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"La Tosca," by M. Sardou. M. Danbé has resigned his conductorship at the Opéra Comique.

An enormous success was achieved at the Lamoureux concert of February 20 by the Belgian violinist, M. César Thomson, who played the Beethoven Concerto and the "Trille du Diable" of Tartini, with real artistic spirit and faultless technique. The concerts of February 27 and the 6th ult. were conducted by Herr Felix Weingartner, the celebrated Berlin Capellmeister, whose reading of the *Symphonie Fantastique*, by Berlioz, and other works of the ordinary repertory was highly interesting; he was applauded to the echo. Herr Weingartner also introduced himself to the audience as the composer of a symphonic poem entitled "King Lear," which, though it seemed, on a first hearing, somewhat too lengthy, exhibits a nobility of style and a sonority and variety of colour in the orchestration which command the attention of the listener. M. Jenő Hubay, the famous Hungarian violinist, who made his appearance at one of the popular concerts in connection with this Institution, playing, amongst other pieces, a Czardas of his own composition, was received with high favour, as was Madame de Gorlenko Dolina, a Russian singer with a very sympathetic voice, who gave a charming rendering of a cavatina from "Prince Igor," by Borodine. At the concert of the 13th ult. Herr Hugo Heermann, the Frankfurt violinist, aroused the enthusiasm of the audience by a masterly interpretation of the Concerto by Max Bruch.

An interesting new work was produced for the first time at the Colonne concert of February 27—viz., a symphonic poem entitled "l'An Mil," by M. G. Pierné, written for orchestra and choir, and divided into three parts. The first of these produced but little effect; but the second, superscribed "Fête des fous et de l'Âne," representing a lively and humorous picture constructed upon popular airs, and the final division, with its remarkably fine choral writing, elicited much applause. The programme of the concert of the 6th ult. contained a very poetic orchestral fantasia from the pen of M. Guy Ropartz, and on that of the 13th ult. we were given a first hearing of the "Soir de Fête" of M. Chausson, a musician who consistently pursues his career as an adherent of the most advanced school.

Amongst the numerous virtuoso concerts with orchestra, now taking place here daily, one of the most noteworthy has been that recently given by Mr. Harold Bauer. The gifted and admirable English pianist on this occasion performed the veritable *tour de force* of playing in true artistic manner, and without once leaving his instrument, three formidable concertos—that by Beethoven in E minor, Saint-Saëns in C minor, and in E minor by Liszt. This remarkable achievement was much appreciated by the audience, who were most lavish in their applause.

An excellent performance, by the choir of St. Gervais, of Handel's "Ode to St. Cecilia's Day," with Mlle. Eden as the soloist, was given at one of the recent Concerts Populaires of the Ambigu. At another of our regular institutions, the Société de Musique d'Ensemble, M. René Lenormand's *Lieder*, interpreted by Madame Collier and M. Maugière, proved a very interesting feature and were highly appreciated by the audience. Mention should also be made of the performance, at one of the Séances pour Instruments de Vent, of a Caprice, by M. Saint-Saëns, for pianoforte, flute, oboe, and clarinet, which, admirably played as it was by MM. Wurmser, Lafleurance, Longy, and Mimart, pleased greatly. Russian and Danish popular airs constitute the themes of the new piece.

MUSIC IN AMERICA.

"THE EVE OF ST. AGNES." BY THOMAS WHITNEY SURETTE.

MR. SURETTE'S new dramatic ballad, founded on Keats's well-known poem, had its first performance on February 27, in the Musical Fund Hall, Philadelphia, under the direction of the composer. There was a large audience which completely filled the hall, and the work was received with genuine enthusiasm. Mrs. Marie Kunkel Zimmerman, of Philadelphia, sang *Madeline*; Mr. Francis

Rogers, of Boston, *Porphyro*; and Mrs. J. Naudain Duer, of Philadelphia, *Angela*. The chorus was from the Orpheus and the Eurydice Societies.

Mr. Surette's composition is highly descriptive and interesting, being distinctly modern, yet very melodious and rich in orchestral effects, which reflect the magic warmth of the poem most vividly. The orchestral portions of the work—the Prelude illustrating "The Winter's Night" and the Revelry Music—are excellently treated. The composer has cast his instrumental accompaniment most effectively in the modern descriptive style, putting in his colours with a skilful hand. *Madeline's* arietta, as well as the whole of the last section of the work, had to be repeated, the dramatic portrayal of the scene in the chamber and the flight of *Madeline* and *Porphyro* during the storm being most effectively sung. The importance and dramatic interest of the various choruses—two being for male and female voices respectively—in "The Eve of St. Agnes" should ensure its attractiveness to choral societies.

The American Guild of Organists has had two public services this season in New York, the first, December 7, 1897, at Calvary Church, of which Mr. Clement R. Gale is organist and choirmaster; and the last, the 2nd ult., at All Souls' Church, Mr. Will. C. Macfarlane, choirmaster and organist. The first of the two services was sung by a choir of men and boys, the second by a choir of men and women. The form of service was the same in each case, a form which is, I believe, the special property of the Guild, which numbers among its members organists in churches of various denominations. Mr. Gale's choir sang quietly, with perfect precision, and a real devotion which was unmistakable. The service did not impress one as a performance. The music was of the highest type—it belongs to the Church, and the spirit of the whole service was devotional. *Per contra*, the tone produced by the choir at All Souls' Church was not so pure and was rarely subdued; there seemed to be no consciousness of the fact that Church music requires a treatment fundamentally different from that used in secular music. One could not escape the feeling that it was a performance, especially when a soloist turned to face the congregation, and when one listened to the offertory, which was Schubert's song "Omnipotence," sung by a contralto.

A very successful concert was given by the St. Cecilia Club of Lynchburg, Va., on the 24th ult., under the direction of Mr. Hartley Turner.

The Banks Glee Clubs of New York City (conductor, Mr. H. R. Humphreys) gave an excellent performance of Prout's cantata "Damon and Phintias," on February 22, at the Carnegie Music Hall. The soloists were Messrs. W. H. Ruger, Carl Dufft, and C. Baernstein. The Club is composed of about eighty male voices and is doing good work under its able conductor.

The faculty and students of the General Theological Seminary, New York, were addressed on the subject of Church Music, on the evening of February 14, at St. Agnes' Chapel, Trinity Parish, by the Rev. Dr. Hodges, of Baltimore, Md. There was a large attendance of clergy, the members of the faculty, and the entire body of undergraduates. Full cathedral service was sung by St. Agnes' Chapel choir, under the direction Mr. G. Edward Stubbs, Instructor in Ecclesiastical Music in the General Theological Seminary. The service was Calkin in F and the anthems were "Behold the Lord, the Ruler" (Thorne), and "O come before His presence with singing" (Sir George C. Martin). The organ Prelude and Postlude were played by Mr. Baier, of Trinity Church, and Mr. Lamond, of Trinity Chapel. Mr. Stubbs accompanied his choir. The hymn "The Son of God goes forth to war" was sung to Croft's tune, the massive unison of the seminarians forming a striking feature of the service. The address by Dr. Hodges was of serious importance and gave the greatest satisfaction to the clergy present.

AMONG the numerous concerts of classical chamber music given in London during the past few weeks, one of the most enjoyable was that of the Bohemian String Quartet, at St. James's Hall, on the afternoon of the 1st ult. As