Review

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suspect some error in the date assigned by the hero of the evening to the beginning of his artistic career. The little ceremony between the parts was begun by the Town Clerk, who read the resolution of the Town Council conferring the freedom of the borough upon Mr. Carrodus. The presentation was next made by the Mayor, its most substantial part being a handsome silver-gilt casket, designed with appropriate ornaments by a local architect. Mr. Swire Smith, one of the chief promoters of the affair, spoke a few well-chosen words on behalf of the subscribers to the cost of the casket, welcoming Mr. Carrodus as a citizen of Keighley, congratulating him on his success in his profession and on the musical ability shown by his sons, and expressing his satisfaction that in his case a prophet was not without honour in his own country. The singing by all present of "Should auld acquaintance be forgot," and a few words of acknowledgment by Mr. Carrodus, who, as might be expected, showed much less confidence in this part of the programme than he had done in its musical portion, ended the ceremony. Altogether the event was one of exceptional interest and of good omen. A century ago the proposal to do such honour to a "mere fiddler" would have been received with scorn. Now-a-days it seems that not merely politicians, soldiers, and aldermen, but even artists have some claim to a share of civic honours.

REVIEWS.

Two Books of Song. Vol. I. In the Shadow. Vol. II. In the Sunshine. By J. Blumenthal.
[Novello, Ewer and Co.]

SCHUBERT, Schumann, Mendelssohn, Franz, Brahms, and Grieg have written songs which take so high a rank in that branch of musical literature, and they have said so much, and said it so well, that composers must at times feel inclined to lay down their pens in despair. Some imitate the involved rhythms and harmonies of Schumann and Brahms, others, the Northern lights and shades of Grieg; and such imitation is often cleverly contrived; but if they have nothing to add of their own, the trick is soon discovered, and the effect of the music soon wears off. Of the composers named, Schubert is the one who is least in danger of being copied; simplicity, his strong point, is not a thing wherewith to catch most composers—at any rate, those of the present day.

But Mr. Blumenthal possesses the art of simplicity, and so far reminds one of Schubert. We have not the least intention of comparing one with the other: Schubert wrote in the style of Schubert; Mr. Blumenthal writes in a style of his own. The latter is acted upon by many powerful influences, but they affect only the manner, the colouring; the individuality of the composer is distinctly felt. Simplicity is a natural, not an acquired gift. Try to be simple, and you will probably produce something childish, or hopelessly uninteresting.

In these new songs Mr. Blumenthal has more than maintained his reputation. They show deeper thought, greater refinement, and offer more points of interest in the workmanship than former works from the same pen. Of the fifty-five songs contained in the two collections, some, naturally, rise to a higher level than others; but we may honestly say that there is not a single one unworthy of the composer. The excellent selection of poems deserves note. Let us mention a few of the authors. Among the English there are Lord Tennyson, Swinburne, R. L. Stevenson, and George Macdonald; among the German: Uhland, Sturm, Heine, and Lenau. The songs are divided into two classes—the one tells of shadow, the other of sunshine. Vocalists will, of course, select from the one and the other, so as to obtain suitable contrast; in life there is a mixture of both, and so should it be in art. But now let us say a few words about some of the songs.

In Vol. I., No. 3, "Erlösung" (A Release), words by F. Weber, English version by Clara Grant Duff, there is much modulation, but this is counterbalanced by the reposeful character of the music. The closing symphony,

