Review

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Grimson; piano, Mrs. Williams; harmonium, Mr. Frank Figg; Mr. Alfred J. Dye conducted.

THE St. Mark's Choral Society gave a Concert at St. Mark's Vestry Room, Battersea Rise, on the 14th ult., when Mendelssohn's 42nd Psalm and Spohr's "God, Thou art great," were performed. The principal soloists were Madame Isabel George, Miss Rose Dafforne, Messrs. E. Bryant and J. Budd. Mr. H. Bray, the Conductor, may be especially congratulated on the very excellent training of his choir. A miscellaneous selection formed the second part, when some part-songs, &c., were well rendered by the choir, and solos by the artists named and Messrs. C. Lockwood and E. Bowles.

THE Clapham Choral Society gave a Concert at Belmont Hall, Grafton Square, on the 19th ult. The solo vocalists were Madame Worrell, Miss Lucy Etheridge, and Mr. Musgrove Tufnail. The Conductor was Mr. Walter Mackway, and Mr. Sidney H. Hann was the accompanist. The first part consisted of a selection of music by Beethoven, A. H. Behrend, Gounod, and Mendelssohn; and in the second part Heinrich Hofmann's "Cinderella" was admirably performed.

ON the evening of Tuesday, November 29, a Concert was given in the Tate Institute at Silvertown, under the direction of Mr. C. Gray. The artists were the Misses Ethel Winn and Flora Edwards; Messrs. Edward Dalzell, G. W. Forington, and Mr. Herbert Schartau, with Mr. T. E. Gatehouse (violin) and Mr. C. S. Macpherson, solo pianist and accompanist. The vocal and instrumental selections were appreciated by a large audience.

GAUL'S "Holy City" was performed on St. Andrew's Day, at St. Andrew's, Ashley Place, Victoria Street. The soprano solos were sung by Miss Annie Swinfen and Miss Edith Luke. Mr. R. Long was the tenor, and the bass solos were sung by Mr. Thornton Colvin. Mr. W. Hatch conducted, and Dr. Pearce presided at the organ. There was a small but efficient orchestra, and the choir was augmented for the occasion.

MR. TAYLEUR'S Concert on the 16th ult., at the New Lecture Hall, Holly Park, in aid of the Organ Fund was a great success. The performers were Madame Whitmore Lowe, Miss Annie Swinfen, Miss Lillian Webster, Mrs. C. J. Harrison, Mr. J. Colin Palmer, Mr. Herbert Nash, Mr. C. Shapcott (cornet), and Mr. W. G. Forington. The accompanists were Miss Maud Johnston and Mr. Arthur B. Hodge.

THE choir of St. John's, Waterloo Road, S.E., gave two performances of Spohr's Oratorio "The Last Judgment," on the 1st and 15th ult.; also the second part of the same work on Sunday evenings, the 4th and 22nd ult. These performances (which are free) are given by the voluntary choir of the church, under the direction of the Organist, Mr. Henry J. B. Dart.

AT the People's Palace, Mile End, the twelfth of a series of Popular Concerts was given on November 30 (St. Andrew's Day). Several Scotch songs were sung by Madame Catherine Penna, Miss Frances Harrison, Mr. Sinclair Dunn, and Mr. Gerald Phillips. Besides the vocal pieces, the programme contained several organ solos by Mr. Edwin Barnes.

THE Grosvenor Choral Society gave their 190th monthly Concert at the Grosvenor Hall, on Friday evening, the 16th ult., when "The Messiah" was performed. The choruses were well rendered by the choir. The soloists were Miss Ada Beck, Miss Annie Dwyer, Mr. James Gawthrop, and Mr. B. H. Grove. Mr. H. C. Tonking presided at the organ, and Mr. David Woodhouse conducted.

THE Musical Artists gave a Concert at Willis's Rooms on the 10th ult., when compositions by Algernon Ashton, W. Macfarren, T. B. Knott, Aguilar, Ethel M. Boyce, A. O'Leary, Sullivan, and G. Gear were performed and duly appreciated. The date had been altered from November 5, and a quartet and other concerted music had to be omitted owing to the change.

A SPECIAL Service of Advent music was held at St. Pancras Church, Euston Road, on the 21st ult., when several anthems and hymns were sung by the choir, and Mr. W. A. Frost, of St. Paul's Cathedral, sang Handel's

"O Thou that tellest." He also took part with members of the choir in Goss's "Wilderness" and Barnby's "It is high time to awake out of sleep."

MR. EDMUND ROGERS has recently received a beautifully engrossed copy of a resolution, passed by the members of the Wilkinsburg Musical Club, Pennsylvania, acknowledging the dedication of a chorus, entitled "The Crusaders," which he had been commissioned to write for them.

THERE is no truth in the report, current both in London and in Cambridge, that Sir Arthur Sullivan and Dr. Stainer were among the candidates for the Cambridge Professorship. They neither sent in their applications nor had any idea of so doing.

