examples of a kind of piece which always is, and probably always will be, in demand. We are glad to be able to honestly recommend both.

"*Serena*," *a Contralto Song*, by FRANCESCO BERGER (London: Metzler & Co.), though certainly interesting both in its subjects and treatment, is, we must confess, less to our taste than the two songs by the same composer just noticed. There are some sequences of perfect fifths on the third page, which, though evidently introduced designedly, and with dramatic intention, have to our ear an unpleasant effect. Still, this is more a flaw to the eye than to the ear; and, though not easy to sing well, the song, if adequately rendered, would be likely to please.

Chappell's Organ Journal, Nos. 9, 10 (London: Chappell & Co.), contains two of Handel's songs excellently arranged for the organ by Mr. J. H. Deane. The first of these is the air "Non vi piacque" from *Siroe*, better known under its English name of "He was eyes unto the blind," in which shape Dr. Arnold introduced it into his pasticcio-oratorio of the *Redemption*; and the second is the well-known "Oh thou that tellest" from the *Messiah*, with Mozart's additional accompaniments. Both arrangements are thoroughly well done, without being overdone, and organists will find them very useful as voluntaries.

"*Fairlie Glen*," *Andante Pâstorale for the Piano*, by CHARLES GARDNER (London: Lamborn Cock, Addison, & Co.), begins with a graceful subject in E major, to which the counter-subject in A flat, though introduced by a somewhat abrupt modulation for a piece of this character, is in good contrast. The fingering is carefully marked where needful.

Deux Morceaux Caractéristiques for the Pianoforte, by CHARLES GARDNER (Lamborn Cock, Addison, & Co.)—why will composers persist in mixing French and English on their title-pages?—are two little pieces which, in spite of their name, we fear we must pronounce somewhat deficient in distinct character. The first is rather vague; the second, which is better, would have been more appropriately called "Study for the Shake;" for which purpose we suppose, from the foot-note at the end, that its author intended it.

"*Violet*," "*The Serenade*," by OTTO SONDERMANN (London: W. Czerny), are two simple little songs in the modern German style.

"*The Round of Life*," *Song*, by EDMUND T. WEDMORE (Bristol: W. Brunt & Sons), contains one excellent bar—the second on page 2—which, by the way, may also be found in No. 3 of the second book of Mendelssohn's "Lieder ohne Worte."

"*Sunshine and Shade*," *Song*, by J. ALSOP (Newton Abbot: J. Chapple), is not bad, neither do we consider it particularly good.

"*Baby, sleep; may beauteous Angels*," Lullaby, Part-Song for Four Voices, by WILLIAM F. DYER (Bristol: Dimoline), is a flowing and neatly written piece, harmonised somewhat after Spohr's manner. In spite of a certain indecision in the rhythm in some places, we think it deserves and is likely to attain popularity.

Sanctus and Responses, by a COUNTRY CURATE (London: Novello, Ewer, & Co.), make us feel thankful that they are published anonymously; because we should otherwise have seemed personal in expressing our hope that the "Country Curate's" sermons are not as dry as his music.

Boat-Song for Piano, by W. CHAS. LEVEY (London: W. Morley), is very quaint and original, and we may add, thoroughly pleasing. It is by no means difficult to play.

Evening Prayer (Abendgebet) *for the Pianoforte*, by CARL REINECKE (London: Augener & Co.), though a mere trifle of only two pages, shows the hand of the musician throughout. In form it resembles some of Schumann's shorter pieces; but in saying this, we do not intend to imply that there is any plagiarism. The piece is in its composer's best manner—in a word, it is a little gem.

MUSIC RECEIVED FOR REVIEW.

Asher, Maria. "L'Étoile du Mer," Morceau for the Pianoforte. (London: Weippert & Co.)

Borst, A. W. "A Night in the Woods," for Pianoforte. (Liverpool: Hime and Sons.)

Gilbert, Bennett. Student's Vocal Exercises for Daily Use. (London: W. Czerny.)

Gilbert, Bennett. "A Smile for every Tear," Romance for Tenor voice, with accompaniments for Piano, Violin, and Harmonium. (London: Schott & Co.)

Gladstone, F. E. "Happy Thoughts," Two short pieces for Pianoforte. (London: Augener & Co.)

Hopkins, E. J. Andante Grazioso, composed for the opening of the Great Organ in the Royal Albert Hall. (London: Metzler & Co.)

Mandel, C. A System of Music in five parts. (London: Boosey & Co.)

Mitchell, W. H. "The happy Past," Ballad. (London: J. Williams.)

Nicholson, A. W. "At the Spring," Song. (London: J. Williams.)

Tilleard, J. Te Deum, Choral Hymns, &c. (London: Novello, Ewer, & Co.)

Westbury, G. H. Te Deum in A. (London: Novello, Ewer, & Co.)

Wright, J. T. "Happy Subjects," National Song. (Glasgow: Paterson, Sons, & Co.)

Concerts, &c.

CRYSTAL PALACE SATURDAY CONCERTS.

THESE most enjoyable, as well as most instructive performances, were resumed for the present season on the 30th of September, under the direction of Mr. Manns. Following the plan pursued last year with respect to Beethoven, the managers are giving during the first twelve concerts of the series now in progress the most important instrumental, as well as several vocal, works of Mendelssohn. The chronological order is to be maintained as far as possible, hearers being thus enabled to trace the gradual development and ripening of the composer's talent.

The programme of the first concert commenced with an interesting selection from Mendelssohn's early opera *The Wedding of Camacho*, which he composed at the age of sixteen. As the work of a mere boy, the opera (to judge from the portion performed on this occasion) is only less wonderful than his octett, or the overture to the *Midsummer Night's Dream*. The pieces given were the brilliant overture, a selection of the Ballet Airs, a duet, and two songs. The instrumental pieces had been previously played at Sydenham, the vocal music (if we mistake not) was performed for

the first time. The Ballet Airs are the most original, imaginative, and characteristic numbers of this selection. A bolero and a fandango are especially charming; the national colouring has been most happily caught, and the scoring is highly ingenious and piquant. The duet and the songs, excellently sung by Mdme. Rudersdorff and Mr. Vernon Rigby, are less original and striking, containing occasional reminiscences — the duet especially — of Haydn's and Mozart's style. Still, the whole selection was of more than merely historical interest, and our hearty thanks are due to the enterprising directors of these concerts for producing it. The remaining items of the performance were Mendelssohn's First Symphony, in C minor, which was admirably played, but in which we think the minuetto was taken very much too fast—the stately old dance being transformed into a scherzo; and two of the same composer's pianoforte works, the first the capriccio in F sharp minor, Op. 5, for piano alone (not by any means one of its author's best works), and the second the Capriccio brillant with orchestra in B minor, which, on the contrary, is one of the composer's most masterly creations. The pianist was Miss Kate Roberts, who in both her efforts displayed not merely finished execution, but good taste. In the very difficult unaccompanied piece she was more especially successful. Two more songs and the overture to the *Freischütz* completed the programme.

The concert of the following Saturday, October 7th, brought forward Mendelssohn's "Reformation" Symphony—the second in the order of composition, dating from 1830, though the fifth in the order of publication. While containing many beauties (especially the lovely *allegretto* in B flat), it cannot be considered equal in merit to either the symphony in A minor or that in A major; and we are hardly surprised that Mendelssohn, the most fastidious of self-critics, should have kept it back as unworthy of publication. In saying this, we by no means blame those who, since his death, have thought otherwise; for everything from his pen has an interest of its own, and is heard with pleasure; and his fame is so well established that it cannot be injured by the production of any of his less matured works. The same composer's Rondo brillant in E flat, for piano and orchestra, and the three Fantasias, Op. 16, for piano solo (the so-called "Welch" Fantasias), were admirably played by Miss Agnes Zimmermann. The overtures were the well-known *Midsummer Night's Dream*, a more finished rendering of which it has never been our good fortune to hear, and Sir W. Sterndale Bennett's imaginative fantasia-overture to *Paradise and the Peri*. The vocalists were Mdme. Cora de Wilhorst and Signor Verger.

At the third concert of the season, October 14th, the special feature of interest was the performance of Mendelssohn's overture to the *Hebrides* in two forms—first as originally composed, under the title of "Die einsame Insel," and, secondly, in the shape in which it is familiar to all concert-goers. The manuscript score of the earlier version was purchased at the sale of the library of the late Otto Jahn, and the comparison of the two versions of the work is not less interesting and instructive than that of the second and third *Leonora* overtures of Beethoven. Space forbids us to enter into details with respect to the alterations which Mendelssohn made in rewriting the work about a year after its first composition in 1830; nor, indeed, would such details be intelligible without quotations in type. We must content ourselves with saying that in the later version there is more freedom of imagination, and less of purely scientific writing. Many details are also changed—in every case for the better. The performances of both pieces were very good, as might be expected from such an orchestra as that of the Crystal Palace; though we doubt the wisdom of putting them at the end of a long programme. The concert commenced with the late Cipriani Potter's overture to *Cymbeline*—a work displaying much talent in construction and skill in instrumentation—which was appropriately introduced as a tribute to the memory of the worthy musician. Beethoven's First Symphony in C is so well known that the mere record of its performance will suffice. Herr Pauer, whose finished and artistic piano-playing is always heard with pleasure, gave an excellent rendering of Mendelssohn's Serenade and Allegro giojoso, Op. 43, and also contributed two solos by the same composer—the presto (No. 7) from the Characteristic Pieces, Op. 7, and the sixth of the Preludes and Fugues, Op. 35. The vocalists were Miss Dalmaine, Mdme. Demeric Lablache, and Mr. Vernon Rigby.

The only fault that can possibly be found with the programme of the fourth concert, October 21st, is its length; for a more interesting selection of music could scarcely have been presented. *The pièce de résistance* of the afternoon was the *First Walpurgis Night* of Mendelssohn, the performance of which was not only satisfactory, but really excellent. Never in our hearing has the Crystal Palace choir sung with such precision, delicacy, and spirit; and it is the more gratifying to record this, as the choral performances at these concerts have frequently been by no means worthy of the instrumental. The cantata itself we have always considered one of s composer's most thoroughly representative and highly-finished works. The whole of the orchestral accompaniments, as well as the glorious prelude depicting bad weather in the Hartz Mountains, and the passage from winter to spring, were played with the utmost refinement, while the solo parts were efficiently rendered by Mdlle. Drasdil, and Messrs. Byron and Whitney. Haydn's seldom-heard symphony in B flat (No. 4 of the "Salomon" set) was a genuine treat, and created real enthusiasm. Though some of the passages have lost in freshness by frequent imitation during eighty years, it must at the date of its first production have seemed a perfect marvel of novelty and originality. A word of praise is due to Mr. T. Watson for his excellent playing of the violin solo in the finale. Schubert's variations from his great quartett in D minor were played by all the strings of the orchestra. Though in general we disapprove of the performance of a work in a way not intended by the composer, we are bound to say that on this occasion the experiment was justified by the result. The concert began with Mendelssohn's overture to the *Meeresstille*, and finished with Schumann's to *Genoveva*, and the rest of the programme was filled up with vocal music, of which must be specially mentioned Mdme. Rudersdorff's fine and dramatic delivery of Randegger's concert-*scena* "Medea"—the composer conducting his own work.

ENGLISH OPERA.

THE experiment of giving performances of English operas has so frequently been tried, and so frequently failed, that it is almost a surprise to find any one bold enough to repeat the venture. Nevertheless, this has been attempted during the past month with a company comprising several of the artistes who sang at the Crystal Palace Operas during the past season. We cannot spare room for more than a very brief chronicle of the new undertaking.

The season commenced at St. James's Theatre with a performance of Balfe's *Rose of Castile*. The principal characters were sustained by Miss Rose Hersee, Miss Palmer, Mr. Perren, and Mr. Temple. To this succeeded the same composer's *Bohemian Girl*, in which Miss Hersee as Arline was particularly successful. Mr. Nordblom, though suffering from indisposition, acquitted himself well in the principal tenor part, and Miss Palmer (who is not only well known as a good singer, but also an excellent actress) and Messrs. Temple, Staunton, and Maybrick completed the cast.