with its persistent pedal, its mystic repeated figure, and its unexpected close in the minor, is effective. No. 4, "Das Meer" (By the Sea), is a poem by Strachwitz, with English words by the lady above-mentioned. The music is broad and strong. The accompaniment, with its *sforzando* chords and long rolling dominant pedal, is impressive; the quiet close in the major, "Sleep softly, weary child," deserves note. No. 6, "Ihr Grab" (Her Grave), reminds us in its title of Schubert, but the only resemblance between the two songs is that of key: both composers chose the mournful one of B flat minor; Mr. Blumenthal's setting, though simple, shows restrained power. No. 8, "Toujours" (Alway), to Sully-Prudhomme's delicate poem "Ici bas tous les lilas meurent," English version by Gwendolen Gore, is refined and expressive. No. 9, "Entfernte Glocken" (Distant Bells), has, naturally, a "bell" accompaniment; it is cleverly written, and demands a refined player to bring out its effects. The accompanist is instructed to make the highest note (a B flat) of each chord for the left hand sound as if it were a distant bell; this instruction, by the way, is only given in German. The harmonies are appropriate, though here and there somewhat far-fetched. No. 11, "Softly," words by Eastman, which tells of one who is dying, is quiet, quaint, and full of tender expression. Particularly earnest—one might even say tragic—is the phrase which accompanies the words "Whisper! life is growing dim within her breast." There are some bold consecutive fifths in the accompaniment, but the result justifies the means. No. 14 offers another illustration of such law-breaking; there, consecutive fifths continue through five bars. No. 17, "Zu spät" (Too late), consists first of all of a poem by Betty Paoli, translated by Gwendolen Gore, entitled "Lied ohne Gesang" (which we would translate Song without Singing), and then a tone-poem for piano-forte. In the former each stanza ends "But then—too late," and this is represented in the latter by an *Adagio* phrase of two bars. The music, of modest structure, is somewhat Italian in character, and reflects well the passion of the words. No. 29, Heine's "Wie kannst du ruhig schlafen?" and No. 30, Macdonald's "Shadowland," are two remarkable songs. But we must turn from shadow to sunshine. The latter is not very strong in No. 1 of the second volume. One scarcely associates sunshine with Heine. It is a setting of his "Ein schöner Stern" (New Hope), English version by Gwendolen Gore; the music is interesting. No. 6, "Erwachen" (Love's Awakening), is a dainty little song, with an effective accompaniment. No. 7, "Le Meilleur Moment" (The Moment Eternal), words by Sully-Prudhomme, English by Gwendolen Gore, is exceedingly pleasing; the music is simple, and has in it something of French lightness. The English translation of the title is rather free. No. 8, "Die Gefangenen," is a bright tripping song, pleasant to sing, pleasant to listen to; it has, indeed, the character of a *Volkslied*. No. 11, like No. 17 in the first volume, gives the poem first and then a tone-poem to illustrate it. The title is "Die Zufriedenen" (In Paradise). The music is graceful. No. 17, "Anbetung" (Adoration), has both grace and passion. The opening phrase is an impressive one, and, indeed, throughout the song there are passages which would be most effective if declaimed by a pure and powerful contralto voice. No. 18, "Le Navire est à l'eau" (Saved), by A. C. Swinburne (from Chastelard), English version by Gwendolen Gore, is an attractive song, in spite of the sameness of the rhythm, an effect undoubtedly intentional on the part of the composer. No. 19, "At Last," from "Love lies bleeding," has powerful, passionate moments. The end is curious. The key of the song is E major, but the last chord of the concluding symphony is the dominant seventh of the key of the subdominant. Mr. Blumenthal has gone beyond Chopin and Schumann, who only ventured to close on the dominant seventh of the key of the piece. No. 20, "Frieden" (The Magic Touch), German words by Th. Storm, English by Gwendolen Gore, is a quiet and rather peculiar song; it seems like a study in chromatic harmonies. No. 23, "Illumination," from "Love lies bleeding," is a short song, but has considerable character; the harmonies are well chosen, and the rhythm is varied. No. 24, "My River," words by Emily Dickinson, has a smooth part for the voice, and a very light, flowing, and graceful accompaniment. The last number in the

volume is a setting of Uhland's "Seliger Tod" (Resurrection), English words by Gwendolen Gore, and it is certainly one of the finest of the series. Here again the composer ends with a chord of the dominant seventh, and, as before, not even that of the opening key. But we must conclude with a word or two about the preface and the illustrations. The composer tells us that "the collective title given to these songs does not quite express the idea" which he had in view in writing them. He has "tried to give expression to some of our deeper feelings or questionings—such songs as one might sing to one's-self, when in the mood, or to some intimate friends."

Each volume has a drawing, "the one representing Shadow, the other Sunshine," and these were graciously designed by H.R.H. The Princess Louise (Marchioness of Lorne). They are both poetical, delicately drawn pictures (the one represents a glen with the shadow of trees; the other a sheet of water lit up by the rays of the sun) and will add greatly to the attraction of the work.

Hymn Tunes with Varied Harmonies. Arranged by J. W. Elliott. [Phillips and Page.]

This is a valuable addition to the resources of church hymnody. The author has taken twenty of the most well-known hymns, and arranged them for the choir and organ in a manner that happily enforces the meaning of the words and imparts increased interest to the music. The voice parts are chiefly written in unison, the verses being sometimes given to the sopranos, at others to the tenors and basses; but in each hymn there are passages in four-part harmony artistically introduced. Advantage is taken of the unison portions to vary the organ accompaniments, which are always appropriate and frequently most effective. Some musicians may take exception to the chromatic harmony in the organ part to some of the tunes of ancient origin, but the author can plead the example of Bach in his harmonisation of German chorales. It should be added that a few bars of introduction precede the hymns, and that each hymn can be had separately.

Collection Nouvelle de Pièces d'Orgue avec Pedale obligée. Henri Deshayes, Organiste du Grand Orgue de l'Annonciation à Paris. [Paris: Richault et Cie.]

The fourth, fifth, and sixth books of this collection are, as a whole, excellent examples of high-class modern French organ music. They are written in sympathy with the genius of the instrument, and should present no difficulties to the well-trained organist. The composer seems to have a predilection for the key of G—out of seven pieces, four being in G minor and one in G major. The fourth book contains a "Romance sans paroles" and an "Andante moto," both Mendelssohnian in character and melodious. The fifth book comprises a graceful "Cantabile" and an "Andante con fuoco et Toccata," the latter a brilliant piece; and the sixth book consists of a "Meditation," "Canzonetta," and "Elegie," all worthy of the attention of organ players.

