THE MUSICAL TIMES.—April 1, 1886.

throughout the work are reductions of Luschka’s life-size figures, others are by Henle, Allen Thompson, and Merkel. We may say that Mr. Howard has practically proved the soundness of the theories laid down by the late Rev. E. Monro, will be sung in hundreds of our churches. The original consists of twenty-six verses, but Mr. Howard has made a new arrangement, and yet supplying a somewhat more interesting harmony. No solo voices are required for any portion of the service.

A Circle of Songs, with pianoforte accompaniment. Composed by Robert Schumann. Edited and Translated by Natalie Macfarren.

This charming circle of vocal pieces, composed in the summer of 1841 by Schumann’s assistant, and dedicated to his “Beloved Bride,” should be cherished as a priceless treasure by all who can appreciate their unforced eloquence. That they are written by an artist for artists is unquestionable; but we can scarcely name one amongst the twenty-six songs contained in the volume which would not appeal with irresistible power even to those who might fail to recognise their more recondite beauties. With regard to the poetry to which they are wedded, we are told that those songs which appear in this edition. It would perhaps seem unreasonable to find a safe passage through the labyrinth of blind ideas constructed to explain the phenomena of voice.” This frank avowal that those who have made the subject their special study merely constructed a “labyrinth of blind ideas” with which to charm the deluded, but Mr. Howard is evidently quite ready to meet with opposition, and only asks that his statements may be fairly investigated. He tells us that the true action of the muscles “never have been fully decided by comparing one voice with another, or by watching and comparing the changes in the same voice taking place in a year or a month; for this is simply criticising the article after its manufacture, and guessing at the action of the machinery with the aid of such figures, others are by Henle, Allen Thompson, and Merkel. We may say that Mr. Howard has practically proved the soundness of the theories laid down by the late Rev. E. Monro, will be sung in hundreds of our churches. The original consists of twenty-six verses, but Mr. Howard has made a new arrangement, and yet supplying a somewhat more interesting harmony. No solo voices are required for any portion of the service.

A Circle of Songs, with pianoforte accompaniment. Composed by Robert Schumann. Edited and Translated by Natalie Macfarren.

This charming circle of vocal pieces, composed in the summer of 1841 by Schumann’s assistant, and dedicated to his “Beloved Bride,” should be cherished as a priceless treasure by all who can appreciate their unforced eloquence. That they are written by an artist for artists is unquestionable; but we can scarcely name one amongst the twenty-six songs contained in the volume which would not appeal with irresistible power even to those who might fail to recognise their more recondite beauties. With regard to the poetry to which they are wedded, we are told that those songs which appear in this edition. It would perhaps seem unreasonable to find a safe passage through the labyrinth of blind ideas constructed to explain the phenomena of voice.” This frank avowal that those who have made the subject their special study merely constructed a “labyrinth of blind ideas” with which to charm the deluded, but Mr. Howard is evidently quite ready to meet with opposition, and only asks that his statements may be fairly investigated. He tells us that the true action of the muscles “never have been fully decided by comparing one voice with another, or by watching and comparing the changes in the same voice taking place in a year or a month; for this is simply criticising the article after its manufacture, and guessing at the action of the machinery with the aid of such figures, others are by Henle, Allen Thompson, and Merkel. We may say that Mr. Howard has practically proved the soundness of the theories laid down by the late Rev. E. Monro, will be sung in hundreds of our churches. The original consists of twenty-six verses, but Mr. Howard has made a new arrangement, and yet supplying a somewhat more interesting harmony. No solo voices are required for any portion of the service.

A Circle of Songs, with pianoforte accompaniment. Composed by Robert Schumann. Edited and Translated by Natalie Macfarren.

This charming circle of vocal pieces, composed in the summer of 1841 by Schumann’s assistant, and dedicated to his “Beloved Bride,” should be cherished as a priceless treasure by all who can appreciate their unforced eloquence. That they are written by an artist for artists is unquestionable; but we can scarcely name one amongst the twenty-six songs contained in the volume which would not appeal with irresistible power even to those who might fail to recognise their more recondite beauties. With regard to the poetry to which they are wedded, we are told that those songs which appear in this edition. It would perhaps seem unreasonable to find a safe passage through the labyrinth of blind ideas constructed to explain the phenomena of voice.” This frank avowal that those who have made the subject their special study merely constructed a “labyrinth of blind ideas” with which to charm the deluded, but Mr. Howard is evidently quite ready to meet with opposition, and only asks that his statements may be fairly investigated. He tells us that the true action of the muscles “never have been fully decided by comparing one voice with another, or by watching and comparing the changes in the same voice taking place in a year or a month; for this is simply criticising the article after its manufacture, and guessing at the action of the machinery with the aid of such figures, others are by Henle, Allen Thompson, and Merkel. We may say that Mr. Howard has practically proved the soundness of the theories laid down by the late Rev. E. Monro, will be sung in hundreds of our churches. The original consists of twenty-six verses, but Mr. Howard has made a new arrangement, and yet supplying a somewhat more interesting harmony. No solo voices are required for any portion of the service.

A Circle of Songs, with pianoforte accompaniment. Composed by Robert Schumann. Edited and Translated by Natalie Macfarren.