On Wednesday, October 4th, *Lucia di Lammermoor* was performed (of course in English), when Mdme. Lancia took the part of the heroine, and Mr. Nordblom that of Edgar.

Lucia was followed by Wallace's *Maritana*, in which Miss Hersee was again very successful; the opera being afterwards repeated with Mdme. Lancia in the principal part. The repertoire has also included the *Sonnambula*, *Trovatore*, and *Martha*. On the 23rd ult., the company migrated to the Standard Theatre. We must not omit to add that the post of conductor has been very ably filled by Mr. Sidney Naylor, and that the small but efficient orchestra is led by Mr. Burnett.

MONTHLY POPULAR CONCERTS, BRIXTON.

THESE interesting concerts, which are most valuable for training the public taste for the appreciation of good music, were resumed for the present season on the 26th ult. The pressure upon our space will admit of no more than a mere record of the works performed. The concert opened with Haydn's genial Trio in G major, No. 1, with the well-known and popular "Gipsy Rondo" for a finale, capitally played by Messrs. Ridley Prentice, Weist Hill, and Pezze. The programme also included E. Prout's Pianoforte Quartet in C major, a work which has been several times performed in London, and which was very well received, Beethoven's so-called "Sonata Pastorale," and solos for the piano by Scarlatti, played by the concert-giver, Mr. Ridley Prentice, a violin solo by Spohr, violoncello solos by Schumann, and vocal pieces contributed by Madame Dowland. The whole concert was worthy of even more than the amount of support that it received.

Musical Notes.

M. RIVIERE'S series of Promenade Concerts, which were briefly mentioned in our last number, have been continued and brought to a close during the past month.

WE regret to have to record the death of Mr. Cipriani Potter on the 26th of September last, at the age of seventy-nine. For many years he was Principal of the Royal Academy of Music, and his name will long be remembered as one of the most eminent English

musicians of the present century. His compositions invariably show true artistic feeling and knowledge, and his influence as a teacher on the younger generation of pianists can hardly be over-estimated.

MR. BARNBY has issued his prospectus for the coming series of Oratorio Concerts. They will be held this season in Exeter Hall. Among the works announced for performance are Bach's *Passion according to Matthew* and Handel's *Jephtha*, besides what we may call the stock-pieces of oratorio performances. We are sorry to see no announcements either of new works or revivals. Surely Mr. Barnby does not intend to rest on his laurels!

WE have received a prospectus of the "College of Musicians"—an enterprise which, if its promises be fulfilled, deserves cordial support. One chief object of the institution is "to give publicity to and performance of works of merit by living English composers." Classes are established for the practice of choral and orchestral music, as well as for the study of harmony and composition.

AT the recent meeting of the Social Science Congress at Leeds, Dr. Spark, the talented organist of the Town Hall, read an excellent paper on "Vocal music a necessary branch of education." Had our space allowed, we should have gladly given our readers an abstract of it, but as it is printed, we must content ourselves with referring them to it.

MR. JOHN SPENCER CURWEN, the son of the Rev. John Curwen, has lately published a very interesting pamphlet entitled, "The Story of Tonic Sol-Fa," which gives a clear and well-written account of the origin and progress of one of the most important musical movements that has of late years taken place in this country. It is well worthy of the attention of our readers.

MR. A. J. SUTTON, of Birmingham, is engaged upon the composition of an oratorio entitled *Ruth*. The subject seems to have special attraction for composers, having been recently selected for musical treatment by Mr. Otto Goldschmidt and Mr. George Tolhurst—the setting of the latter being one of the most strikingly original works of the present day!

The *Singakademie*, of Berlin, announced for performance during the coming season, Bach's High Mass in B minor, Handel's *Athalia*, and Spohr's *Calvary*. When will any one of these three works be heard in London?

ORGAN APPOINTMENTS.—Mr. Martin Schneider to St. John's Church, Bootle, Liverpool. Mr. W. T. Freemantle to St. Andrew's Church, Sharrow.

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DECEMBER 1, 1871.

THE INFLUENCE OF AMATEURS ON MUSICAL ART.

In the few remarks we propose to make on this important subject, we shall use the word "amateur" in its widest signification, as including all those who pursue music merely as an amusement, and not as a profession. In one sense, nearly the whole of our educated population would be comprised in this definition, since there are very few who are not to a certain extent "fond of music," while the number of those who have some practical acquaintance with it may probably be reckoned by hundreds of thousands. Of late years the general diffusion of musical knowledge, both among performers and listeners, has so largely increased, as to exert a powerful influence on the art. Such influence has, on the whole, been certainly beneficial; and we shall endeavour in this article to notice a few of the more important respects in which it has reacted on the study of music.

And first, we may safely say that, but for the support of amateurs, the best class of musical entertainments would mostly, if not entirely, cease to exist. The Handel Festival Choir, the chorus of the Sacred Harmonic Society, Mr. Barnby's and Mr. Leslie's choirs, and other similar societies, consist chiefly of the better class of amateurs; and without their aid the performance of the best choral works would be impossible. Who, again, are the most regular frequenters of the Monday Popular Concerts, of the Crystal Palace Concerts, and others of the same class? Not professional musicians, though a certain proportion of them may, of course, be found there. But teachers and performers have in general but little leisure for attending concerts, and sometimes, we must add, but little inclination also. The bulk of the audience is unquestionably composed of amateurs—not merely of those who attend such concerts because they are fashionable, but real enthusiastic lovers of good music. The proof of this is that they are mostly to be found, not in the stalls, but in the unreserved seats, often following, score in hand, the performance of a symphony or a quartett, and not unfrequently fully qualified to pronounce critically on the merits of a new composition or performer. It would, of course, be absurd to assume that all our audiences are composed of such hearers; but we venture to think that, at all events at the better class of concerts, the majority of those present are actuated in coming by a true love of art for its own sake.

While we are on the subject of concerts we will advert to another class of hearers, also to be found largely among our audiences—those who come not for the sake of the music, but for the performers. There are many who will go to hear a public favourite, no matter what he may sing, to whom the announcement of a newly-discovered symphony by Beethoven would be no attraction. It is chiefly to such hearers that we must attribute the success of the "royalty" system, which is such a disgrace to musical art in this country. No matter what trash may be sung, if it be only a popular singer who performs it, it is sure to be applauded. Nay, more, we fear that with many, the more vapid and commonplace the music, and the less demand it makes on the intellect, the better it is appreciated. And the misfortune is that there seems but little chance of ameliorating this state of things; for such hearers, whose taste might probably be improved by listening to really good music, will not take the trouble to go to hear it, but content themselves with calling it "dry."

The fact that in the present day a certain knowledge of music is considered an essential part of education, at all events for ladies, is of great advantage to the profession, as giving employment to thousands of its deserving members. It is self-evident that but for amateurs very few musicians would be able to earn a livelihood at all. The salary paid to an organist in one of our churches or chapels is, in general, entirely inadequate by itself as a source of income; and the demand for performers, whether orchestral players or pianists, is comparatively so limited that in most cases the dependence of the musician must be chiefly on his teaching. True, the fact that so many learn music merely because it is fashionable has its disadvantages. Most teachers have suffered from pupils who have neither ability nor desire to learn, and for whom the hours spent in the practice of the piano or singing are virtually so much time wasted. We know a case of a young lady who once said to her teacher, "Now, Mr. ——, I *hate* music; but mamma says I must learn, so I have come to you." This is, we imagine, not a very uncommon case, if the truth were known, though but few would acknowledge it so frankly. Nevertheless, in spite of this drawback, the almost universal learning of music in our day is undoubtedly beneficial. Many there are in whom the love of the art exists, though at first latent, and in whom, by judicious teaching, even enthusiasm can be kindled.

Amateur composers are too numerous and too important a class to be passed over in silence. We find them in every part of the musical field. From the symphony and the quartett to the simplest pianoforte piece, from the ballad to the oratorio, there is perhaps no kind of composition which they have not essayed; and some amateur composers, men of thought and musical education, are capable of producing, and do produce, works which command the respect of the musician. But for the larger part of such compositions we fear little can be said that is favourable. We do not so much complain of the prevalence of what is commonplace, for that is by no means peculiar to musicians, though we confess ourselves unable to see why a man should write if he has nothing

to say. But our chief grievance against amateurs is that in a very large number of cases they attempt to compose, not merely without any musical ideas, but without the slightest knowledge of harmony. No one in his senses would attempt to write French or German without having studied the grammar of the language; yet many amateurs seem to think that as soon as they can put together a few notes on a sheet of music-paper they are able to compose! Of the result let the unhappy reviewers who have to wade through page after page of inanity, and worse, bear witness; it may also be seen in the huge piles of unsold music which cumber the shelves of our warehouses—probably, also, ultimately at the butter shops! Not long since we inquired of one of our largest publishers as to the fate of a piece of this class which he had issued. The answer was precisely what might have been expected, "We have not sold a single copy!"

There is yet one more capacity in which amateurs are frequently to be met with—that of critics and writers on music. In this department it is, we think, indisputable that in one respect the competent amateur possesses an advantage over the professional musician. Many of these writers, clergymen and others, have had an education superior to that of most musicians, who have too often but scanty opportunities for acquiring a knowledge of subjects outside their immediate vocation. When to a competent knowledge of music is joined an acquaintance with science and literature, it is evident that the result must be superior to that produced by the knowledge, however thorough, of music alone. And some of the criticisms of amateurs (such, for instance, if he will pardon a personal reference, as those of the accomplished annotator of the Crystal Palace programmes) are among the best we possess. They give us the views not merely of technical musicians, but of men of cultivated taste and intellect. But there is also another side to this question. We have not only qualified, but also utterly incompetent musical critics among amateurs, who show that they understand nothing of the subject by the almost incredible nonsense that they write. For the amusement of our readers we will give an instance of this. In the columns of one of our contemporaries, which shall be nameless, but which is commonly reported (we hope, for the credit of the profession, correctly) to be the organ of amateurs, we were informed, in their account of the recent Beethoven Festival at Bonn, that Charles Hallé played the concerto *in E sharp!* while a subsequent number (as if to prove to the satisfaction of its readers that this egregious nonsense was not a printer's error) spoke of the performance of Beethoven's quartett in *F flat*, and his sonata in *A sharp!* The value of the musical criticism of such a paper may be readily imagined. Happily we believe such utter incompetence to be quite unique.

There are other points that might be brought forward which are of considerable moment, especially the vexed question as to how far, and under what circumstances, amateurs are justified in holding important musical appointments; but into this and other matters our space forbids us at present to enter. We have merely in this paper glanced at a few of the more important bearings of the subject, and must here leave it to the consideration of our readers.

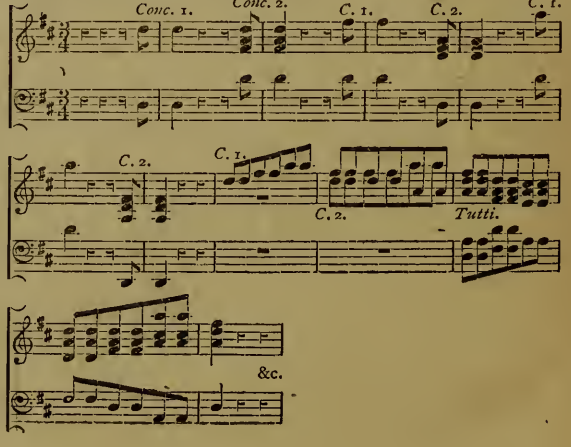
HANDEL'S OBLIGATIONS TO STRADELLA.

BY EBENEZER PROUT, B.A.