Berceuse. Liebeslied (Duetto). Tarantella. For the Pianoforte. By Dora Bright. [Edwin Ashdown.]

THESE three pieces well sustain the reputation of one of the foremost lady composers. Considerable elaboration has been bestowed on the "Berceuse," which, however, the interest of the themes fully justifies. In the "Liebeslied," in which the path of love apparently runs through pleasant places, the two-voice parts are effectively treated, and the "Tarantella" is a brilliant example of its class.

In the Forest. Impromptu. Eine Wehklage. For Pianoforte. By Landon Ronald.

A Broken Faith. Song. Words by Madame de L'Aubinière. Music by Landon Ronald.

[Stanley Lucas, Weber, Pitt and Hatzfeld.]

THE pianoforte pieces well merit the attention of pianists who have fair command over the keyboard. The first, *Allegro appassionata*, is vivacious and effective; and the second permeated by an expressive gracefulness that makes it very attractive. The third justifies its title—whichever way, it would have been better to have

written in English—and may be regarded as a successful endeavour to express depth of sentiment. The song is dedicated to Fräulein Olitzka, for whose voice and dramatic style it is admirably suited. It might be made very effective in the concert-room. Taken altogether, these compositions are the best we have seen from this promising young composer, and denote most satisfactory progress.

FOREIGN NOTES.

AIX-LA-CHAPELLE.—A Herr W. Blees, in Queuleu, near Metz, has presented this town with 100,000 marks, the interest on which is to be devoted to supporting local musicians, performing good operas, and giving good concerts.

BARCELONA.—M. Massenet's "Manon Lescaut" has found its way to Spain. It was performed here recently, for the first time, at the Liceo Theatre, and enthusiastically welcomed.

BARMEN.—"Moses," a new Oratorio by Max Bruch, for soli, chorus, orchestra, and organ, was produced on January 19 by the local Singverein, under the direction of the composer, and well received. It is divided into four parts, respectively entitled "On Sinai," "The Golden Calf," "The Return of the Messengers from Canaan," "The promised land, and lament of the people over Moses' death." The work is especially distinguished by some fine, sonorous choruses. Mynheer Messchaert sang the title rôle.

BERLIN.—The programme of the second Subscription Concert of the Singakademie included three cantatas by Bach, which were stated to have never been performed before. They were "Christen, ätzt diesen Tag," and "Sehet, welch eine Liebe uns der Vater erzeiget," which were composed for the Christmas Festival of the year 1723, shortly after Bach had entered upon his duties as Cantor at the St. Thomas Church, Leipzig. The third, "Wachet, betet, seid bereit," dates from 1716, but was afterwards altered and lengthened.—The Royal Opera has accepted Smetana's tragic opera "Dalibor" for performance during the current season. Meanwhile, the production of Sir Arthur Sullivan's "Ivanhoe" has again been postponed—this time till next year; and Mascagni's "Ratcliff" has been given up altogether.

BONN.—At the fourth Subscription Concert of the Städtischer Gesangverein Dr. Dvorák's latest Symphony, "From the New World," was performed here for the first time and met with much applause. Herr Eugen d'Albert conducted a new choral work from his pen, "Der Mensch und das Leben" ("Man and Life"), for six-part chorus and orchestra, and his second Pianoforte Concerto in E. The latter was played by his wife, Madame d'Albert Carreño, who also joined her husband in Sinding's Variations in E flat minor and Liszt's Concerto Pathétique for two pianofortes.

BRUSSELS.—M. Paul Gilson is a young Belgian whom many of his countrymen consider one of the most talented of living composers, while in Germany also some of his works, especially his "La Mer," have been performed and highly appreciated. On January 20 a new and important work from his pen, a setting of the ever fresh story of Francesca da Rimini, for soli, chorus, and orchestra, was produced at the Concerts Populaires, under the direction of M. Joseph Dupont, and tumultuously applauded. It seems, however, to be more remarkable for contrapuntal workmanship and quite extraordinary orchestral effects than melodic invention.—On January 30 Miss Marie Brema appeared at the Monnaie Theatre as *Ortrud* in "Lohengrin," and produced a great impression. On the 1st ult. she gave a Vocal Recital at the Cercle Artistique, when her programme consisted exclusively of English, Irish, and Scotch songs. Miss Maud Valérie White, several of whose songs Miss Brema sang, was the pianist.—Signor Leoncavallo's "Pagliacci" (called "Paillasse" in French) was given, for the first time, at the Monnaie Theatre on the 14th ult., with Mdle. Simonnet, MM. Seguin and Bonnard in the chief rôles, and warmly received. The composer was present, and received the usual "ovation" at the conclusion.—At the Conservatoire, the students gave a Concert performance of the whole of Wagner's "Rheingold." The orchestra executed its