Review

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period. The drift of this "Prelude" is, "that music is at the present time flourishing more at home than in public; and that the playing of chamber compositions is more popular than the representation of huge operas." Succeeding chapters are entitled Old French dance pieces; Scarlatti; Bach; "The Galanten"; Beethoven; The Virtuosos; The Romantics; and Liszt and the present time, from which the scope and comprehensiveness of the book may be deduced. The author acknowledges his indebtedness to Prosnitz's "Handbuch der Klavier-litteratur" and the new edition of Weitzmann's "History of Piano-playing and Piano-litterature." He says: "Thus I have been able in this work, to the exclusion of all dry-as-dust references to authorities, to present the development of piano-litterature from the point of view of culture and of human interest." In this we think he has succeeded. The book is certainly very readable; and, probably due in a large measure to the free translation of the English editors, it is unencumbered with that ponderosity which is all too repelling characteristic of treatises in the German language. A special feature—which in itself would be a sufficient warrant for stating that the book should find a place in a musician's library—lies in the illustrations, which are as profuse as they are interesting and valuable. There are no less than twenty-three full-page illustrations in addition to upwards of 100 engravings in the text—portraits, reproductions of pictures, *fac-similes*, &c., including a Röntgen ray photograph of the hand of Eugène d'Albert, Bülow on his deathbed, two curious caricatures of Liszt, and many others equally varied and novel. An excellent index increases the value of the volume as a book of reference, and the last word is one of well-deserved praise in regard to its handsome get-up and general attractiveness.

Original Compositions for the Organ. Symphony in G minor. Composed by Edwin H. Lemare (Op. 35).

[Novello and Company, Limited.]

ACCORDING to the definition in Stainer and Barrett's valuable "Dictionary of Musical Terms," a Symphony is "a composition for an orchestra," and this is its generally accepted indicative sense in England when applied to modern compositions. Widor and other French composers have, however, applied the term to their organ works, and so Mr. Lemare in a measurable degree is justified, although in our opinion it would have been more satisfactory to have styled his work a Sonata. The music is laid out on orthodox lines, and the design and treatment indicate earnestness of purpose and skilled craftsmanship. The first movement, however, appears somewhat dry, but amends are made in the next number, an *Adagio cantabile*, which opens with a graceful and expressive theme effectively treated. The *Scherzo* is French in style and demands considerable executive ability to do it justice. It is doubtful, indeed, if the semiquaver pedal passages could be played at the *tempo* indicated by the composer, and still more doubtful if so executed that they would be effective. The best movement is the *Finale*. This also demands considerable command of the organ, but the ingenuity with which the fugue subject is treated will prove attractive to musicians. The chief theme possesses dignity and strength, and a well worked-up climax leads to an imposing conclusion.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

ON Sunday, May 28, a new cantata by Mr. S. Richards was produced at St. Mary's Church, Bearwood. The work is entitled "Jesus" and is in six parts, but only three parts were performed. The composer conducted, and Mr. H. R. Richards was at the organ. The composition is for solo voices, chorus, and organ.

The terminal concerts of the School of Music connected with the Midland Institute took place on the 8th and 12th ult. The first was devoted chiefly to chamber music, and some talented young violinists were heard. At the second concert the programme was largely made up of songs, relieved by solos on the pianoforte, violin, and organ.

At a recent meeting of the Court and Alley Concert Association, it was resolved to place the undertaking on a permanent footing. The Lord Mayor (Alderman C. G. Beale), chairman of the meeting, was asked to accept the presidency of the Association, and consented to do so. Among the vice-presidents is the Countess of Warwick, who has promised her active support to the movement. The concerts began on the 5th ult., and audiences of 3,000 people thronged the larger courts in the City. The cleaning and decorations that take place in every district visited by the Association must have a good moral effect; and, hand in hand with the music, brightness and joy are infused into those hitherto dark places in this city. Three concerts are given each week.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THE series of musical afternoons at the Fine Arts Academy, Queen's Road, was brought to a termination on the 10th ult. The Spring exhibitions were in former years rendered additionally attractive by means of occasional concerts, but music during the season just closed has been more relied upon for securing public patronage than at any prior period. There were thirty-three concerts, some of which were organised by Mr. W. E. Fowler, and others by Mr. and Mrs. J. L. Roeckel.

There are no firmer supporters of the Incorporated Society of Musicians than Mr. and Mrs. Roeckel, and at a meeting held on the 3rd ult. it was announced that the amount of £75 was realized at a drawing-room bazaar held at their residence, Worcester Lawn, Clifton, a short time before. Of this amount a portion was contributed to the Orphanage of the Society and a portion to the Teachers' Provident Fund founded by Mrs. Roeckel.

The season of band concerts at the Zoological Gardens, Clifton, commenced on May 29, and Mr. George A. Webb was again appointed conductor. This year the balance of the band has been slightly altered.

The Bristol Orpheus Glee Society had an enjoyable outing on the 17th ult., and, making the Hydro at Limpley Stoke their centre, the members and friends spent the afternoon in visiting places of interest. After tea the party assembled on the lawn of the Hydro, and, under the direction of Mr. George Riseley, a programme of favourite glees was gone through, to the delight of all the visitors assembled at the Hydro, to whom this musical treat came unexpectedly. The air was perfectly calm and the trained voices of the singers could be heard at such a distance that most of the villagers came hurrying up to enjoy the sweet sounds.

MUSIC AT CAMBRIDGE.

(FROM OUR OWN CORRESPONDENT.)

THE principal concerts this term have been, as usual, choral. On the 8th ult. Dr. Mann's Choir gave "Israel in Egypt" in King's Chapel at its annual "Festival Service." The chorus, augmented from Lynn, Hunstanton, and other places, was very powerful, and the work was impressively rendered. Miss Gleeson White, Mrs. O. Morgan, Messrs. J. Reed, W. Higley, and L. Sickert were the soloists.

The University Musical Society provided an interesting programme on the 9th ult. Beethoven's "Mount of Olives" was the principal feature. Somewhat neglected at the present time, this work well deserves to be heard, for it is full of beautiful music, even though the treatment of the subject is curiously and conventionally operatic. It requires exceptional soloists, and these were forthcoming in Miss Agnes Nicholls and Mr. William Green, whose efforts were beyond praise. The work, as a whole, was very well rendered. In addition, Verdi's "Stabat Mater" was given with great refinement, and Dvorák's "New World" Symphony provided an exhilarating conclusion to the concert. Dr. Gray conducted.

Two chamber concerts of the Cambridge University Musical Society call for notice. On April 28 Dr. Ernest Walker and Miss Gates gave a pianoforte and viola recital,