IN our last number I laid before the readers of the RECORD an analysis of Urio's *Te Deum*, showing the extent to which Handel made use of it, especially for his *Dettingen Te Deum* and *Saul*. In the present article I propose to bring under their notice another work, often referred to by those who have studied the subject, but which, being at present unpublished, is wholly inaccessible to musicians in general. This is a "Serenata a 3, con Stromenti," by Alessandro Stradella. The tragic history of this composer is generally known; it will be sufficient here to say that he was born at Naples in 1645, and assassinated at Genoa in 1678. The autograph of the serenata now about to be noticed is in the Royal Library at Berlin, but a manuscript copy of the score is at present in my possession. My readers must not expect to find the same amount of plagiarism from this work that was met with in Urio's case; still there are several very remarkable passages, which will be brought under their notice.

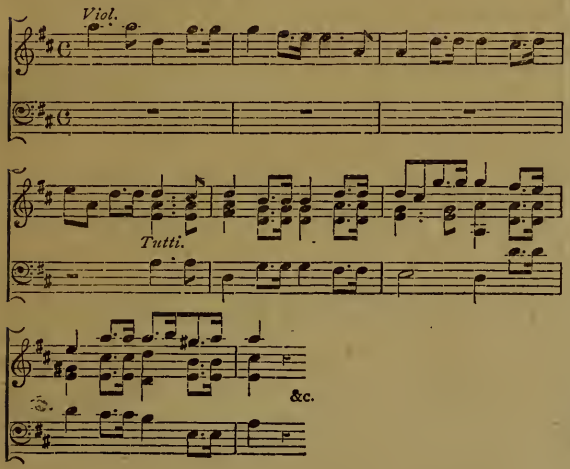
The serenata is in the dramatic form, the characters (as may be inferred from the title) being three in number. A lady is serenaded by two rivals, each of whom comes with a small orchestra *in a coach!* We find throughout the score such indications as "Concerto del 1mo Cocchio," "Concerto del 2do Cocchio"—that is, "Concerto of the first coach," and "Concerto of the second coach." Besides this there is the "Concerto della Dama"—the lady's band, which accompanies her solos. Nearly every movement is accompanied by a double orchestra, and though no instruments are named in the score, it is evident that the first and smaller orchestra (usually marked "Concertino") consists of two violins and a bass; and the second, or "Concerto grosso," of a string band of four parts. The serenata ends with one of the lovers abandoning the pursuit in despair, the last movement being a duet between the quondam rivals, in which one says, "Sprezzar la donna è male" (To scorn the lady is bad), and the other rejoins, "Amarla è peggio" (To love her is worse)!

But to come to the music. The serenata opens with a long *sinfonia* in three movements, all of which Handel has used for his oratorios. The opening portion will be at once recognised as the commencement of the "Hailstone" chorus in *Israel in Egypt*.



Handel's continuation of the same passage will be met with later in the work. It will be seen in the above example that the two orchestras answer one another exactly as in Handel's score the oboes and bassoons converse with the strings.

The subject of the second movement would probably pass unrecognised by most readers, as it is used in one of Handel's least-known oratorios. It is almost note for note identical with the chorus in *Joseph*, "Joyful sounds, melodious strains," Handel having merely transposed it a note lower to the key of C.

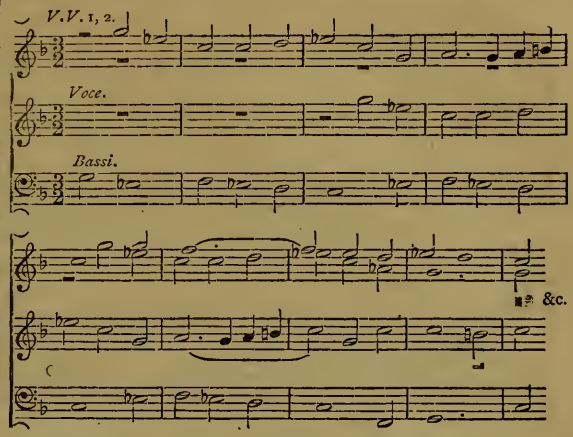


Those who have the opportunity of referring to the score of *Joseph* will see that the resemblance is far too close to be accidental. Handel leads with the soprano voices alone, and then takes his subject as the bass, precisely as Stradella has done.

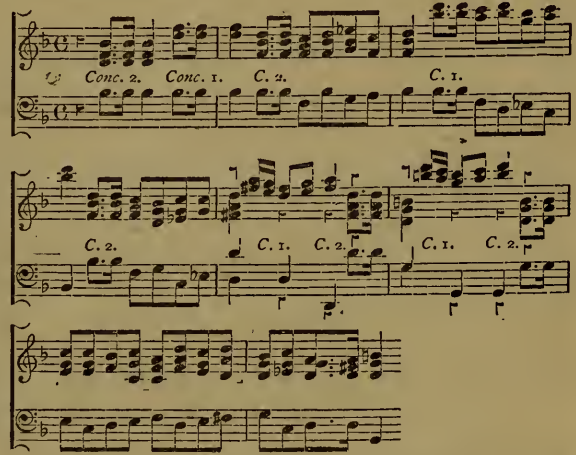
The third and last movement of the *sinfonia* Handel took for the subject of another little-known chorus, "Him or his God we scorn to fear," in the first part of the *Occasional Oratorio*. The resemblance here is certainly not less striking than in the other two movements, even the inversion of the subject having been copied; but in order to leave room for the quotation of better-known passages, I must forbear to give it.

The two lovers having finished their introductory serenade, the lady from within the house sings a recitative and air, very Handelian in style, which is followed by two songs for the rivals. The first lover is, to judge from his music, a quiet, gentlemanly sort of fellow, with a *soprano* voice—such an apparent anomaly being in accordance with the taste of the times. Fifty years later, in Handel's works, the principal hero of the opera or of the oratorio was frequently a soprano, or mezzo-soprano, as (to take one of the best-known instances) in *Solomon*. The second lover is, on the contrary, a fierce, blustering bully, somewhat of the Polyphemus type; and throughout the whole work the contrast of the two characters is well sustained, reminding one somewhat of Handel's treatment of the parts of the two Elders in *Susanna*.

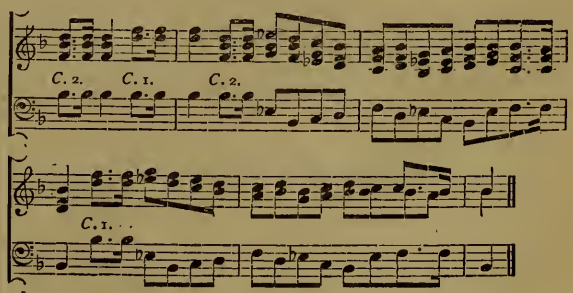
After the two songs for the lovers follows a duet, accompanied merely by a figured bass, which is somewhat old-fashioned in style, and in places recals parts of Purcell's *King Arthur*. To this succeeds another long air for the lady, the last part of which supplied Handel with the material for his chorus in *Israel*, "And believed the Lord."



The next movement, a symphony for double orchestra, gives the most flagrant instance of wholesale robbery to be met with in the entire work. It is twenty-seven bars in length, and the entire piece, with scarcely the change of a note, has been transferred to *Israel in Egypt*, where we find it as the chorus, "He spake the word." Stradella's symphony begins thus—



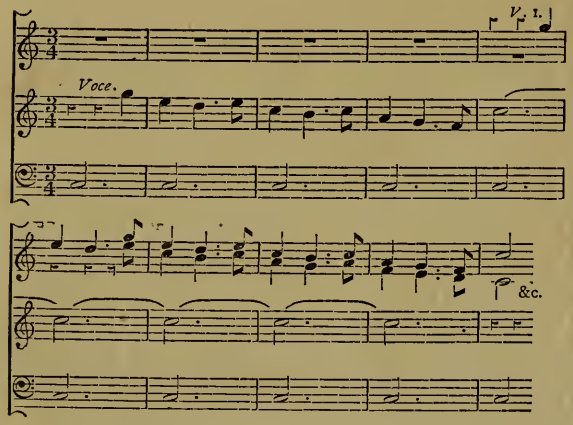
Handel has merely added the descriptive violin passages to this; the harmony and the sequence of chords in both works is absolutely identical. The concluding bars of the same movement furnished Handel with the passage, "And the locusts came without number, and devoured the fruit of the ground."



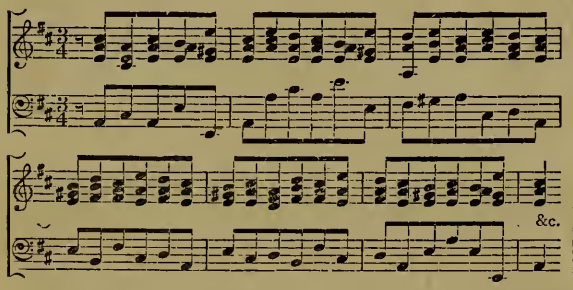
The intermediate part of the symphony (which is not

quoted) has been just as literally transferred to Handel's chorus as the bars given as examples. It is really difficult to know what to say or think of such barefaced robbery, for it can be called nothing less. And Handel's boundless fertility of invention makes it only the more surprising, since there would seem to be absolutely no necessity for his borrowing the thoughts of others.

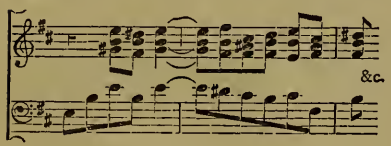
After another song for the lady follows an air for the first lover, "Io pur seguirò," the subject of which Handel has used (again in his *Israel*) in the chorus, "But as for phisl.'pee 'o Stradella's air opens in the following manner:—



When the first lover has expressed his intention of following the lady, the second sings an air, "Seguir non voglio più," declining to do anything of the kind, the opening symphony of which is to be found in the "Hailstone" chorus of Handel's *Israel*.



Another passage in the same chorus, at the words "ran along upon the ground," seems to be taken from the following phrase of this song:—



The short duet for the two lovers already referred to brings the serenata to a conclusion.

The general impression produced by a reading of the whole work is that the writer was a man of unquestionable dramatic power, and endowed with considerable invention. The serenata is written in the style and to suit the taste of a bygone age, and would be far too old-fashioned to bear revival; but perhaps no stronger proof of its real musical value could be given than the fact that Handel appropriated so much from it. As to the artistic morality of such a procedure, and how far a musical giant is warranted in, so to speak, picking all the plums out of the puddings of smaller men, it is perhaps best to express no opinion. Every reader can judge for himself. I have confined myself to a simple record of facts, and the notes speak for themselves.

INCIDENTS OF FRANZ LISZT'S YOUTH.

COMMUNICATED BY C. F. POHL.

(TRANSLATED FROM THE MUNICH PROPYLÄEN, 1869.)

(*Continued from page* 146.)

THE following letter of Liszt introduces us to England and the musical world there. The reception of the juvenile artist was still more enthusiastic—the francs became pounds. The reception at the Court recalls vividly a similar distinction which was bestowed on the Mozart children under King George III. His son, George IV., who spent the last years of his life in much suffering at Windsor Castle, was the same before whom Haydn, especially on his second visit to London (1794—95), directed a great many concerts. The heir to the crown (George Frederick Augustus, born 1762, died 1830), at that time leading a very dissipated life as Prince of Wales, was himself very musical, and proved himself at the musical performances at his palace, Carlton House, a zealous violoncello-player and singer, and kept an excellent orchestra and also very good military bands. Prince Paul Esterhazy was the successor of Prince Nikolaus (died 1833), under whom the famous Esterhazy Kapelle, soon after the death of Haydn, passed through many changing periods, and dwindled at last to an almost contemptible state. That Prince Paul should only become acquainted in a foreign country with the genial son of his own servant, born at one of his own possessions (village Rüding), is significant enough. And yet the wonder-boy, "Zizy," was not only esteemed as performing artist, but was working already at a French opera, *Don Sanche*, which was intended for the great Opera-house at Paris, as we see from the last lines of this in many points interesting letter, which also informs us, with eloquent words, of the preference with which Liszt performed at that time Czerny's compositions, and the favourable impression they made on the public.