GAUL'S "Holy City" was performed in St. Saviour's, Denmark Park, on the 16th ult. The soloists were Madame Worrell, Miss Lena Law, Mr. H. Fulkerson, and Mr. Frederick Bevan. The Rev. W. H. Wilkins conducted. Mr. W. J. Kipps presided at the organ.

THE Paddington Chapel Choral Union gave Handel's "Messiah," on the 6th ult., the soloists being Mesdames Clara West and Coyte Turner, Messrs. J. H. Mullerhausen and Thurley Beale. Organist, Mr. H. G. Holmes. Conductor, Mr. J. H. Moon.

THE second annual Dinner of the Old Choristers of St. Paul's Cathedral will be held at the Holborn Restaurant, on Thursday, the 5th inst. The chair will be taken by Mr. Henry Gadsby and Dr. Stainer will occupy the vice-chair.

MR. A. H. WHITE, who has just retired from the post of Organist and Choirmaster at St. Paul's Church, Herne Hill, has been presented by the members of the choir with a silver tankard, "as a token of regard." Mr. White also received a gold watch from the congregation.

MR. ALBERT B. BACH, of Edinburgh, has, in recognition of his works on vocal art, been unanimously elected an honorary member of the Royal Academy of Music of Florence.

THE competition for the Hine Gift at the Royal Academy of Music was decided on Saturday, the 17th ult. There were three candidates, and it was awarded to Avice Boxall.

M. AUGUSTE CHARLES LAHURE, the well known printer and publisher, died in Paris on the 14th ult.

REVIEWS.

Musical Instruments: Historic, Rare, and Unique.

[Edinburgh: A. and C. Black.]

THE musical instruments depicted in this superb volume include many that were exhibited at the Royal Albert Hall in 1885, at the Exposition of Music and Inventions, together with some from out of private collections lent for the purpose of showing the various forms of "Musick-making machines" brought from many countries and preserved through many ages. They have been also selected with a secondary object—that of showing the beauty of decorative art expended on the designs and ornamentation. The drawings made by Mr. William Gibb and reproduced in the highest style of chromo-lithography are among the most beautiful examples of printing it is possible to obtain. Nothing of the kind has ever been attempted in this country before, therefore the book, like many of the instruments whose images it preserves, is unique. It would be easy to indulge in much speculation concerning the treasures portrayed, for herein are shown Queen Elizabeth's Virginals, the Lute played upon by her own hands, the Harp of Mary Queen of Scots, the Guitar of the ill-fated Rizzio, the ancient Lamont Harp, an Oliphant or Ivory Hunting Horn or Trumpet, exquisitely carved, the Burgmote Horns of Dover and Canterbury, which called together the towns-fathers to a solemn conclave; Lutes, Ceteras, Banduras, Guitars, including one made by Stradivarius, some of whose fiddles are also shown, Spinets, Harpsichords, Bagpipes, the Hurdy-gurdy, Stringed and Wood-wind Instruments from India, China, Japan, besides the Ancient Roman Lituus and Buccina in the fifty beautiful plates contained in the work. The older

musical books of Luscinius, Mersenne, Kircher, Prætorius, and others which contain pictures of musical instruments are scarce, and are gladly purchased for their rarity and historical value. The present book towers above all for its artistic merit, and as only a limited number is printed, it will be prized by those who now possess it, and will become as eagerly sought after in time to come when in the ordinary course of things copies will come upon the market.

For musical readers the worth of the book does not stand entirely upon the attraction of the pictures, beautiful as they are. The descriptive introduction, which shows the relative dependence of the specimens contained in the work in their historical and artistic aspect, as well as the details of each group, have been furnished by Mr. A. J. Hipkins, F.S.A. This is a guarantee that the work has been ably and completely done. The geniality of his style of writing will delight those who read the book for the information it presents, while the student of music who can thoroughly appreciate the immense research and labour involved will be grateful for the pleasant and trustworthy information given upon a subject of which the writer is a perfect master. Enough is said to satisfy all reasonable curiosity. The references are suggestive rather than exhaustive, yet the reader is placed upon the right track, should he desire to prosecute his enquiries further.

Mr. Hipkins speaks of the peculiar qualities of tone of some of the instruments, such as is found in the old spinets, harpsichords, and certain of the disused wood-wind instruments. Would it not be possible to restore such tones? What can be more delightful or satisfying in its way than the quality of sound produced from an old harpsichord? The modern pianoforte with all its charms has nothing like the soothing character of the old string tone, even though it was once sneeringly described as "a scratch with a sound at the end of it." Such a "scratch" was all that musicians like Scarlatti, Bach, Handel, and the composers of all Europe in the early part of the seventeenth century could command. For such effects much of their music was written. Even now, with ears accustomed to the fuller, richer tones of a noble Broadwood grand, the music written for, and played upon a harpsichord, possesses full meaning, and inspires the hearer as well as the player with great wonder at the genius of the men who could deal so deftly with the means at command.

