Review

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took part in the concerted pieces, and was much applauded for his solos on the violoncello. The vocalists who assisted were Mdlle. Marie de Lido, Madame Marie Belval, Mr. Bantock Pierpoint, and the Polymnia Quartet, the last-named party of ladies giving special satisfaction. Mr. F. H. Hankins accompanied.

BENEDICT'S Oratorio "St. Peter" was sung at St. Peter's Church, Brockley, on St. Peter's day, by the choir of the church, assisted by members of the St. Peter's Choral Society, under the direction of Dr. C. J. Frost, the Organist and Choirmaster, Mr. J. Curran accompanying on the organ. The solo parts were sung by Miss Crowden, Miss Maud Pawle, Mr. W. F. Sarjeant, and Mr. E. N. Davis. The work was very well rendered and reflected credit on all concerned.

ON the 20th ult. a Concert, arranged by Mrs. Wilcox, of Kilburn Priory, was given at the Hampstead Conservatoire, on behalf of the *Victoria Fund*. Among the vocalists were Misses Aubrey, Alice Hill, and Messrs. Pope and Ley. Mr. Robert Carrodus delighted the audience with some violin solos, and also played a violin obligato to one of Miss Aubrey's songs. Mr. Richards accompanied.

MESSRS. ALGERNON and FRANK LINDO gave a Concert at Steinway Hall on the 4th ult., assisted by Madame Lucille Saunders, Mr. Johannes Wolff, Miss Lillian Florence, Miss Daisy Defries, Mr. Charles Copland, and other artists. The principal number was a new cantata by Mr. A. Lindo, entitled "A Falling Star," a meritorious work which was well received.

MR. CHARLES SANTLEY was due in Cape Town on June 28, and when the mail left that day for England all the seats for his first two Concerts had been sold. The South African tour is being managed by Mr. Carlyle Smythe.

THE Sunday Organ Recitals at the People's Palace, London, will be discontinued during the present month. They will be resumed on Sunday, September 3, when the usual two Recitals, afternoon and evening, will be given by Mr. B. Jackson, Organist of the People's Palace.

THE Competition for the Charles Lucas Medal took place at the Royal Academy of Music on the 15th ult. The examiners were Messrs. E. Ford, Edward German, and G. Jacobi (Chairman). There were twelve candidates and the Medal was awarded to Hermann F. Löhr.

AN interesting Concert was given at the Meistersingers' Concert Hall, on the 1st ult., by the Dutch violoncellist, Mr. Jan Mulder. Among the artists who assisted were Miss Otta Brony and Miss Agnes Bartlett.

THE Livery dinner of the Musicians' Company is to take place on October 31, when the Silver Medal of the Guild will be presented by the Master to Miss Llewela Davies of the Royal Academy of Music.

REVIEWS.

The Beethoven Cramer. A selection of Studies by J. B. Cramer, with Comments by L. van Beethoven, and Preface, Translation, Explanatory Notes and Fingering by J. S. Shedlock, B.A. [London: Augener and Co.]

FEW recent writers have done more to increase our knowledge of Beethoven *quâ* artist than Mr. Shedlock, as readers of THE MUSICAL TIMES have good reason to know. It was therefore fitting that he should be the first to give to the world these comments, the preservation of which we owe to the care of Beethoven's friend and pupil, Anton Schindler. "In the Berlin Royal Library," says Mr. Shedlock, in his preface, "there is a (Haslinger) copy of Cramer's Etudes, with comments, some signed 'Beethoven,' some with initials 'A. S.,' in the handwriting of Schindler. This copy, before it came into the possession of the Berlin Library, belonged to Schindler." From a passage in his "Biographie" it seems clear that Schindler had seen the comments in Beethoven's own handwriting, but whether he copied them or wrote them from memory is not known.

The Studies treated by Beethoven are Nos. 1 to 9, 12, 13, 15, 16, 18, 21, 23, 24, 27, 29, 30, and 41, and Schindler tells us that he prepared them for his nephew to study from, and "that he considered the method of treating them indicated by him as the best preparation for his own works."

Beethoven was dissatisfied with all the pianoforte methods in use at that time, and once said to Dr. Breuning: "I had a mind to write a Pianoforte School myself, but I found no time." Had he ever carried out this intention we have Schindler's assurance that Cramer's Studies would have formed the most important part of the practical examples. "He regarded them as the chief basis of all genuine playing." The master, we need hardly say, has not been alone in holding this opinion—the greatest teachers have vied with each other in praising these Studies. Dr. von Bülow, who has issued a critical edition of fifty of them, speaks of their "priceless value" and "lasting importance," and Mr. Dannreuther remarks that Cramer "must be considered one of the fathers of the church of pianoforte playing, and worthy of consultation at all times." In view of Schindler's knowledge of the master's opinion, a question naturally suggests itself: "Why," it will be asked, "did he not publish these comments years ago?" His answer is given in an introductory passage which he has prefixed to the volume now in the Berlin Library, and deserves the most careful consideration:—