THIRD LETTER.

LONDON, *July 29th*, 1824.

ESTEEMED SIR,—Your valuable letter of the 3rd of June I have received here; our delight about it was boundless, and we desire nothing more than to have also the music you so kindly forwarded, but up till now this was impossible. The reason of my long silence was no other but that I wished to write to you a great deal, and describe everything very minutely, which could not be done sooner. When we arrived in London we had to surmount many more difficulties than in Paris. One reason was that we arrived too late, when the season was too far advanced, and the soirées already arranged; the second was, that the artists here—to whom however Herr Ries made an honourable exception—did nothing whatever for us, and especially Kalkbrenner deserves to be mentioned; but, as you know, the good cause cannot be suppressed for long, and the victory is all the more glorious. On the 21st of June we gave our first concert (a second we could not manage, as already too many concerts were arranged), to which I invited Messrs. Clementi, Cramer, Ries, Kalkbrenner, who duly appeared,

besides them the first artists of London; and we made—although my boy was little known, and on the same evening another concert and a benefit performance at a theatre for one of the first Italian lady singers took place, and lastly the expenses were enormous—for all that a clear profit of £90, which amounts to about 720 florins in Austrian money. The consequences of this concert were not only important for the fame of Franzi, but also as regards our pecuniary affairs, because we were soon over head and ears in work, and we gained by mere soirées (5 guineas for a soirée, sometimes more, and at the French ambassador's alone, £20), together £172, about 1,376 florins in Austrian money. The day before yesterday we had the high honour to be presented to his Majesty the king, which took place at his summer palace at Windsor. It was at a soirée arranged by but a few ladies and gentlemen; only Franzi played, and for over two hours. First he played the variations in E flat, by you, which pleased everybody; immediately at the introduction his Majesty was pleased to say, "In all my life I have never heard the like." At the close the highest praise was expressed on all sides. Then his Majesty was pleased to give the minuet from *Don Giovanni* as a theme to be extemporised in a fantasia, and his working it out caused the highest degree of surprise from all sides; and his Majesty was pleased to repeat several times in English, German, and French, "Never in my life have I heard the like; this boy surpasses Moscheles, Cramer, Kalkbrenner, and all the rest of the great piano-players, not only in execution and rendering, but also in the wealth of ideas and the way of carrying them out." (You must know that his Majesty himself is musical, and a great admirer of music.) On this occasion also Prince Paul Esterhazy was present, and heard Franzi for the first time; the rest you can guess. We stayed over-night at Windsor; early on the following day, his Majesty was pleased to express again his highest and most complete satisfaction through a chamberlain, and present us with a cheque for £50. We then went to see all the sights of Windsor, which surpass all expectations in every respect; and I do not dare to give a description of them; it would be labour in vain; such things one must see with one's own eyes. But I cannot part from Windsor without mentioning that we found in his Majesty the greatest, most kind, and affable sovereign, and real connoisseur of music. It is impossible to describe the hearty kindness with which his highness was pleased to address us, and I can candidly assure you that the whole gain in England is only a trifle to me compared with this high grace and distinction; and I and my son find ourselves quite happy. I had the intention to return to-morrow to Paris, but I could not avoid an invitation made a long time ago to go to Manchester. We shall, therefore, go there to-morrow, and Franzi will play on the 2nd and 4th of August at the theatre, for which we shall receive £100; when we return from there we go directly to Paris, where we shall stay next year up to the middle of March, and then go again to London, where we have prepared a splendid future.

Something I must tell you of the London artists. My expectations, which I had before I became personally acquainted with them, were not at all realised, and I found them partly like good preachers, who preach morals to others, but—— I will be concise, and say, jealousy and envy! We are glad to come back again to Paris, where the prospect of returning next year to London will again be pleasant. At present nothing is to be done here, everybody being in the country. And now, my dear Herr von Czerny, I come again to the point to ask you, have you thought of undertaking the journey to Paris? As a matter of course you would then also join us in the journey to London. In London you would do a fine business; Franzi has played in all societies your works, and particularly before the royal princesses, with great success; your *Polonaise* has even been reprinted here, because he played it first before the royal princesses, and on the title-page appears, besides the rest, "played before the royal princesses by young Liszt." The work found a ready sale. If you would accept lessons we should not be in want of connections, and I must tell you that I was tormented without pity to let my son give lessons; people were ready to pay me more than to all others, but I refused it firmly, and always answered, "My son is in want of instruction himself." Mr. Ries has left London for ever, to live with his father near Bonn, in the country. A guinea is paid for a lesson, and, although the greatest masters live here, but seldom one finds a well-instructed pupil, such as you meet with often in Paris. Piano-playing is still almost in infancy, although the nation, particularly ladies, love music enthusiastically, and in every house are instruments and music to be found in profusion. Besides, you find in London what is not to be seen anywhere else—wealth, order, cleanliness, treasures of pictures, books, &c., in every house. A trip on the Thames surpasses everything; there you can see the wealth England possesses through the water. Whether you see a village, a large or a small town, everywhere you meet wealth, cleanliness, and order. Who has not seen England has not seen the greatest treasure of the world. The people are very obliging, and the country resembles a real paradise. It is not cheap to live here, but money is plentiful. I must tell you still what the expenses are usually for a concert:—A room costs 30 guineas, the orchestra 35 guineas, printer 5 guineas, newspapers 26 guineas, tickets 9 guineas and a half, together 109 guineas and a half, and which amounts to about 916 florins in Austrian money. You know what we realised by our concert, and you will perceive that the expenses amount to more than what was left to us; and for all that there are daily concerts in abundance. The young Aspull, of whom I read already in Paris extraordinary things (George Aspull, at that time eight years old, showed an immense talent for music; nevertheless Liszt's prediction became true—he has disappeared!), gave his second concert for this season; he played your concerto arranged for the pianoforte. In his playing I found nothing from all I had read; even the applause was very moderate. Later Aspull paid us a visit, and played small variations to us, from which I came to the conclusion that the boy possesses much talent, but is wrongly led, and if he remains in the same hands is never likely to become great. I pity him much, because he is an amiable boy, and very well behaved, though a little shy. Franzi plays and scribbles with a will. His play may meet your approval; he plays clearly and with expression, and his mechanism is developed to a high degree. I continue to let him play scales and studies, with the use of a metronome, and do not part with your principles, the success proving to me that they are the best. In extemporising he has brought it to a degree astonishing for his age. Of compositions he has already finished two *rondo di bravura*, which they would like to buy here, but I do not part with them; one rondo, one fantasia; variations on several themes, an amusement, or rather, quodlibet, on different themes by Rossini and Spontini, which he played with great success before his Majesty. His principal work is, however, a French opera, *Don Sanche, ou le Château d'Amour*. This subject was written on purpose for him; with exception of the recitatives, he has composed everything here, and having

in several societies sung part of it, it became known also to his Majesty, and he was asked to produce something from it, and met with the greatest applause. I am rather curious what the result will be when he has finished the whole. One thing is certain, that the opera is to be performed in Paris at the great Opera-house; however, you shall have full particulars in due time. I have the desire to write still a great deal to you, but unfortunately there is no more room. We send our hearty greetings and kisses to you and your dear parents, and esteem ourselves favoured to be able to say that we are,—Yours, &c.,

LISZT.

For the music you sent, our best thanks; from Paris I shall write more about them. I beg you to let us hear from you as soon as possible, and direct to Paris, Adam Liszt, Rue du Mail, No. 13, and 21, chez Messrs. Erard, Facteurs de Pianos et de Harpes.

FLY-LEAVES FROM THE PORTFOLIO OF AN OLD SCHOOLMASTER.

(*Continued from page* 144.)

III. On Drawing-room Music (*continued*).

If we follow the course of pianoforte works, we shall find that after Schubert less and less sonatas were written. It is perhaps worth while to examine what may be the reasons for this gradual shortening of the musical forms. It may be partly accounted for by the more general use of the pianoforte. Vienna possessed at the time of Beethoven and Schubert about four good piano-makers. Cottage pianos were at the time not used, scarcely invented; square pianos were always treated with contempt by the Viennese public. About 1830 the number of piano manufacturers increased greatly, not only in Vienna, but also in Paris; by the greater competition the instruments became cheaper, and a greater part of the public took to buying them. Formerly, a papa granted a grand piano only when his daughter or son showed real and great talent for music; later, the less-endowed children received also instruments; it became a fashion to have a piano in the house. By this more general use it was quite natural that people with but an indifferent taste took to piano-playing. Such people rarely took pleasure in playing a sonata of four movements, "it being not amusing." The heroes of the variations and mélanges, Abbé Gelinek, Carl Czerny, Henry Herz, Hünten, &c., appeared. There was an enormous demand for their works. Every opera produced in Paris or Vienna brought two or three dozen fantasias or divertissements. But even before this deluge of "fantasias without fantasy, and divertissements without diversion" broke in upon the musical public, there were already indications of the programme music. The effect which Daniel Steibelt produced with his battle-pieces, like "Le Combat Naval" (Op. 41), "La Bataille de Gemappe et de Neerwinde," "The Destruction of Moscow," and of his well-known "Orage, précédé d'un Rondeau pastoral," was enormous. The descriptive pieces were the fashion, and many composers followed Daniel Steibelt's example. It was quite natural that the public demanded such amusements also from the orchestra. Our young people are perhaps not aware that the old Vienna pianoforte had sometimes six, in some instances also seven pedals: one pedal was a little bell, a second a triangle, a third was the "pedale di Fagotto" (merely a cardboard lined with silk), a fourth was the "gran cassa" or big drum—the two last were our present pedals. All these effects could be multiplied in the orchestra. In addition, Vienna possessed an institution of garden concerts, which have only lately been imitated in Berlin, Paris, and other large capitals. The Volksgarten, the Augarten, and other public places for amusement in Vienna demanded a lighter kind of music. Even before the time of Strauss and Lanner, Vienna had orchestras in the Apollo Saal, in the Hôtel zur Birne, &c. &c.; and we find that Mozart, Hummel, and Beethoven composed waltzes for these places. Fantasias, potpourris, and mélanges were played by the full band, and were found more practical and more suitable for the kind of amusement going on in these favourite places of *réunion* than symphonies or overtures. When the really excellent dance music of Lanner and Strauss appeared, it met with such universal approval that the former longer pieces of programme music had to give way to the enticing and almost irresistible strains of the two favourite Viennese waltz composers. But the programme music was not to be forgotten; it was to be carried out by eminent composers, and they reaped great success by their excellent works, and enriched the literature of our orchestral music.