This charming circle of vocal pieces, composed in the summer of 1841 by Schumann’s assistant, and dedicated to his “Beloved Bride,” should be cherished as a priceless treasure by all who can appreciate their unforced eloquence. That they are written by an artist for artists is unquestionable; but we can scarcely name one amongst the twenty-six songs contained in the volume which would not appeal with irresistible power even to those who might fail to recognise their more recondite beauties. With regard to the poetry to which they are wedded, we are told that those songs which appear in this edition. It would perhaps seem unreasonable to find a safe passage through the labyrinth of blind ideas constructed to explain the phenomena of voice.” This frank avowal that those who have made the subject their special study merely constructed a “labyrinth of blind ideas” with which to charm the deluded, but Mr. Howard is evidently quite ready to meet with opposition, and only asks that his statements may be fairly investigated. He tells us that the true action of the muscles “never have been fully decided by comparing one voice with another, or by watching and comparing the changes in the same voice taking place in a year or a month; for this is simply criticising the article after its manufacture, and guessing at the action of the machinery with the aid of such figures, others are by Henle, Allen Thompson, and Merkel. We may say that Mr. Howard has practically proved the soundness of the theories laid down by the late Rev. E. Monro, will be sung in hundreds of our churches. The original consists of twenty-six verses, but Mr. Howard has made a new arrangement, and yet supplying a somewhat more interesting harmony. No solo voices are required for any portion of the service.

A Circle of Songs, with pianoforte accompaniment. Composed by Robert Schumann. Edited and Translated by Natalie Macfarren.

This charming circle of vocal pieces, composed in the summer of 1841 by Schumann’s assistant, and dedicated to his “Beloved Bride,” should be cherished as a priceless treasure by all who can appreciate their unforced eloquence. That they are written by an artist for artists is unquestionable; but we can scarcely name one amongst the twenty-six songs contained in the volume which would not appeal with irresistible power even to those who might fail to recognise their more recondite beauties. With regard to the poetry to which they are wedded, we are told that those songs which appear in this edition. It would perhaps seem unreasonable to find a safe passage through the labyrinth of blind ideas constructed to explain the phenomena of voice.” This frank avowal that those who have made the subject their special study merely constructed a “labyrinth of blind ideas” with which to charm the deluded, but Mr. Howard is evidently quite ready to meet with opposition, and only asks that his statements may be fairly investigated. He tells us that the true action of the muscles “never have been fully decided by comparing one voice with another, or by watching and comparing the changes in the same voice taking place in a year or a month; for this is simply criticising the article after its manufacture, and guessing at the action of the machinery with the aid of such figures, others are by Henle, Allen Thompson, and Merkel. We may say that Mr. Howard has practically proved the soundness of the theories laid down by the late Rev. E. Monro, will be sung in hundreds of our churches. The original consists of twenty-six verses, but Mr. Howard has made a new arrangement, and yet supplying a somewhat more interesting harmony. No solo voices are required for any portion of the service.

A Circle of Songs, with pianoforte accompaniment. Composed by Robert Schumann. Edited and Translated by Natalie Macfarren.

This charming circle of vocal pieces, composed in the summer of 1841 by Schumann’s assistant, and dedicated to his “Beloved Bride,” should be cherished as a priceless treasure by all who can appreciate their unforced eloquence. That they are written by an artist for artists is unquestionable; but we can scarcely name one amongst the twenty-six songs contained in the volume which would not appeal with irresistible power even to those who might fail to recognise their more recondite beauties. With regard to the poetry to which they are wedded, we are told that those songs which appear in this edition. It would perhaps seem unreasonable to find a safe passage through the labyrinth of blind ideas constructed to explain the phenomena of voice.” This frank avowal that those who have made the subject their special study merely constructed a “labyrinth of blind ideas” with which to charm the deluded, but Mr. Howard is evidently quite ready to meet with opposition, and only asks that his statements may be fairly investigated. He tells us that the true action of the muscles “never have been fully decided by comparing one voice with another, or by watching and comparing the changes in the same voice taking place in a year or a month; for this is simply criticising the article after its manufacture, and guessing at the action of the machinery with the aid of such figures, others are by Henle, Allen Thompson, and Merkel. We may say that Mr. Howard has practically proved the soundness of the theories laid down by the late Rev. E. Monro, will be sung in hundreds of our churches. The original consists of twenty-six verses, but Mr. Howard has made a new arrangement, and yet supplying a somewhat more interesting harmony. No solo voices are required for any portion of the service.

A Circle of Songs, with pianoforte accompaniment. Composed by Robert Schumann. Edited and Translated by Natalie Macfarren.

This charming circle of vocal pieces, composed in the summer of 1841 by Schumann’s assistant, and dedicated to his “Beloved Bride,” should be cherished as a priceless treasure by all who can appreciate their unforced eloquence. That they are written by an artist for artists is unquestionable; but we can scarcely name one amongst the twenty-six songs contained in the volume which would not appeal with irresistible power even to those who might fail to recognise their more recondite beauties. With regard to the poetry to which they are wedded, we are told that those songs which appear in this edition. It would perhaps seem unreasonable to find a safe passage through the labyrinth of blind ideas constructed to explain the phenomena of voice.” This frank avowal that those who have made the subject their special study merely constructed a “labyrinth of blind ideas” with which to charm the deluded, but Mr. Howard is evidently quite ready to meet with opposition, and only asks that his statements may be fairly investigated. He tells us that the true action of the muscles “never have been fully decided by comparing one voice with another, or by watching and comparing the changes in the same voice taking place in a year or a month; for this is simply criticising the article after its manufacture, and guessing at the action of the machinery with the aid of such figures, others are by Henle, Allen Thompson, and Merkel. We may say that Mr. Howard has practically proved the soundness of the theories laid down by the late Rev. E. Monro, will be sung in hundreds of our churches. The original consists of twenty-six verses, but Mr. Howard has made a new arrangement, and yet supplying a somewhat more interesting harmony. No solo voices are required for any portion of the service.

A Circle of Songs, with pianoforte accompaniment. Composed by Robert Schumann. Edited and Translated by Natalie Macfarren.