"Should the question arise why I did not make practical use of all these Studies, and in the interest of Beethoven's music publish them, let this serve as answer: That for the last thirty years the ruling tendency in pianoforte playing, which is alone concerned with technique, would have taken no note of an entirely opposite method. Another generation must come which will endeavour to grasp the spiritual meaning of instrumental music of every kind, and by that means only will a way be opened to the understanding of Beethoven's intentions. Musicians with strong powers of discrimination will understand this; for my part I can affirm that this way, nevertheless, is one of great difficulty. . . . If ever any one should deal with the copy of Cramer's Studies under notice, I would herewith issue the request that he carefully weigh the state of musical matters before making public this totally different way of treating pianoforte music. If published at the wrong time it will meet with the fate of neglect and be for ever lost."—ANTON SCHINDLER.

Reading the above and duly considering the injunction conveyed in its last lines, Mr. Shedlock carefully weighed the "state of musical matters" now prevailing, and concluded that these comments might safely be released from their long seclusion. For our own part, he thinks they should have been made public long ago—say in 1870, which witnessed the hundredth anniversary of Beethoven's birth. They are none the less welcome for coming late, however, especially as at no time has the music of the Bonn master found so many admirers, or been so earnestly studied as now. "In these days," says Mr. Shedlock, "no hint from the greatest of musicians helping us towards a proper understanding of his works will run any danger of being neglected." Now the most important "hint" conveyed by these comments is derived from the remarkable fact that Beethoven does not shrink from suggesting alterations in Cramer's text in order to obtain effects not actually indicated by the latter. It is plain that he regarded the notation as no more than a partial revelation of the composer's intention, for in his comments to Study 16 he says: "In some places I again mark a V—all nuances cannot be indicated: neither can they in other pieces." The master does not, of course, suggest alterations of the notes themselves, but of their force and duration, the results being a great accession of rhythmic and melodic life, and a general increase of polyphonic effect. To give one example of many. Cramer wrote—

In this, says Beethoven, "the first note of the first triplet and the third note of the second triplet must be connected

together in the best possible manner so that the melody may stand out thus—

The finger, therefore, must remain on the long note."

It will be urged by some, no doubt, that sanction from so high a quarter of the licences indicated in these comments is not free from danger, and this, of course, is true. On the other hand, those who feel predisposed to take liberties with Beethoven's text in obedience to impulses of a momentary kind will learn from his treatment of Cramer's Studies what sort of "liberties" he would have sanctioned in the case of his own works. They will see that all his suggested emendations had their origin in a central idea and were directed to the same end. If they treat his works as reverently as he treated Cramer's and approach their task as well equipped as he, we shall not have much to fear from the "Beethoven Cramer."

The Parish Choir Book. Nos. 127—133.
[Novello, Ewer and Co.]

THE first of the present instalment of this very useful series of church compositions consists of a setting of the Evening Canticles by Oliver King (Op. 82), based on orthodox lines, and not remarkable until the Gloria Patri, which commences with striking effect in D and passes through E minor to G, F, E major, A minor, and thence, by an effective chromatic progression, back to C, the key in which the Service is written. This Gloria is repeated in the Nunc dimittis. The next number is another setting of the Magnificat and Nunc dimittis in D, by J. Christopher Marks, very spirited and effective regarded in a strictly musical sense, but careless, to say the least, in regard to the accent of the words. The stress is laid on the last syllable of the words "magnify," "Saviour," "hand-maiden," and "blessed," and on the first syllable of the word "without." Mr. Marks shows such manifest evidence of ability that it is worth while to indicate these defects in order that he may avoid them in the future. No. 129 is a simpler setting of the Evening Canticles by A. Herbert Brewer. It is in the key of A and is remarkable for brightness and careful attention to matters of accent. Six Kyries by George Calkin, written in musicianly style and melodious, form the contents of No. 130. The next number is a setting of the Te Deum by E. Burritt Lane, written in ordinary four-part harmony, but very bold and effective, especially as regards transitions of key. In No. 132 we have yet another setting of the Magnificat and Nunc dimittis, by Charles Edwards. It was composed for the special Sunday Evening Choir at St. Paul's Cathedral and is of studied simplicity, but is not on that account ineffective, being smooth and flowing, the voice parts being to a large extent in unison. Far more elaborate is a setting of the Evening Canticles by Horatio Parker, which is the last on the present list. This Service is suitable for festival occasions, and contains many effective episodes, though it is written for full choir throughout.

The Orpheus (New series). Nos. 243-254.
[Novello, Ewer and Co.]