It will be admitted that the symphony is for the orchestra what the sonata is for the piano. It has been shown that our best authors favoured smaller forms for the piano; therefore it is not astonishing that they would try the same process also with the orchestra. The overture took the place of the fantasia; and so it may be accounted for that the drawing-room music influenced orchestral music. Mendelssohn's beautiful overtures, "Calm Sea and Prosperous Voyage," "The Hebrides," "The Fair Melusina," are, at least to our mind, fantasias for the orchestra; in the same manner are Gade's fine overtures, "Nachklänge aus Ossian," and "Im Hochland" fantasias. The form of the former overture is extended, the subjects more important, and worked out in greater length. But, above all, these fine works possess a characteristic tone and colour hitherto unknown. The expression of the splendid opening of "Calm Sea and Prosperous Voyage" finds only a parallel in the opening of Beethoven's fourth symphony in B flat; on the other hand, the colour of the "Hebrides" is quite unique in its way. It is very interesting to observe how in our musical art the noblest productions emanate from the most unpretending, sometimes even vulgar form. Bach and Handel have made the "Jigg" a splendid form; the sarabande, allemande, courante, gavotte, and bourrée have been perfected; Haydn and Mozart took the "Hopser" and "Deutscher" into their symphonies, and transformed them in their delicious menuets; Weber worked out the valse in his splendid "Invitation à la Valse;" Chopin did the same; and it may be said that to the fantasia of the pianoforte, as introduced by Mozart and Beethoven, we owe this new attribute of orchestral music, the programme overtures of Mendelssohn. To some persons this conclusion may seem very far-fetched, but on close examination it may be found that it contains some grains of truth. In the most recent times we find another *renaissance* in the sphere of orchestral music—namely, the adoption of the "suite." Franz Lachner, H. Esser, J. Raff, and others have written very effective suites, and have in so far improved upon the original form by setting the different movements in different keys, thus avoiding a certain monotony. The "suite" offers to a composer manifold opportunities to excel—he may show his science, his power of inventing a good melody; it allows the introduction of variations, it admits of the use of the modern dances, as mazurka, polonaise, tarentella—in short, it is to be wondered that a form so capable of being utilised in different respects was not sooner used. True, it is but a renovation, as we possess in the *concerti grossi* of Handel, and in the

orchestral suites of Bach, already examples of such a style. By the application of the whole splendid apparatus a modern orchestra offers, *new* effects were invented, so as to obliterate in some degree the older suite of Handel and Bach; besides, the *concerti grossi* or suites of Handel were almost forgotten, and only now they are by the Handel Society of Germany brought again to light. Bach's beautiful suite in D, although better known, is yet but seldom played, and is not very popular. For these reasons the renovation of the suite by Lachner, Esser, and others is welcome, and produced a deserved effect.

Before leaving the subject of Drawing-room Music, it might not be quite uninteresting to examine somewhat more closely the older French and Italian authors, and to follow up in a chronological order the style of lighter pieces from the eighteenth century till our present day. Such observations may be left for next Number.

(*To be continued*)

MENDELSSOHN'S UNPUBLISHED SYMPHONIES.

From the Programmes of the Crystal Palace Saturday Concerts.)

THE MS. unpublished symphonies of Mendelssohn are twelve in number, and were composed between the years 1820 and 1823. To appreciate these dates we must remember that Mendelssohn attained his eleventh year on the 3rd of February, 1820, and his fourteenth on the 3rd of February, 1823. It will be interesting to musicians and to many amateurs, to have a few particulars regarding these very curious and remarkable compositions of so young a composer.

No. 1 is in three movements :—

1. No *tempo*—marked C major.
2. No *tempo*—A major.
3. *Allegro*—C major.

It is written for the usual stringed quartett, though with frequent independent solo parts for the cello in the middle movement.

No. 2, also in three movements :—

1. *Allegro*—D major.
2. *Andante dolce*—B minor.
3. *Allegro vivace*—D major.

For quartett as before.

No. 3, also in three movements :—

1. *Allegro di molto*—E minor.
2. *Andante*—G major.
3. *Allegro*—E minor.

For quartett as before.

None of the above three symphonies have any date to them.

No. 4 is again in three movements :—

1. *Allegro*—C minor, with an introduction *grave*, added as an after-thought at the end of the *allegro*.
2. *Andante dolce*—C major.
3. *Allegro vivace*—C minor.

For quartett throughout.

To No. 4 a date is prefixed—5th September, 1821.

No. 5, in three movements :—

1. *Allegro vivace*—B flat.
2. *Andante*—E flat.
3. *Presto*—B flat.

For quartett.

Dated at commencement 15th September, 1821.

No. 6, in three movements :—

1. *Allegro*—E flat.
2. *Menuetto*—E flat with 2 trios, the first in B major, the second in B flat.
3. *Prestissimo*—E flat.

For quartett.

A slow movement has been begun before the minuet, in G minor 2-4, but discontinued at the 7th bar.

No. 7 is in four movements :—

1. *Allegro* in D minor.
2. *Andante*—D major.
3. *Menuetto*—D minor.
4. *Allegro molto*—D minor.

For quartett, and not dated.

No. 8, in four movements :—

1. *Allegro* in D major; with introduction *adagio e grave* in D minor. This movement for quartett, begun 6th November, 1822; finished 10th November.
2. *Adagio*—B minor, for 3 violas and bass.
3. *Menuetto*—D major, with trio *presto* in D minor or F major. For quartett,
4. *Allegro molto*, ending *più presto*—D major. For quartett, but with independent part for cello in last half of movement.

Dated at end 27th November, 1822.

No. 9, in four movements. This is No. 8 re-scored for full orchestra (without trombones) :—

1. *Adagio: allegro.* Begun 30th November, 1822; ended 21st December, 1822.
2. *Adagio*—scored for 2 bassoons, 1 horn, 3 violas (all solo), and basses.

Dated at end 21st February, 1823.

3. *Menuetto and trio—allegro molto.* The trio is entirely different from that of No. 8.
4. *Allegro molto*—both these movements for full orchestra.

No. 10 is in four movements :—

1. *Grave* in C minor and *allegro moderato* C in major—for 2 violins, 2 violas, and bass. 28th February, 1823.
2. *Poco adagio* in E major—for 4 violins with episode for 2 violas, cello, and bass, and conclusion for all eight instruments.
3. *Scherzo* in C major for 2 violins, 2 violas, and bass, with trio *più lento*, on a Schweizerlied, for the same instruments, with cello added.
4. *Allegro moderato*, C minor, ending *presto*—for quintett like the opening movement. 12th March, 1823.

No. 11. This, like Schubert's No. 8 in the same key, is unfinished, but (also like that) the fragment is a masterly one. It consists of the first movement only—an *adagio* followed by an *allegro*, in B minor, for quintett, as in No. 10. It is dated at beginning 13th May, 1823, and at end 18th May, 1823, "Ersten Pfingstfeiertag"—the first day of the Whitsun holidays.

No. 12 is in five movements :—

1. *Adagio* in F major and *allegro* in F minor, interrupted near the close by the *adagio comè 1ma.* For quintett. Begun on 14th June, 1823.
2. Is a *Scherzo commodo* in D minor, on a Swiss tune, as in No. 10. This is for quintett as before, but with triangles, cymbals, and drums added for the last 54 bars.—The Swiss tunes in this and No. 10 are doubtless memorials of the tour in Switzerland which Devrient mentions as having been taken by the Mendelssohn family in 1822; after which, as Devrient also tells us, Felix was put into jackets and trousers, and had his hair cut short.
3. *Adagio* in E flat.

4. *Menuetto, allegro moderato*, in F minor, and trio in F major.
5. *Allegro molto*, F major.—12th July, 1823. The three last movements for quintett.

These are all the unpublished symphonies. No. 13 is that in C minor for full orchestra, usually called "No. I." (though by its author "No. XIII."), and dated March 3rd and to March 31, 1824, the autograph of which is in the library of the Philharmonic Society.

The progress made by the composer during these thirteen works is unmistakable. The first seven are small in size and slight in construction, and limited to the string quartett. But with No. 8—that is to say, after the return from the Swiss tour already alluded to—a very marked development commences. The number and length of the movements increase; their form is varied; the nuances are greatly multiplied; from No. 10 the quintett takes the place of the quartett; besides which, experiments in scoring are tried, some of which must be very effective. The independent cello part—the germ of a very characteristic feature in Mendelssohn's maturer works—is conspicuous throughout. The practice of dating not only the works, but often the beginning and end of single movements, to which, like Schubert, he was much addicted, also dates from the Swiss tour. Nos. 10 and 12 are of the full dimensions of a modern symphony, and it is hard to say in what respect the latter is inferior to the C minor, ordinarily called "No. I.," except in the accident that it is scored for a quintett of strings instead of for the full orchestra.

It must not be supposed that these symphonies, and the numerous other works of Mendelssohn which remain in manuscript, were written for exercise only. He enjoyed the advantage seldom afforded to young composers, of having his works played as soon as they were written. It was the custom at the house of his father in Berlin to have a fortnightly orchestral concert on Sunday mornings, in a large saloon appropriated to the purpose; and it would appear that Felix's symphonies and other works were written for performance at these concerts. The nucleus of the orchestra was formed of professional players from the King's Band, with whom were associated other artists and amateurs of Berlin, as well as strangers who happened to be passing through; for the *Matinées* were famous, and the *entrée* to them was greatly in request. As a rule the pianoforte solos were played by Felix and his sister Fanny, but Moscheles, Hummel, Thalberg, and other artists of the highest eminence occasionally took part in them. Why the symphonies should in most cases have been written for strings only is not clear. The fact that the accompaniments to the manuscript concertos are also for quartett shows that that was the rule. A note to the slow movement in E of No. 10 would seem to imply that the strings were accompanied by the piano, but of this the writer knows nothing.

It is impossible to consider the long list of symphonies given above—itself but a portion of a much longer catalogue of works all composed by a boy under the age of fifteen—without being greatly struck. In two respects—in the quantity he composed and the strict manner in which he consigned so many of his compositions to oblivion—Mendelssohn's early life would appear to be paralleled only by that of Mozart; and a very instructive comparison might be drawn between these two great composers, who, with many dissimilarities, had many points in common; who had both remarkable fathers; who both began serious composition in the nursery; who were both as famous for their playing as for their composition, and as much beloved for their personal qualities as for their music; who both travelled to Paris and London early in life; and, alas! both wore out their slender frames by over-exertion and excitement, and died before reaching the prime of life.

Mozart is one of the ancients, but Mendelssohn is of our own time—one of ourselves. There are probably a dozen people in this very room to-day* who knew him personally; who can still recall the singular fascination of his voice and face, and charming ways, and who have thrilled under his inspired playing. His brother was here only a few weeks ago. It fills one with a kind of wild impatience to think that but for some trivial, possibly avoidable, circumstance, he might have lived to the age of Spohr or Auber, and have been still alive—still visiting England year after year, with fresh symphonies, fresh oratorios, fresh concertos; bringing out the opera that he longed so ardently to write; directing our choicest concerts; writing the most delightful letters; welcoming everything that was good and noble and true; banishing everything that was mean or petty or vulgar; and spreading the charm and blessing of his presence wherever he went.

This is gone, and it is idle to regret what cannot return. But much remains. If any man ever left a faithful image of himself in his works it is Mendelssohn. These remain, both letters and music. The letters can be read over and over, the music can be played and listened to better and better every time; and when those youthful works which laid the solid foundation of his greatness shall be rendered as accessible as those of other eminent composers have been, and as there is good reason to hope those of Mendelssohn will shortly be, everything will have been done for his memory that can be desired by his fondest admirers. So, at last, we may be able to understand—as far as any external aids can help us—the secret of that beautiful nature, at once brilliant and deep, clever and good, refined and manly, which is represented to us by the name of

FELIX MENDELSSOHN-BARTHOLDY.

"Whatsoever things are true, whatsoever things are honest, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report—if there be any virtue, and if there be any praise, think on these things." G.

* These lines were written for the Mendelssohn Anniversary Concert of November 4th.

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *November*, 1871.

OUR concert season is in full swing, and after the long rest of summer we revel now in numerous musical enjoyments. The best and most perfect performances are offered, as usual, by the Gewandhaus. In the last four weeks we heard these in the second, third, fourth, fifth, and sixth of the Subscription Concerts: the E flat major symphony by Mozart, Eroica by Beethoven, the charming little B flat major symphony (No. 4) by Gade, Schumann's third symphony in E flat, a new symphony by J. J. Abert, Capellmeister at Stuttgart, the overtures to *Masaniello* (in remembrance of the deceased Auber), to *Leonore* (No. 3) by Beethoven, to *Midsummer Night's Dream* by Mendelssohn, to *Medea* by Bargiel, two marches by Joseph Joachim, and a scherzo by Goldmarck.

All these works were rendered under the direction of Reinecke in a most perfect manner, and orchestra performances like the rendering of the Eroica Symphony, and *Midsummer Night's Dream* overture, may certainly

be named as the finest and most perfect which, even in the Gewandhaus, have been brought to a hearing. Much as we were delighted by the performance of all the works named, we cannot conceal that in the new compositions we find no valuable enrichment of our concert repertoire.