If the spirit of the age is most in favour of magnified tone, the hope for the restoration of bygone mildness of sound may be chimerical. But there is one more lesson which Mr. Hipkins offers, which may be taken to heart and be made the incentive to future effort. That is it which is found in the charm of the decorations and designs which many of the old instruments exhibit. The "beauty of form and tastefulness of adornment which still make them, even when their sound is obscured or forgotten, a source of æsthetic delight," might certainly inspire the makers of modern instruments with a wish to emulate, if not to surpass, the old makers of "musical instruments," so that their labours, like those of the artists whose works adorn the pages of this noble book, may become the admiration and delight of posterity as well as a source of pleasure to those for whom they were designed.

Dainty Ditties; or, Old Nursery Rhymes with New Tunes. By Frank J. Allen. [Novello, Ewer and Co.]

THE list of titles of these "Dainty Ditties" shows a catalogue of verses familiar to all. The chief of the old stories, songs, and legendary poems of the nursery are included in the collection and set to new music, which is in every way calculated to attract young minds and catch infant ears. It would be difficult, of course, to dis sever the traditional tunes associated with many of the words, but in those cases where the tradition is uncertain and doubt exists as to the accuracy of certain melodies, Mr. Allen's Ditties may be adopted, and so perhaps help to set the matter at rest, if it is worth while doing so. Mr. Allen seems to have kept in view the requirements and capacities of the young folk for whose use he has compiled his book, for not only are the melodies simple and easily learned, but the accompaniments are without difficulties and are easily played.

Sylvan Echoes. Duets for Female Voices. Composed by Oliver King. [J. and T. Hopkinson.]

MUSIC for female voices is now so much sought after that every contribution designed to minister to the want is eagerly welcomed. Mr. Oliver King's five duets, words by Edward Oxenford, are well written and melodious, though they are not entirely without a certain restlessness in modulation which may be deemed characteristic, though if it be indulged in to more than a moderate extent, suggests eccentricity, rather than originality in a straight path. There is in more than one of the five duets, notably in those called "The day is ending," "Sweet evening bells," and "Come, western wind," a spirit of poetry in the setting beyond that contained in the words, which enhances the musical value of these "Sylvan echoes."

Morceaux de Salon. Composed by Joachim Raff. Albums for Violin and Pianoforte (No. 9).

[Novello, Ewer and Co.]

VIOLIN players who already know these compositions will be glad to find them collected and issued in the handy and handsome form adopted for Novello, Ewer and Co.'s Albums for Violin and Pianoforte. The six pieces belong to the Op. 85 of the composer, and include a Marcia in C minor, a Pastorale in A, the well-known Cavatina in D, Scherzino in G minor, the melodious Canzona in E, and the brilliant Tarantella in E. The Album, containing, as it does, pieces which represent all styles, should be in the possession of all violin players.

The Congregational Church Hymnal (Sol-fa Edition).

[Hodder and Stoughton.]

A NOTICE of this excellent collection has already appeared in the columns of a recent number of THE MUSICAL TIMES. There is therefore no need to do more than call attention to the fact that the publishers have issued an edition in Tonic Sol-fa notation for the benefit of those who are unable to read from the established notation. It is as clearly and elegantly printed as the original form.

Compositions of Halfdan Kjerulf. Novello, Ewer and Co.'s Pianoforte Albums, Nos. 29, 30, 31. Edited by Berthold Tours. [Novello, Ewer and Co.]

THE author of the pleasing and clever pieces contained in the three parts of the "Pianoforte Album" was born in Sweden in 1815, and died in 1868. He was the composer of a number of instrumental and vocal works. Some of his songs have found their way into this country, and have earned for themselves a tribute of admiration. The selection from his pianoforte writings here given includes some of his songs arranged for the "household orchestra." They bear evidence of the original melodic powers of the composer, while the other numbers in the books, with them, show his skill as a writer for the pianoforte. Counting the songs as one, there are twenty-three compositions in all in the three works. They are in varied forms, and of different degrees of difficulty. Therefore, in addition to the pleasure which they would bring to the expert player, they would be found most valuable for teaching purposes. More than one bear evidence of tonalities peculiar to the country of the birth of the composer, and these "fall with fresh cadence on the wearied ear," and impart a piquancy to the melodies and harmonies which is not without its value in these days, when so much that is commonplace and of familiar pattern is daily poured from the press.

The Two Margarets, and John Frazer. Two Ballads. By A. C. Mackenzie. [Paterson and Sons.]

DR. MACKENZIE, in his setting of these words by John Stuart Blackie, has caught the spirit of the old ballad melodies in the happiest style. While maintaining his own originality, he appears to have endeavoured to make the traditional cadence of ballad melody his pattern, and he has been so far successful that his music imparts a full dramatic pathos to the words. These words are couched in a tone which will limit their acceptance to the few who can still be moved with righteous indignation for errors which probably have long been condoned.