Review

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in A, Dvorák in F, and a Sonata specially written by F. Kilvington Hattersley. In addition several new violin works by Mackenzie, Wieniawski, Moszkowski, and others are promised, and at the final Concert Beethoven's Septet will be given.

The Bradford Subscription Concerts Committee are reducing the number of their Concerts from seven to six. Two of these are set apart for "The Messiah" and the "Elijah," the choruses of which will be rendered by the Bradford Festival Choral Society. Sir Charles Hallé will again take the general direction, and will himself give a pianoforte solo. Mdlle. Marie Soldat will appear at one of these Concerts. Madame Norman-Néruda and Signor Piatti will take part in the Chamber Concert. Of works which have not been heard before at Bradford the most remarkable of those which may be expected is Berlioz's "Symphonie Fantastique." Brahms's famous double Concerto for violin and violoncello is down for the second orchestral Concert. Mr. and Mrs. Henschel will give a ballad Concert, assisted by Miss Lena Little and Mr. Orlando Harley, and Mdlle. Janotha as pianist. Madame Valleria, Miss McIntyre, and Miss Alice Whitacre are to be the vocalists at the Chamber Concerts.

The Bradford Festival Choral Society is rehearsing "The Light of the World," which it will revive under the conductorship of Dr. J. C. Bridge in November.

Mr. S. Midgley promises two attractive Concerts, at the first of which, on the 16th inst., the Shinner Quartet will be heard in works by Beethoven and Schubert. With the assistance of Mr. Midgley, Stanford's Quintet will be heard for the first time in Bradford. Among others, Mr. F. Lamond, the young Scotch pianist, is also to appear if his Continental engagements will permit. Mr. Midgley will also be responsible for an attractive series of Concerts at Ilkley.

At Halifax Mr. James H. Sykes is making a departure in the scope of his Concerts with the object of adapting them more closely to the popular level. Two out of the four meetings will be Ballad Concerts.

In a few days Messrs. Novello, Ewer and Co. will issue a revised and enlarged edition of their Words of Anthems. It is both comprehensive and extensive, and as it contains the words of the whole of the anthems in general use in the majority of the Cathedrals, Collegiate Choirs, and Churches where choral service is usually celebrated, amounting in number to about 2,000, will be most valuable for use and reference alike in the house of worship as in the home circle. It is printed in bold and readable type, and is so arranged that additions can be made from time to time without disturbing the character of the plan, which is to show, as far as possible, a chronological sequence. The words include many Latin anthems and so forth, which are in constant use in the College Chapels in the Universities.

WE have received the catalogue of a small but very choice collection of autographs, which lie in the hands of Messrs. W. E. Hill and Sons, 38, New Bond Street, for sale. The autographs are all those of composers representing the Italian, the French, the German, and the English schools, and consist chiefly, but not entirely, of musical MSS. Conspicuous among these are a complete Trio for organ, by J. Sebastian Bach; unpublished songs by Schubert, and by our own Henry Purcell; a Scena (unpublished) by Boccherini, and sheets of Studies by Beethoven for three of his most capital works, the Pianoforte Concerto, Op. 73; the Pianoforte Fantasia, Op. 77; and the Choral Fantasia, Op. 80, all written in 1810. There are also two complete works from the pen of Mozart, a complete composition from that of Haydn, for voices and orchestra; a page of Gluck's handwriting and an *Air de Danse* from his "Admetus," a chapter of Grétry's autobiography, a short Marche Funèbre, improvised by Liszt on the death of his father at Boulogne, August 30, 1827, and interesting MSS. of Auber, Bellini, Donizetti, Rossini, Gounod, Dalayrae, Piccini, Romberg, Spohr, Wagner, Verdi, Weber, and many more well known to fame. The whole collection should not be parted, but should be kept together and lodged permanently in one of our public libraries, where it may be of use to musical students.

THE Finsbury Choral Association will commence its tenth season at the Holloway Hall, under the direction of Mr. C. J. Dale, on St. Cecilia's day (November 22), with Dr. Bridge's "Callirhoë," conducted by the composer, followed by Bennett's "Woman of Samaria." At the subsequent Concerts, which are to take place in February and April, 1889, Costa's Oratorio "Eli," Stainer's "St. Mary Magdalen," Smart's "Bride of Dunkerron," and "The Messiah" are to be performed. The Society is assisted by a full professional band led by Mr. Carrodus, and the excellence of the choral singing which has hitherto been a distinguishing feature of performances of the Association will doubtless secure a series of representations showing artistic advance.

THE Messrs. Hann announce their third series of Chamber Concerts at the Gresham Hall, Brixton, on the 31st inst., November 21, and December 12. Among the works to be given may be mentioned the String Quartets in A minor, Schumann; Beethoven's in F, No. 7; and Haydn's Op. 80; Brahms's Sestet in B flat; Dr. Mackenzie's fine Quartet for pianoforte and strings; Mendelssohn's Trio in D minor, and solos for pianoforte, violin, and violoncello. There will be a vocalist at each Concert, and one of the most interesting features of the series will be the performance of Brahms's Sestet by the father and his five sons, an event perhaps unprecedented in the annals of music.