*Nicht alles haben die Götter Einem gegeben.** This expression of Homer came involuntarily to our mind after we had listened, in the second concert, to two truly common-place sounding marches by Joachim, to which higher impulse is wanting, and which in the instrumentation and combination are never elevated above the standard of middling compositions. Of more interest was the scherzo by Goldmarck, in the fourth concert, which offered many piquant points, but for all that was not capable of making a real impression.

The new symphony by Abert, compared with former works of the composer, cannot be called an advance. On the contrary, the want of real invention of Abert shows itself even more than formerly. But, on the other hand, the working-out and instrumentation is everywhere masterly. It is really astonishing with what truly logical adroitness Herr Abert works out a whole long movement of a symphony (which takes nearly twelve minutes in playing) from two poor, miserable, almost meaningless subjects, and with what cleverness the author produces a well-sounding, well-organised composition, which has only the one fault (unfortunately a great one) of presenting itself to us only as the result of cool reflection, and for this reason must be ineffective. Only at one single passage in the whole work, in the principal movement of the scherzo, the reviving breath of imagination showed itself, and awakened hopes, which, unfortunately in the following trio are again destroyed.

The solo performances at the above-named concerts were presented by Madame Clara Schumann on four evenings. She played the C minor concerto by Beethoven, and the piano concerto of her husband, besides solo pieces by Schubert, Schumann, and a gavotte by Gluck, arranged for piano by Johannes Brahms, at the third and fourth Subscription Concerts. Further, on the first evening for chamber music she played with David and Hegar the C minor trio by Mendelssohn, and the pianoforte sonata in A minor by Franz Schubert. The last-named work, it is true, does not count among the best of the genial master's, but deserves, at all events, more regard from our concert pianists than has been bestowed on it hitherto. At a concert given by Madame Schumann and Madame Joachim at the Gewandhaus, on the 23rd of October, we heard the G minor sonata, Op. 22, by Robert Schumann, prelude (B minor) by Bach, variations (Op. 82) by Mendelssohn, B major notturno and B flat minor scherzo by Chopin, and finally with Fräulein Louise Hauffe as co-performer, Nos. 1, 3, 5, 7, 6 from the Hungarian dances for piano duet by Johannes Brahms. For all these performances of Madame Schumann, we only express our warmest thanks and undivided acknowledgment.

At the second concert, a young, much-gifted violoncellist, Herr Ernst Demunk, from Weimar, played an adagio and allegro, announced on the programme as Haydn's, but which surely can only be the production of one of the pupils of the famous master, which has been fathered on him. It can hardly be supposed that this composition might be the work of a weak hour of Haydn's, because nowhere does a particle of Haydn's spirit show itself.

Herr Concertmeister Lauterbach, from Dresden, delighted us through the performance of Mendelssohn's violin concerto. But the most interesting solo performance was a concerto for two violins obligato (Herren Concertmeister David and Roentgen), violoncello obligato (Herr Hegar), and string-band by G. F. Händel. David has lately added to this work a most genial cadence, and it will doubtless be published here shortly, provided by him with marks for bowing and performance.

Besides our resident lady-singers, Pescka-Leutner and Mahlknecht, who sang arias by Beethoven and Mozart, and songs by Schubert, Schumann, Richard Wagner, and Lassen, we heard also a singer of truly artistic endowment —Madame Amalie Joachim, the beautiful and amiable wife of the famous violinist. Her chaste, sensible, and impressive manner of singing, as well as the undeniable advantage of an intonation always pure as gold, correct pronunciation of the words, and perfect certainty of mechanism, have always made this lady the declared favourite of our public, and, as far as she is concerned, critics may quite lay aside their pens. Of the many-sidedness of her talent, the selection of the songs rendered by her during the three evenings give the best proof. Madame Joachim sang recitative and aria ("Herr unsre Herzen halten dir dein Wort") from the Whitsuntide Cantata by J. S. Bach, Aria ("Ah perfido") by Beethoven, aria from *Jephtha* by Handel, and songs by Schubert, Schumann, and Mendelssohn.

Also Herr Ullmann has paid us a visit with his artistes, and given a concert here which, besides much that was good, brought also some truly eminent performances to light. Of much interest it was to us to become acquainted with the excellent representative of Paganini's school at this concert—Herr Sivori. Equally were we delighted with the famous harpist, Herr Carl Oberthür, Madame Marie Monbelli, and Friedrich Grützmacher; whilst the Florentine Quartett, in playing together with Fräulein Mehlig (quintett by Schumann), fell far short of their excellent performances known from former times. Highly displeased were we with the combination of the programme, in which with the noblest pearls of our musical literature, meaningless, insignificant productions of the day were confusedly thrown together.

Our theatre has brought forward a new opera, *Gudrun*, by Aug. Reissmann, which has been laid aside after two performances. Nothing struck us but the *naïveté* of the author.

Also in the other towns of Germany, with the month of November the concert season has come to full bloom, but we do not know up till now of any particularly distinguished performances or new appearances.

A very praiseworthy work is the collection of lectures delivered last year by Professor Ernst Naumann, at the Victoria Lyceum, at Berlin, which has appeared now under the title, "Deutsche Tondichter von Sebastian Bach bis auf die Gegenwart," published by Robert Oppenheim. Clear and impartial criticism, just appreciation of living masters, and profound knowledge of old heroes are unmistakable advantages of this important work, to which we wish a very wide circulation.

[**** Our Vienna correspondent unfortunately still continues too ill to write his usual letter.—ED. M. M. R.]

Reviews.

Carl Maria von Weber in seinen Werken. Chronologisch-thematisches Verzeichniss seiner Sämmtlichen Compositionen. Von F. W. JÄHNS. (Carl Maria Von Weber in his Works. Chronological Thematic Catalogue of his Complete Compositions. By F. W. JÄHNS). Berlin: Schlesinger.

WEBER is one of those composers whose fame in this country rests

* "Not all have the gods given to one."

upon a very small fraction of his works. When we have named the *Freischütz*, *Oberon*, a few of his overtures, his Concertstück, and some of his piano pieces—we should perhaps add the Mass in G—we have enumerated all of his music which may be said to be commonly known here. Except a few connoisseurs, who knows anything (beyond the overture) of *Euryanthe*, a work second only to the *Freischütz*? Who knows anything of two of his most characteristic compositions—the fine *Jubel-Cantata* and the *Kampf und Sieg*? And his one hundred songs with piano accompaniment—how many of our readers will become aware of their existence for the first time on reading this notice?

The explanation may probably be found in the fact that has frequently been noticed by critics, that Weber is essentially a *German* composer. That he was endowed with great originality none can dispute; there was especially a certain romantic tinge about his mind which coloured all his music. He was intensely dramatic; this is seen even in his instrumental works, such as the well-known Concertstück, which might be described as a scene from an opera without words. Benedict has preserved for us Weber's own description of the intention of this work; and Herr Jähns's book gives us a similar programme, from the lips of the composer's widow, of the "Invitation to the Waltz." But, with all his genius, Weber was not cosmopolitan, like Mozart or Beethoven; and his music, as a whole, appeals to fewer sympathies than those of the masters we have just named. Still his works will always be interesting to the musician, and Herr Jähns has furnished a most valuable addition to musical literature in the very complete and elaborate catalogue now before us.

The book is both in form and arrangement modelled after Köchel's Catalogue of Mozart's Works; but it is even more complete, the notices of the works being fuller, in many cases indeed almost exhaustive. To take one instance: the account of the *Freischütz* occupies thirty closely-printed pages of large octavo; and we cannot give our readers a better idea of the general scope of the book than by briefly describing this article. We find first the date of the composition; then the themes of each movement of the opera; after which there is a minute description of the autograph. To this succeeds a list of all the various editions of the work, from the full score of the whole opera, down to the arrangement of the overture for *one flute!* This list fills three pages of small type, and must have involved in its preparation an almost incalculable amount of labour. We next find an elaborate criticism of the work, the history of the libretto, the history of the music, an account of all the first performances of importance throughout the world, a list of the various translations of the text into other languages, and finally eight pages of miscellaneous information. The notices of *Euryanthe* and *Oberon* are scarcely less elaborate, and occupy twenty-five pages each. Of course the smaller works are not treated at such length; but the completeness of the catalogue will be imagined when we say that it occupies nearly 500 large pages.

The total number of Weber's compositions here enumerated, including unpublished compositions, is 309. Among these there are two masses, nine cantatas, seven operas and large dramatic works, about thirty smaller pieces for the theatre, including songs, &c., introduced into the works of other composers, between twenty and thirty part-songs, and about 100 songs. In instrumental music we find two symphonies, three concert-overtures, fourteen concertos and other works written for a solo instrument with orchestral accompaniment, and numerous pieces for the piano, with and without another instrument. It is curious, and perhaps not without significance, as illustrating the peculiar character of Weber's genius, that while his overtures rank among his noblest inspirations, his two symphonies should be very second-rate, and that of one form of composition in which nearly all great composers have excelled, we do not meet with a single example. We refer to the string quartett.

An appendix to the catalogue furnishes a list of Weber's unfinished compositions, of those that are lost—between seventy and eighty in all, and mostly unimportant—and, lastly, of those that are doubtful and spurious. Two carefully prepared indexes render reference to the entire work very easy; and eight pages of facsimile show the composer's handwriting throughout his lifetime. We find various specimens, commencing with the earliest preserved, written at the age of six, and concluding with the address of a letter written only three days before his death. Then in music we have a facsimile from the score of his opera, *Das Waldmädchen* (the oldest existing manuscript of his), and fragments from all his principal works, the latest given being from the last air written for *Oberon*. Many of these things are of course interesting merely as curiosities; but we mention them as characteristic illustrations of the intense thoroughness and earnestness of purpose which pervades the whole book. As an instance of that minute elaboration of detail, and plodding hard work, in which the Germans stand alone, Herr Jähns's book will compare with any similar compilation; indeed we know of scarcely one to equal it. We must not omit to say that the introduction contains, among other things, an interesting disquisition on the genius of Weber, part of which, should our space permit, we hope at some future time to present to the attention of our readers.

Fifty-eight English Songs, by Composers chiefly of the 17th and 18th Centuries. Selected and Arranged, with Pianoforte Accompaniments, by JOHN HULLAH. London: Augener & Co.

THIS collection of our national music is one of unusual interest, as it includes many songs which, though now comparatively unknown, enjoyed in their day a great and deserved popularity. Being arranged, as far as practicable, in chronological order, they enable the student to trace the gradual development of musical art in this country through a period of nearly two hundred years. The first song in the book (Henry Lawes's "While I listen to thy voice") bears the date 1653, and the last (Bishop's "Should he upbraid") was produced in 1821; and nearly, if not quite all the English composers of any eminence who lived between these dates, are here represented by at least one, and frequently several specimens of their talent. We find six pieces by Henry Purcell; seven by Dr. Arne, among which is the exquisite "Water parted from the sea," from *Artaxerxes*—one of the few pieces which Charles Lamb, in the "Essays of Elia," while confessing himself not gifted with much musical feeling, says, "never failed to move him strangely;" four of Dibdin's sea-songs, among them, "Did ye not hear of a jolly young waterman" and "Tom Bowling;" two by Jackson of Exeter; seven by Stephen Storace; three by William Shield; and three by Sir Henry Bishop. Besides these we find such old favourites as "Drink to me only," "Barbara Allen," "Wapping Old Stairs," "Oh, Nanny, wilt thou gang with me," "The Lass of Richmond Hill," and many others. It will thus be seen that the collection is a particularly rich one; and its value is not a little enhanced by the interesting historical preface by the editor, in which a short notice of the various writers whose compositions are found in the volume is given. The work is engraved and printed in the same elegant and beautiful style as the well-known series of octavo classics issued by Messrs. Augener and Co., and we may safely predict for it a wide popularity.

