Review

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at the age of fourteen, and for twenty-six years lived at St. Petersburg, gaining a great reputation as a teacher. In 1878 he removed to Vienna, where he has since resided, and exercised his magnetic power of imparting pianoforte technique and firing young pianists with his own artistic zeal. In the early part of his career, Leschetizky obtained fame as a public performer in various countries, including England; to his first appearance in London we refer on p. 320. Miss Annette Hullah has discharged her task with commendable skill. Not the least interesting part of her narrative is that devoted to the Leschetizky 'method,' whereby so many pupils of the master have benefited, and through them the works they have interpreted have given pleasure to countless listeners. The anecdotes in the book may be sampled in the following extract:

While Leschetizky was staying in London, Mr. Kuhe gave one of these lengthy concerts [then in vogue] at Brighton, and the former went down to hear it. But when he arrived he was tired after the journey and in the mood for a quiet evening; the armchair was comfortable; it began to rain—he did not go. Next morning he was walking about the parade enjoying the sunshine and the sea air, quite happy and entirely oblivious of the concert for the moment, when up came Mr. Kuhe, weary and reproachful: 'Why did you not come to my concert last night?' Leschetizky stared at him, apparently horror-struck, 'The concert! Good heavens,' he exclaimed, 'You don't mean to say it is over already!'

The statement (on p. 21) that in 1882 Leschetizky's second opera 'Die erste Falte' was brought out at Mannheim is liable to cause confusion, as the work was first performed at Prague fifteen years earlier, in 1867; and Bartolozzi's caricature of Dr. Arne—one of the nine illustrations in the book—can scarcely be accepted as literally representing the 'old style of playing,' any more than a caricature of Leschetizky could be taken seriously as the 'new style.' These handy little biographies would be improved by the addition of an index.

The Orphan. Dramatic poem by Carmen Sylva. With pianoforte accompaniment by Stanley Hawley.

I love thee. Song. Words by Thomas Hood. Music by John Pointer.

[Novello & Co., Ltd.]

Mr. Stanley Hawley has musically illustrated a considerable number of well-known poems for recitation, and 'The Orphan' is one that comes within that category. The effectiveness of this device very largely depends upon judicious playing by the pianist, for if the music be permitted to overpower the speaker, it distracts the attention of the listener instead of deepening the significance of the words. A great deal also depends upon the character of the poem. In the present instance the musical accompaniment is certainly justified, and, in the hands of an adept pianist, Mr. Hawley's strains would heighten the suggestion of the supernatural conveyed by the poet's lines.

Mr. Pointer's setting of Hood's amorous lyric is duly impassioned. The pulsating beat in the accompaniment and the frequent boldness of the harmonies heighten the impatient and yearning sentiment of the song, which may be recommended to tenor vocalists.

Sleeping. Words by Alfred Hyatt. *Awaking.* Words by Francis Strangeways. Music by S. Gatty Sellars.

Crossing the Bar. Words by Tennyson. Music by Dyson Williams.

[Charles Woolhouse.]

Mr. Sellars has put graceful and expressive music to lines of poetic character severally by Mr. Hyatt and Mr. Strangeways. 'Sleeping' deals with weariness of mind which can only find consolation in quiescence. To this 'Awaking' forms an effective contrast. It is, perhaps, the more acceptable of the two songs.

Lord Tennyson's 'Crossing the Bar' seems to have an irresistible attraction to composers. Mr. Dyson Williams's setting has the merit of being unpretentious, and the principal theme is sympathetic and melodious.

BOOKS RECEIVED.

Antoinette Sterling and other celebrities. By M. Sterling Mackinlay, M.A. Oxon. Pp. xiii. and 340; 16s. net. (Hutchinson & Co.) Reviewed on p. 332.—*Some early musical recollections of G. Haddock.* Pp. 155. (Schott & Co.) —*Elgar.* By Ernest Newman. Pp. 185; 2s. 6d. net. (John Lane.)—*The Green Room Book, or Who's Who on the stage.* Edited by Bampton Hunt. Pp. 8 and 452; 5s. net (T. Sealey Clark.) The first issue of a compilation that will be found useful as a book of reference: it contains many portraits.—*Mastersingers.* By Filson Young. Pp. 216. (E. Grant Richards.) A new edition of a thoughtful and well-written book which appeared four years ago, to which the author has now added three new and readable essays—'The music of the cafés,' 'The spirit of the piano,' and, especially, 'The old cathedral organists.'

BACH CHOIR.

QUEEN'S HALL, April 2 and 4.

The Bach Choir, founded thirty years ago under the conductorship of Mr. Otto Goldschmidt, and now under the direction of Dr. Walford Davies, furnished every evidence of renewed vitality at the two concerts, designated 'Bach Festival, 1906,' given on the above dates. The first of the pair of enjoyable music-makings consisted of selections from the great Cantor's rich store of genuine music. Two church cantatas afforded the Choir an opportunity of showing that they can sing with spirit and a due regard to light and shade, though they have still some leeway to make up in regard to attack and grip. Unlike former concerts of the Bach Choir, the word-book on this occasion contained no annotations whatever, otherwise some interesting information might have been obtained from Spitta concerning the two cantatas 'Erschallet ihr Lieder' (composed for Whitsuntide) and 'Liebster Gott, wann werd' ich sterben?' ('When will God recall my spirit?') The gem of the selection was perhaps the solo cantata 'Schlage doch gewünschte Stunde' (very beautifully sung by Miss Ada Crossley), in which Bach introduces the passing-bell with exquisite charm. The remainder of the programme included the Concerto in D minor for two violins, artistically interpreted by the Misses Isabel and Eldreda Watt, and two organ solos—the Prelude and Fugue in E minor and the Choral 'O Mensch, bewein' dein' Sünde gross'—played in masterly style by Dr. H. P. Allen, organist of New College, Oxford. The vocal soloists, in addition to Miss Ada Crossley, were Miss Gleeson-White, Mr. Gervase Elwes and Mr. W. Forington.

On April 4 the great B minor Mass was performed, and drew a large audience. The Choir sang remarkably well. It was not that the tone had much resonance, but it was always musical, and the attack was often good, although it never thrilled. The Choir was familiar with the music, and one could, therefore, always trace the complicated texture of Bach's marvellous part-writing. The splendid Sanctus was impressively sung, and the expression obtained in the 'Qui tollis,' 'Et incarnatus,' and 'Crucifixus,' exemplified the control Dr. Walford Davies has obtained over his resources, and the care with which he has studied the work. It seemed to us that the frequent use of *rallentando* at the ends of movements was unsatisfactory. The soloists were Miss Gleeson-White, Miss Ada Crossley, Mr. Gervase Elwes (who gave a fine performance of the Benedictus) and Mr. Forington. It may be hoped that the Mass will now be performed every year by this Society. The number of musical people who confess that they have never heard this stupendous masterpiece is astonishing.

PHILHARMONIC SOCIETY.

The third concert of the season—Queen's Hall, April 5—brought forward a novelty, so far as London audiences are concerned, in Dr. Cowen's 'Suite of Old English Dances' (Second set). This consists of a quartet of pleasant and wholesome strains typical of the simple life of England in days gone by. The first is a Maypole Dance in A, 6-8 rhythm, which might well have as its motto 'Trip it lightly here and there.' To this succeeds an attractive Peasants' Dance in G minor, with a second section in the