MADAME JOSEPHINE CRAVINO gave her annual Concert at the Surrey Masonic Hall on the 25th ult. Madame Cravino, who was well received, sang very effectively in the duets "When the wind bloweth" (Smart) and "Quis est homo" (Rossini). In the former she was associated with Mr. Frederic King, and in the latter with Miss Marianne Fenna. She was also favoured with a special recall after an admirable rendering of "Quando a te lieta" (Gounod). In addition to the artists named, the Concert-giver was assisted by Madame Agnes Larkcom, Mr. Bridson, Miss Amy Hickling (violin), Mrs. Turvey (pianoforte), and Mr. Charles Fry, whose recitations were received with considerable favour.

THE Grosvenor Choral Society gave their 190th consecutive monthly Concert on the 21st ult. The solo vocalists were Miss Louise Bond, Miss Alice Kelly, Mr. John Bartlett, Mr. H. Davis, and Mr. H. Nye. The programme contained pianoforte solos by Miss Linstead and Miss Madge Potter, and part-songs and glees by Cherubini, E. Ford, Hatton, Sir H. R. Bishop, J. Bennett, Waelrent, and R. J. S. Stevens. Mr. David Woodhouse conducted.

ON the 18th ult. a Concert was given at the Clapton Park Schoolroom. Miss Ada Loaring sang "My Lady's Bower" (Hope Temple) and "I'm a merry Zingara" (Balfé), and gained a double recall. The other vocalists were Miss Lily Dafforne, Miss Robinson, Messrs. Duncan-Finlay, Hodgson, and Bernard Fountain. Mr. W. M. Wait, Organist of St. Andrew Undershaft, conducted.

MR. GEO. SHINN, Mus. Bac., Cantab., gave an Organ Recital, on Tuesday, the 11th ult., at St. Nicholas, Cole Abbey, when the programme included compositions by Bach, Batiste, Mozart, Mendelssohn, Rossini, and Wély. Miss Leah Marchant was the vocalist.

A FESTIVAL will be held on Tuesday, the 9th inst., at SS. Augustine and Faith, Watling Street. Divine Service will commence at 7.30, and Stainer's Cantata "The Daughter of Jairus" will be sung at the conclusion of Evensong.

REVIEWS.

The Mapleson Memoirs, 1848-1888. In two volumes.
[Remington and Co.]

IN an anecdotal form Mr. Mapleson, some time director of Her Majesty's Theatre, has given a record of such of his operatic experiences as he deemed would be interesting to the general public. The few particulars of his varied and chequered career undesignedly form an epitome of the history of opera in England and America during the last thirty years or more, the time in which the author has been

actually a manager of what has quaintly been called a musical menagerie, or rather happy family. He has been the patient showman to whom was entrusted the task of bringing together, and keeping on good terms with themselves and with each other, the various antagonistic elements which compose an opera company. His book shows the details of his experience from his own point of view, and abounds with stories of his adventures in various parts of the world as a manager. These are told with a certain air of truthfulness and a *bonhomie* which is perfectly refreshing. Some of the statements made concerning certain of the artists whom the world has been taught to consider great, do not exhibit them surrounded by the like poetical halo which was the characteristic quality of his operatic prospectuses in recommending them to the public. But, as he says: "Some of my plain statements of facts will not, I fear, be fully appreciated by the personages to whom they refer, and in case they should feel offended by my frankness, I ask their pardon beforehand, convinced that they will readily accord it," he appears to be indifferent as to the effect his words may produce. It would be curious and, perhaps, instructive reading were it possible to have the stories told or commented upon from the other side. They might possibly augment the humour and intensify the quiet sarcasm of the original relation.

Mapleson qualified himself in the ten years preceding his *début* as an *impresario* by his studies at the Royal Academy, and his experiences as a violinist at Her Majesty's Theatre, as a critic on the *Atlas* newspaper, as a tenor singer, as a composer, a libretto writer (he adapted the "Bohemian Girl" to Italian words), a Concert director, and musical agent. When acting subordinate to Mr. E. T. Smith, of whom he relates many amusing anecdotes, he learned much that was valuable in after life, including the art of making the most of bad bargains. In all his relations concerning the vicissitudes of his career as a manager he commands the sympathies of his readers by the cheery spirit he evinces in misfortune, and he gains their admiration for ingenuity in evading failure by promptitude and energy. But the "memorials" valuable for their incidental help to the musical historian, are more so to those who can enjoy the underlying depth of knowledge of human nature, especially musical human nature, and the quiet unobtrusive sly humour with which he tells his adventures. His insight into the character of others is great, but that he knows himself also, and has thereby learned one of the greatest of all philosophical lessons, is implied when he says "I resolved to carry on the opera again in a larger *locale* next year in order that I might get straight; vowing, as the Monte Carlo gambler constantly does, that as soon as I got quite straight I would stop, and never play again. I have been endeavouring during the last thirty years to get straight, and still hope to do so."