Mandel's System of Music. In Five Parts. London: Boosey & Co.

HERR MANDEL, as some of our readers will probably be aware, is the resident professor at Kneller Hall; and in a letter to the Duke of Cambridge, asking for permission to dedicate the work to him, the author explains that his object in compiling it has been to furnish "a practical and theoretical course of instruction, intended especially for the future bandmasters and bandsmen of the British army." For this purpose it seems well adapted. The first part of the system is devoted to an explanation of the "First Principles of Music." These are explained with great clearness; the writer is occasionally somewhat diffuse, but as the book is intended for self-instruction, too many explanations are certainly preferable to too few. Part 2 is entitled "Practical Hints," and contains information on the compass of voices and instruments, on transposition, intervals, time, and the different ways of beating time, and the construction of a score. Parts 3 and 4 treat of "Harmony," while the fifth part is on "The Theory and Practice of Inventing a Melody;" in other words, the composition of simple music. Here the student will find full details as to the construction of marches, quadrilles, waltzes, and other forms of music commonly played by a military band. Were the work intended as a complete manual of composition for the general student, we should be forced to pronounce it deficient in several respects; but it contains much valuable information clearly expressed; and by the class for whom it is intended it will doubtless be found very useful.

Twelve Piano Duets for Players of all Ages. By ROBERT SCHUMANN. Op. 85. Edited by E. PAUER. London: Augener & Co.

THESE charming and most characteristic productions of Schumann's genius were composed in the year 1849, at about the same time as a large portion of his music to Goethe's *Faust*. The original edition bears the inscription, "Für kleine und grosse Kinder" (for great and small children), and the work may thus be considered a continuation of his well-known "Album for Young People." The entire collection makes less demands on the players than most of Schumann's music; and though the twelve numbers are by no means equal in merit, there is not one which is not full of interest, and will not well repay study. One of the most beautiful of the series is the "Abendlied" (No. 12), probably the best known of all. It is full of that dreamy romance which is so characteristic of its composer at the best, and which reminds one of Milton's "Linked sweetness long drawn out." Not less exquisite, in an entirely different style, is No. 9 ("Am Springbrunnen") with its delightful passages of syncopation, and the episode in B flat, in striking contrast, and yet in charming keeping, with the character of the principal subject. The three marches (Nos.

1, 5, and 7) are all good in different ways—the "Kroatenmarsch," No. 5, being especially remarkable both for its rhythm, and for the peculiar turns of the melody. All pianists who have an opportunity of duet-playing should make themselves acquainted with this interesting work.

The Temple Tune Book. Division I. Old English Tunes to about 1750. Edited by EDWARD J. HOPKINS. London: Metzler & Co.

THE number of new tune-books which are constantly being published is so great, and many of them possess so little to distinguish them from others, that they in general require but a very brief notice. The work now before us, however, has special claims on our attention. The "Temple Tune Book" is to consist of three divisions—the second and third (which are not yet published) comprising foreign and modern English tunes respectively. Of the part already issued we are happy to be able to speak in terms of praise. It contains 164 tunes by various composers, many of them being entirely new to us. The old English tunes—"Psalter" tunes as they are sometimes called—are often reproached with a certain amount of stiffness and monotony. There is a prevalent impression that they are almost confined to the three metres known as long, common, and short. An inspection of this book will soon remove this erroneous idea, as there are here nearly fifty different varieties of metre. The harmonising of the tunes is simple, musicianly, and thoroughly congregational. We must not omit to mention that they are printed in "short score," the cost of the work being thus materially diminished. A valuable and novel feature of the book is the thematic and historical index which is prefixed to it—the first line of the melody being given in full, and an account appended of the source from whence each tune is derived. Should the promise of Part 1 be fulfilled in Parts 2 and 3, Mr. Hopkins will have made a valuable addition to our collections of Psalmody. We shall await with interest the appearance of the rest of the work.

Zwei Scherzi, für Pianoforte, von FRANZ SCHUBERT (Wien: J. P. Gotthard), are two more of the posthumous works of this apparently exhaustless composer. They are both interesting, but neither will add anything to their author's reputation. Of the two, we prefer the second, the trio of which, with its charming five-bar rhythm, Schubert subsequently transferred to his great sonata in E flat.

Andante Grazioso, composed for the opening of the great organ in the Albert Hall, by EDWARD J. HOPKINS (London: Metzler & Co.), is a very well-written and thoroughly pleasing movement. It requires a large instrument to do it full justice, and (as may be inferred from its being composed for Mr. Best) is not particularly easy to play well; but it is worth the trouble of practising, and deserves the attention of organists.

Happy Thoughts, Two short Pieces for the Piano, by F. E. GLADSTONE (London: Augener & Co.), are two musicianly little pieces, each in the form of a scherzo and trio. The first, in B minor, somewhat recalls the scherzo of Weber's first sonata. We think the few bars of introduction prefixed to each might have been omitted with advantage.

A Night in the Woods, for the Piano, by ALBERT W. BORST (Liverpool: Hime & Son), has no very special features.

The only thing to notice in *L'Etoile du Mer,* morceau for the piano, by MARIA ASHER (London: Weippert & Co.), is the silly mixture of French and English in the title.

The Albion Quadrilles, by CHARLES COOTE (London: Morley), and the *Rose of the Alps,* Waltz, by W. MEYER LUTZ (ditto), are both, as might be expected from the names of the composers, capital specimens of dance music.

A Te Deum, and various Choral Hymns, by J. TILLEARD (London: Novello, Ewer, & Co.), are correctly written, and good of their kind. The melodies are smooth and flowing, though not remarkable for novelty.

Students' Vocal Exercises for Daily Use, by BENNETT GILBERT (London: W. Czerny), are comprised on one sheet, which contains a large number of simple exercises, well arranged, the regular practice of which cannot fail to be beneficial.

Te Deum, by GEORGE H. WESTBURY (London: Novello, Ewer, & Co.), is a simple yet effective setting. By the judicious alternation of harmonised and unisonous passages for the choir, the latter being accompanied in full harmony on the organ, considerable variety is obtained. The registering of the organ is carefully marked.

Strike the Harp once more, Ballad, by RICHARD LIMPUS (London: W. Morley), is very pleasing in style, and likely, we think, to be a favourite.

Happy Subjects. New National Song. Written and composed by J. T. WRIGHT (Glasgow: Paterson, Sons, & Co.). What *can* we say seriously of a song with such a refrain as—

> "Happy, happy subjects, happy, happy they,
> Who live in Queen Victoria's day"?

A Smile for every Tear, Romance for a Tenor voice, with obligato violin, viola, or violoncello, harmonium, and piano accompaniments, by BENNETT GILBERT (London: Schott & Co.), is a very elegant and pleasing song. The accompaniment, for three instruments, is both novel and effective; but the separate viola and violoncello parts need revision, as there are one or two chords at the end of each verse which it is simply impossible to play as written. The song is so good that this slip of the pen is worth correcting.

At the Spring, Song, by ARTHUR W. NICHOLSON (London: J. Williams), has the merit of containing definite ideas. There are one or two points about it that we do not altogether like; but there is a commendable avoidance of the common-place style of ballad.

MUSIC RECEIVED FOR REVIEW.

Allison, Horton. "Again the Woods with Songs are ringing." Song. (London: Weeber & Co.)

Avison, C. "The Voyage." Song. (London: Weeber & Co.)

Avison, C. "The Bridge." Song. (London: Weeber & Co.)

D'Alquen, Frank. "Cuckoo, cuckoo." Song. (London: Wood & Co.)

Jekyll, C. S. A Communion Service. London: Novello, Ewer, & Co.)

Lahee, H. "The Blessing of the Children." Sacred Cantata. (London: The Tonic Sol-Fa Agency.)

Limpus, R. "Come, pretty Swallow." Ballad. (London: W. Morley.)

Linley, G. "Wedding Chimes." Song. (London: W. Morley.)

Rowley, C.E. Short Offices for Choristers. (No publisher's name.)

Sutton, E. A. "Our God shall come." Anthem. (London: Novello, Ewer, & Co.)

Sutton, E. A. Three Offertory Sentences. London: Novello, Ewer, & Co.)

Concerts, &c.

CRYSTAL PALACE.

ON Saturday, Oct. 28th, the performances of Mendelssohn's works were suspended for once—not one work of that composer being included in the programme. A very interesting selection was provided, commencing with Schubert's bright and melodious overture to *Die Freunde von Salamanca,* a comic opera by the poet Mayerhofer, a friend of the musician, who supplied the words for many of his finest songs. The opera was written in the year 1815, Schubert being at that time eighteen years old; and the overture, which was first produced at the Crystal Palace two years since, is one of the many treasures for the unearthing of which the musical public has to thank the indefatigable and enthusiastic secretary, Mr. Grove. Schumann's overture, scherzo, and finale, which is in fact a symphony without a slow movement, was excellently played by the band. While containing many beauties—especially in the first movement—we cannot consider it one of its author's best works. The other instrumental pieces were Mr. Sullivan's clever incidental music to the Masque (should it not rather be termed "Masquerade?") in the *Merchant of Venice;* the entr'acte from Reinecke's *King Manfred,* which has been several times previously heard at these concerts, and is deservedly a favourite; and Beethoven's overture to *Leonora* (No. 2), a work of such beauty and grandeur that had not the third overture existed, one could hardly have imagined it capable of improvement. The comparison of the two versions is highly interesting to the musician, but we cannot now enter upon it. There was no instrumental soloist at this concert; the vocalists were Mdme. Conneau and Signor Danieli.

The 4th of November being the anniversary of Mendelssohn's death, the entire programme on that afternoon was selected from his compositions. The concert opened with two manuscript movements from early and unpublished symphonies, the scores of which, by the kindness of the composer's family, had been lent to the directors of these concerts for this purpose. The first of the two pieces was the introduction and allegro from a symphony in D for full orchestra, bearing date Dec. 21st, 1822, and written consequently before Mendelssohn had reached his fourteenth year. Though showing but

few traces of his subsequent individuality, and clearly manifesting the influence of his predecessors, especially Mozart, the piece is a perfect marvel as the production of a mere child, whether as regards mastery of form or command of the orchestra. The other movement—an adagio for strings only, composed four months later—pleased us much less. Indeed, to tell the truth, we thought it, though undoubtedly clever, decidedly dry. The great symphony in A (the "Italian") was played to absolute perfection by the orchestra; the final *saltarello* being taken at a tremendous pace, and yet with the most wonderful precision and finish. Two movements from the quartett in F minor (not, we consider, by any means one of Mendelssohn's best) were played by all the strings of the orchestra, and the concert concluded with the splendid overture to *Athalie*. Mdme. Goddard gave a remarkable rendering of the well-known concerto in G minor, her superb playing of the finale being especially noteworthy. She also played an admirably chosen selection from the "Lieder ohne Worte," taking one from each of the eight books. How well they were played it is superfluous to say. Mr. Sims Reeves, who, fortunately for the frequenters of these concerts, very rarely disappoints them when announced to appear there, sang the air "Be thou faithful unto death," from *St. Paul*, the violoncello obligato being excellently played by Mr. Robert Reed, and two songs with piano accompaniment played by Mdme. Goddard; and Mdme. Blanche Cole sang the air "Jerusalem" from *St. Paul*, and the ballad "The flowers are ringing" from the *Son and Stranger*.