ALTHOUGH the popularity of the glee and the part-song for male voices is generally supposed to have declined since the early years of the present century, it must still be considerable, judging from the constant stream of new compositions. We will draw attention, briefly, to the leading characteristics of the dozen pieces above indicated, which are among the latest additions to a time-honoured series. No. 243, "Echoes," by Oliver King (Op. 54, No. 1), is a simple but elegant part-song of the German pattern, in two verses, the words being by Thomas Moore. The next, "May Morning," by Theodore Distin, is equally unpretentious, but rather more sentimental in character. Of greater length, though certainly not of greater difficulty, is "A Soldier's Song," words and music by Hamilton Clarke, a very lively and spirited composition, with a refrain in the style of a military march. Sung with energy, this piece would prove extremely effective. The same composer's "Midnight and Noon" (No. 246) is very slight, but it contains a striking transition

from the key of B flat to G flat, and then back to B flat, *pianissimo*, at the conclusion of each verse. No. 247, "Go, happy rose," by F. Iliffe, is more elaborate than any of the foregoing, and is a very expressive setting of verses by Herrick. Another version of the same piece, but for mixed voices, is published in Novello's Part-Song Book, No. 645. No. 248, "The wintry winds are blowing," is a vigorous piece, suitable for the Christmas season, and should be borne in mind when conductors are seeking for novelties during the ensuing autumn. There is a spirited pianoforte accompaniment, but it may be dispensed with if required. The words of "The three jolly pigeons," by Harvey Löhr, are of course taken from "She stoops to conquer." The music, in 6-8 measure, is appropriately cheerful and simple, and a comic effect is produced by the voices answering one another at the nonsense words "To riddle, to roll." No. 250, "Where sunless rivers weep," by Charles N. Naylor, a setting of verses by Christina Rossetti, is a dirge, written in a suitably serious style and strikingly simple, though not wanting in expressiveness. Far more cheerful is "Come, my dear one," by J. Varley Roberts, a bright and tripping serenade, certain to please those who appreciate unsophisticated tune. No. 252, "A Lovers' Council," by F. H. Cowen, is a setting of some very sentimental lines, the music being entirely in the composer's usual refined and melodious style. No. 253, "The trysting tree," by George J. Bennett, is also quiet and expressive rather than vigorous. The words are taken, by permission, from "Foliorum Silvula." The same composer's "I love my Jean," which is the last of the present instalment, is a simple and appropriate setting of lines by Robert Burns, Dr. Bennett having judiciously refrained from adopting the somewhat hackneyed phraseology of Scottish music.

Loewe-Album. Ballads (Alb. B. Bach). Vol. III.
[Berlin: Schlesinger.]

In the preface to his interesting book "The Art Ballad," Mr. A. Bach indicated his intention to speak, sing, and write about Loewe, in order to rescue his ballads from the undeserved neglect into which they have fallen; and, since then, he has proved as good as his word. We have now before us, in the form of a third volume of ballads, the latest proof of his industry and zeal. Of the seven ballads contained in it, "Prince Eugen" is striking both as regards rhythm and harmonic colour; the composer has made use of a national song in 5-4 time. The setting of Goethe's "Wedding Song," which, as Mr. Bach justly remarks, "demands considerable technical ability, both in the vocalist and in the pianist," is full of character, and is, we are told, a special favourite among the composer's admirers. Of "Herod's Lament for Mariamne," in the mournful key of E flat minor, Mr. Bach has given a long analysis in his book. This is one of the composer's finest efforts, and it was a great favourite with Mendelssohn. Of Byron's Hebrew Melodies, his sister Fanny wrote: "I had to prevent his setting to music these poems of Byron, as Loewe's music to them is already sublime; and brother Felix has obeyed." All the ballads, in fact, seem to deserve notice, and of the three volumes issued by the Schlesinger firm we consider it the most interesting. In a valuable Introduction Mr. Bach ventures to break a lance with Wagner. The latter, in his "Essay on Actors and Singers," expresses the opinion that the Italian *bel canto* cannot be employed in connection with the German language. To this our author boldly replies that "a German vocalist who does not possess a finished *bel canto* will never be able to render with artistic effect the farewell to the Swan in 'Lohengrin,' or the love-song of Siegmund in the 'Walkyrie.'"

Bibliography of Wagner's Leit-Motives and Preludes.
[Waterlow Bros.]

THIS little pamphlet opens with a short history of the Leit-Motive, showing, at any rate, that Wagner did not invent it. A formidable list of motives used by Wagner in his various works is given. Some are reasonable enough—as, for instance, the "Curse" motive of the "Nibelungen" or the "Death Potion" motive of "Tristan"; but might not the enemy scoff at such names as the "Cooking" or the "Crawling" motive, or the "Intoxicated Gestures"