There are many stories of the peculiarities of various singers and others connected with the theatre which will be read with interest by those who remembered the artists as well as by those who make acquaintance with them through the book. The story of Giuglini's passion for kite flying in the Brompton Road, and the kindly omnibus drivers going out of their way so as not to spoil his sport, is most amusing; the anecdote of Santley's eloquence, which saved a panic during an alarm of fire, "Don't act like a lot of fools. It's nothing"; of Mario's devotion to his cigar, of Madame di Murska's passion for animals, of Mongini and the tailor, of Nilsson appearing before the Shah in the rags of *Mignon*, of Del Puente who declined the part of *Escamillo* in "Carmen," because he affirmed it was intended for one of the chorus, of Minnie Hauk, Marie Roze and the dressing room, of Gerster in "The Talisman," the fight between the Weber and the Steinway men, of Masini and his retinue, the many stories of Patti and her salaries, and of the other members of the company, abroad and at home, are excellent reading.

The stories of the burning of Her Majesty's Theatre, of the amalgamation of the opera companies, of the elder Gye's intrigues and "annual onslaughts," of the difficulties with Sir Michael Costa, of the Chicago and Cincinnati strikes, of the many ups and downs of the American campaign, of his return to London, of the Patti fiasco at Her Majesty's Theatre, and several other matters, are all

well told, and did time and space permit of their transfer to these pages, might serve to swell this notice of a very entertaining book.

He does not underrate his own services to art when he proudly takes credit for having introduced many of the famous singers of his time to the public, or of being the first to give Wagnerian opera in England. He produced "Faust," "Carmen," and a number of other works now familiar and of which the rights were wrested from him by "pirates and smugglers." He avoids self-glorification, however, concerning these things, and only indulges in it when he speaks of his military connection. A number of letters—evidently inserted for the benefit of American readers—form the padding of the book. The musical reader may skip these, and the military reader may derive amusement from them.

The peculiar *naïveté* with which he relates certain stories about demonstrations, torch-light processions, presentations, and bouquet-throwing will raise a smile to the lips of those who know how these things are managed. His remarks about the formation of a School for Opera, on behalf of which he spent so much labour and money, are just, and may, in course of time, be acted upon with modifications. The memoirs are instructive as well as entertaining, and, admitting his desire to be frank in recording "the few partial defeats, and the many brilliant victories incident to his life," may be accepted as an earnest intention to be faithful, if not impartial. There are a few errors besides those of partiality which may be revised in the later editions of the work. For example, the Bolton he refers to is Walter, not George, and the artist who extinguished the burning Well in the performance of "Il Rinnegato," was Runcio, not Galassi. He tells the story of Minnie Hauk's first appearance in this country as *Amina*, but he says nothing of the Controversy on Pitch, which arose out of that performance. He relates the circumstance of his first engagement of Ravelli and of that singer's subsequent treatment of him. He does not say that he was eagerly accepted because he agreed to sing in "Lucia" without a rehearsal, it having grown into the custom of the theatre to place many of the older operas on the stage without much preliminary preparation. For this cause he lost the services of Joseph Maas and acquired those of Ravelli, who, by inference, we learn did not gain the love of the *impresario*, though he is frequently referred to in the memoirs.

There is no need to criticise the style in which the book is written, even though the author states it to be his first appearance in that capacity. However, one can admire his courage and enterprise and commend him for having applied his military philosophy to his operatic trials. Like a soldier he rejoices to the utmost in his triumphs, and calmly accepts his defeats with soldierly resignation.

Sims Reeves: his Life and Recollections. Written by himself.

[Simpkin, Marshall and Co.; London Music Publishing Co.]

THROUGH the courtesy of the publishers we are able to give our readers some idea of the autobiography of the great English tenor. It is interesting to read the facts of his career as told by himself, even though they do not practically differ from the tentative histories of Sutherland Edwards, Lady Pollock, or the anonymous author of the admirable biography in Cassell's National Portrait Gallery. The literary powers of Mr. Sims Reeves, though not equal to his transcendental merit as a vocalist, are displayed in the stories "The dark record," with a thrilling murder to begin with, or "The incidents of Wellington Manning, M.A.," "The bishop's daughter," "A railway tragedy," "A political Vivien," "Willard O'Neill," "Norah Leslie," "A Star of Bethlehem," "The ring," "The shipwreck," &c., in the perusal of all of which the reader will be as much entranced as though they were real. The book contains some 280 pages, of which nearly a hundred are devoted by Mr. Reeves to his musical career. The public, perhaps, would have preferred to have had the whole of the pages set apart for his artistic reminiscences, but these are promised in full next year, and the present work, which will be given to the world on the 8th inst., may serve to astonish, if it does not delight, the thousands of admirers of the great tenor vocalist.