The concert of November the 11th opened with G. A. Macfarren's clever overture to *Romeo and Juliet*, which was performed for the first time at these concerts. The symphony was Beethoven's No. 2, in D—a work often performed, but ever welcome, and which is so well known that criticism would be superfluous. The solo instrumentalist on this occasion was Dr. Stainer, who in Mendelssohn's sixth organ sonata, and in Bach's prelude and fugue in C major, confirmed the high opinion of his abilities formed by those who had had the opportunity of hearing him previously at these concerts. Mendelssohn's sonata, the last in order both in publication and composition of the set of six, though less frequently played in public than its companions in F minor and B flat, is by no means inferior in merit to either. In the variations on the chorale "Vater unser," one is at a loss whether to admire more the beauty of the invention, or the skill of the treatment. The lovely andante which forms the finale of the sonata recalls in its opening phrase the well-known "O rest in the Lord" of *Elijah*. The bold experiment of concluding the work with a movement of a very tranquil character was one which Mendelssohn had already tried with no less success in his sonata in A. The vocalists were Mdlle. Colombo and Signor Foli, both well-known and thoroughly competen artistes. A very good performance of Mendelssohn's overture to *Melusina* brought this interesting concert to a close.

The first piece in the concert of November 18th was an overture to *Endymion*, by Miss Alice Mary Smith. As the composer is, we believe, an amateur, we will only say about the piece that we think she may consider herself exceptionally fortunate to have had the chance of hearing her work played at these concerts. An overture in D, by Haydn, was performed for the first time in England. It is a small and comparatively trivial work, in form resembling the finales of many of the same composer's symphonies—very pleasing, but one that will add nothing to its author's reputation. The principal part of the concert was occupied by a capital performance of Mendelssohn's *Lobgesang*. The solo parts were sustained by Miss Sophie Löwe, Mdlle. Vinta, and Mr. Sims Reeves. The Crystal Palace Choir, as at the previous performance of the *Walpurgis Night*, showed a great improvement on previous seasons. The opening symphony was admirably played, but suffered from the substitution of cornets for the trumpets indicated in the score. As the latter instruments have been in constant use at recent concerts, the change was much to be regretted.

As the concert of the 25th took place just at the time of our going to press, we can only record the fact that the programme included Mozart's *Jupiter* symphony, Sir W. S. Bennett's overture to the *May Queen*, Mendelssohn's overture to *Ruy Blas*, and the same composer's second piano concerto in D minor, played by Mr. Charles Hallé.

MONDAY POPULAR CONCERTS.

THESE excellent performances were resumed for the present season at St. James's Hall, on the 13th ult. As the concerts which have already taken place have comprised only well-known works, rendered by equally well-known performers, it is needless to do more than briefly mention what has been done.

The opening concert included Schubert's quartett for strings in A minor, led by Mdme. Norman-Néruda, Beethoven's thirty-two variations on an original theme in C minor, very finely played by Mdme. Goddard, Dussek's lovely sonata in B flat, by Mdmes. Goddard and Norman-Néruda, the tuneful rondo of which was encored, and Mendelssohn's trio in C minor, in which the two ladies were joined by Signor Piatti. Mr. Sims Reeves was the vocalist, and Sir Julius Benedict the conductor.

At the second concert on the 20th, Mr. Charles Hallé was the pianist, and played Schubert's sonata in A minor (which seems to be a special favourite of his—and no wonder), and with Mdme. Norman-Néruda, the great piano and violin sonata, in A of Mozart. The pieces for strings were Mendelssohn's first quartett in E flat, and Beethoven's serenade trio.

The pieces announced for the third concert (on the 27th) were Mozart's clarinet-quintett, Haydn's quartett in D minor, Op. 76, Schubert's fantasia sonata, Op. 78 (Mdme. Goddard), and Mozart's sonata in F for piano and violin. It will be seen from this short abstract that these admirable concerts fully maintain their character.

ORATORIO CONCERTS.

MR. BARNBY'S excellent choir commenced their fourth season of concerts on the 15th ult. The chorus has been considerably enlarged, and the performances this season take place in Exeter Hall, instead of, as formerly, in St. James's Hall. The work selected for the opening concert was Handel's *Jephtha*, for the revival of which two years since, after many years of neglect, the thanks of musicians are heartily due to the conductor of these concerts. *Jephtha*, as many of our readers will be aware, was the last of the long series of Handel's oratorios, and was composed in the year 1751. Though the musician was then in his sixty-seventh year, the work not only shows no diminution of power, but evidences a disposition to break into new tracks. This is particularly observable in the free orchestral accompaniment of some of the choruses, especially of the grand one "In glory high." It is true that florid accompaniments are to be met with in his earlier works, but hardly in so sustained and continuous a manner as in some passages in *Jephtha*. The whole part of Iphis, again (the absurdly unsuitable name which the author of the libretto has given to Jephtha's daughter), is full of tenderness and beauty, alike in the cheerful joy of the early portions (for instance "The smiling dawn of happy days," and "Tune the soft melodious lute") and in the resignation of the "Happy they," and "Farewell, ye limpid streams." The part of the hero is well known as one of Handel's finest tenor parts; and many of the choruses, such as "When his loud voice," "In glory high," "How dark, O Lord," and "Theme sublime," are equal in grandeur to anything he has written. The solo parts were efficiently sustained by Mdme. Cora de Wilhorst, Miss Julia Elton, Mr. Winn, and last, but by no means least, Mr. Sims Reeves, whom in this particular work no one now before the public could probably replace with effect. But why did he omit the magnificent bravura song "His mighty arm"? It is quite as fine as "The enemy said" in *Israel*, and would, we doubt not, have produced as great an effect. The choruses were excellently sung, and the orchestral performance was all that could be desired. Mr. Sullivan's additional accompaniments are in general very judicious, though we cannot but think there is a tendency to overload the choruses with brass and drums. Mr. Docker presided at the organ, and Mr. Barnby conducted, as usual.

MR. HENRY HOLMES'S MUSICAL EVENINGS.

WE are glad to find that the success of these most enjoyable performances has been such as to induce their director to continue them during the present season. Mr. Holmes himself is well known as one of our best exponents of classical chamber music, and as his quartett of strings always consists of the same performers—his coadjutors being Messrs. Folkes and Burnett and Signor Pezze—a finish and perfection are obtained in *ensemble* playing, which could be gained in no other way. These concerts, too, have another merit: the programmes comprise not merely the ordinary stock pieces, but many works which are seldom heard elsewhere. Three of these musical evenings have already been held.

At the first, on the 25th of October, the concert opened with Haydn's lovely quartett in F, Op. 77, No. 2—one of the composer's latest and most highly-finished works—and concluded with Mendelssohn's quartett in E minor. The scheme of these performances always includes one piece with piano. The work selected on this occasion was Brahms's highly-interesting though diffuse quartett in A, Op. 26. The very difficult piano part was played in a masterly manner by Mr. W. H. Holmes. Mr. Henry Holmes performed two violin solos by Tartini, and Miss Purdy was the vocalist.

At the second concert (Nov. 8th), the quartetts were Schubert's in A minor, Op. 29, and Mendelssohn's in D major—perhaps the most showy and brilliant that he has written. Mr. Walter Macfarren was

the pianist, who besides joining Messrs. Holmes and Pezze in Sir W. S. Bennett's chamber trio in A, performed very effectively Beethoven's fantasia, Op. 77. Madame Osborne Williams contributed two songs.

The third concert (Nov. 22nd) commenced with Mozart's quartett in E flat, No. 4. Miss Rebecca Jewell, who was the vocalist, deserves a word of praise for bringing forward two of the most beautiful though seldom heard numbers of Schubert's *Winterreise*. Beethoven's sonata in A, Op. 69, for pianoforte and violoncello, was capitally played by Mr. Dannreuther and Signor Pezze. The last item of the concert was the third of Beethoven's "Rasumowsky" quartetts—the one in C with the fugue. The remaining concerts of the series promise to fully equal in interest those already given.

MONTHLY POPULAR CONCERTS, BRIXTON.

THE second concert of the present series, which took place on the 14th ult., was fully equal in every way to the first. The programme was one of unusual interest. The first piece was Haydn's piano trio in C, No. 18, a very seldom heard but most genial work, which was capitally played by Messrs. Ridley Prentice, Henry Holmes, and Pezze, and thoroughly enjoyed. Schumann's sonata in A minor, Op. 105, for piano and violin was excellently played, and the *allegretto* encored. Mr. Prentice did well in reviving Woelfl's introduction, fugue and sonata in C minor, one of the best of its author's works, and which we consider far superior to the more popular "Ne plus ultra." Among other items of the concert must be mentioned a sonata for violoncello by Boccherini, performed by Signor Pezze, and Bennett's trio in A major, which seems to be much in request, and which, as is well known, is a very pleasing and charming composition. The vocalists were Mdme. Poole and Mr. W. H. Hillier.

CLASSICAL CONCERTS, STOKE NEWINGTON.

MR. W. H. MONK, the well-known organist of King's College, has commenced a series of four concerts in the Assembly Rooms, Stoke Newington, on the same plan as the Monday Popular Concerts. The first of these took place on the 20th ult., and if the performance may be taken as a sample of what may be expected on future evenings (which we see no reason to doubt), the enterprise deserves the warmest support of the residents in the north of London. The instrumental pieces at the first concert were Spohr's quartett in G minor, Chopin's polonaise for piano and violoncello, two sketches for piano solo by Mendelssohn, and the same composer's piano quartett in F minor. All these works were excellently performed, as will be readily imagined when we say that the players were Miss Kate Roberts and Messrs. Henry Holmes, J. B. Zerbini, R. Blagrove, and Pettit. The instrumental works were interspersed with vocal music by Miss Katharine Poyntz and Mr. Winn.

For the second concert, on the 12th inst., besides a quartett of Haydn's, and Schumann's piano quintett, a new manuscript sonata or piano and violin by Mr. G. A. Macfarren is announced.

Musical Notes.

THE Sacred Harmonic Society gave its first performance this season at Exeter Hall, on the 24th ult. The work selected for the occasion was *Israel in Egypt*.

A SERIES of performances of Italian opera has taken place during the past month at Covent Garden. As there has been no special novelty either in the works brought forward, or in the artistes who have appeared, there is no necessity to do more than mention the fact.

THE North London Philharmonic Society gave a concert on the 6th ult., at the Royal Free Hospital, Gray's Inn Road, for the amusement of the inmates. A well-selected programme, including among other pieces the overtures to *Oberon* and the *Cheval de Bronze*, was performed by an orchestra of about fifty performers.

COLLEGE OF MUSICIANS.—The first soirée of the season took place at Shaftesbury Hall, under the direction of Mr. W. C. Filby, choral conductor of the college. The reader was the Rev. W. H. Druce, who gave a clever *exposé* of cathedral music and its composers. The artistes who assisted were Herr Otto Booth, Mr. George Vigay, Mr. Albert James, Miss M. Carter, and Mr. Herbert Carter; Herr Booth especially delighting the audience with his brilliant and finished style. The room was well filled with a critical and influential audience. We are pleased to find that these soirées are becoming a source of attraction.

THE Report of the twenty-ninth season of the New York Philharmonic Society lies before us. The programmes show an amount of research and enterprise only to be paralleled by our own Crystal Palace Concerts. Nine symphonies were performed, including Rubinstein's "Ocean," and Liszt's "Tasso;" eleven overtures, among which were Goldmark's *Sakuntala*, Bargiel's *Medea*, Reinecke's *Aladdin*, Gade's *Im Hochland*, and Berlioz's *Carnival Romain;* and five concertos, two of these being Liszt's No. 2 and Rubinstein's No. 4.

THE Rev. H. R. Haweis' essays on "Music and Morals," most of which originally appeared in the *Contemporary Review*, have just been published in one volume.

THE following advertisement, which recently appeared in one of the daily papers, is so suggestive that we reprint it without note or comment: "Wanted, a lady accompanist, who can also sing soprano parts of duets, &c., effectively. Must be familiar with German and Italian operatic and classical music, also a good sight reader. Terms for one attendance weekly, from about eight to eleven in the evening, £2 2s. to £3 3s. per quarter (!) according to arrangement. None but those thoroughly competent need apply. Address," &c.

WE are sorry to have to announce the death of Mr. Isaac Collins, for many years leader of the second violins in the Crystal Palace Band. Mr. Collins was the father of Mr. Viotti Collins, the well-known violinist, and of the late Mr. George Collins, the violoncello player.

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.

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