Review

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J. L. Hatton, Henry Leslie, Walter Macfarren, Ciro Pinsuti, and E. Silas, specially written for the Choir, will be produced.

THE Annual Datchelar Festival Service was held on Friday the 12th ult., at St. Andrew's Undershaft, Leadenhall Street, when an address was given by the Rector, the newly consecrated Bishop of Bedford and Suffragan of London. The musical arrangements were under the direction of Mr. Faulkner Leigh. The service was Stainer in D. Mendelssohn's "Hear my Prayer," was charmingly sung, the solo part being taken by the leading chorister boy, James Ward, whose sympathetic voice and artistic singing showed the careful training he had received. Beethoven's "Hallelujah" brought the service to a close. The choir was considerably strengthened by voices from St. Paul's and Westminster Abbey. Mrs. Stirling Bridge presided at the Organ, and performed Handel's Concerto in B flat.

WITH sincere regret we have to record the sudden death of Mr. G. T. Metzler, on the 1st ult., at the age of forty-four. For many years head of the well-known music publishing firm of Metzler and Co., in Great Marlborough Street, he succeeded in materially extending the business; and his artistic taste and literary acquirements brought him constantly in connection with many composers, for whom he wrote verses which are replete with poetical feeling, and many of which, aided by the music of Virginia Gabriel (Mrs. Marsh), Madame Sainton-Dolby, the late Henry Smart, Mr. J. L. Hatton, &c., have achieved much success. In private life Mr. Metzler was much esteemed, and his loss will be keenly felt by a large circle of intimate and sympathetic friends.

THE Saturday Popular Organ Recitals, at Bow, were resumed on Saturday the 27th ult., for their sixth season. The managers of these interesting concerts deserve much credit for their endeavour to bring within the reach of the working classes the best music interpreted by some of our ablest organists. We understand that during the present month Dr. Spark, of Leeds, Dr. Peace, of Glasgow, and Mr. Samuel Reay, of Newark, will be amongst the performers. The admission is extremely moderate, and the programmes contain not only the words of the songs, but explanatory notes of the organ music, adding much to the interest of the Recitals.

ALTHOUGH the prospectus of the Monday Popular Concerts for the next season is not yet issued, we are informed that negotiations are in progress with Madame Schumann, and it is hoped that she will be induced to accept an engagement to perform at some of the concerts during the series. Mdles. Janotha and Marie Krebs, Madame Montigny-Rémaury, Herr Joachim, and Signor Piatti will positively appear. The Monday Concerts commence on November 3 and end on March 22; the Saturday Concerts begin on November 8 and terminate on March 20.

Two Ballad Concerts, the first consisting exclusively of songs by English composers, with selections from the oratorios, are announced at Brighton by Mr. George Watts. For these the most eminent artists are engaged, including Miss Robertson, Mrs. Osgood, Madame Trebelli, Madame Patey, Madame Antoinette Sterling, Miss Julia Elton, Mr. E. Lloyd, Signor Foli, Mr. Maybrick, &c.; Mr. Charles Hallé and Mons. E. De Paris, pianists; and Madame Norman-Néruda, solo violinist. The first concert takes place on the 21st inst., and the second on November 7.

MR. ALFRED J. SUTTON announces three Subscription Concerts at the Masonic Hall, New Street, Birmingham, in the months of October and November, 1879, and April, 1880. The concerts already given by Mr. Sutton's choir have been eminently successful; and it is now intended to add chamber-music to the programmes, for the rendering of which the services of Mr. Nicholson (flute), Mr. G. Horton (oboe), Mr. Mann (horn), and Mr. Hutchins (bassoon), have been secured. Mr. Carrodus (violin) and Mr. Howell (violinello) are also engaged.

THE Islington Choral Society gave a performance of G. F. Root's sacred Cantata "Belshazzar's Feast" at the Windsor Street Chapel, Islington, on Thursday, the 25th ult., in aid of the Chapel fund. The principal vocalists were Miss Rosetta Tavender, Miss Steel, Miss Carpenter, Mr. A. Bird, Mr. G. Hibbard, Mr. W. Hibbard, and Mr.

Hibbard. The Conductor was Mr. George Randal, the Organist Mr. William Henry Whitmore, and the Reader Mr. Tucker.

No prospectus has yet been issued of Mr. Charles Hallé's series of Concerts for the forthcoming season at Manchester; but the following particulars may be relied upon. The series will consist of twenty concerts, commencing on Thursday, the 30th inst., and continuing every succeeding Thursday till the conclusion of the season. The band will consist of eighty performers, with a choir of between two and three hundred. Twelve of the concerts will be orchestral.

THE Highbury Philharmonic Society, under the direction of Dr. Bridge, intends producing Henry Smart's Oratorio "Jacob" at the first concert in the coming season. The Society bids fair to attain a high position, as, besides a chorus of about 120, there is a very fair amateur band, which is to be judiciously strengthened by professional aid, both at rehearsals and concerts. The meetings will take place at the Athenæum, Highbury New Park.

MR. WILLIAM LEMARE announces that the eleventh season of the Brixton Choral Society, of which he is the Conductor, will commence on the 6th inst. The works chosen for performance are Handel's "Jephtha," Spohr's "Calvary" (both with orchestral accompaniments), and the two new dramatic Cantatas, Henry Gadsby's "Lord of the Isles," and E. Prout's "Hereward."

MR. WILLIAM HARTY, who has been appointed organist of Hillsborough Church, has been recently the recipient of an address and presentation from the members of the Dundalk Parish Church, in which he has acted as organist for a considerable time. The members of the Choral Class also gave Mr. Harty a silver-mounted *bâton*, as an expression of their regard.

WE understand that Mr. W. H. Holmes, Organist of All Saints', South Lambeth, is about to form, for the practice of miscellaneous part-music, &c., the "Stockwell Musical Society," the meetings of which will be held at the Institute in connection with the above-named church in Priory Grove.

WE have reason to know that the statement which appeared in a contemporary, that the decease of Mr. G. T. Metzler would "bring into the commercial market the extensive music publishing business carried on in Great Marlborough Street, under the name of Metzler and Co.," is without foundation.

THE arrangements for the series of Concerts to be given during the coming season by the Glasgow Choral Union are not yet completed; but we have authority for saying that at the first concert, on December 9, Rossini's "Moses in Egypt," will be performed.

THE Seventh Annual Festival of the London Church Choir Association will be held in St. Paul's Cathedral on the evening of Thursday, November 6.

REVIEWS.

Musikalisches Conversations-Lexicon. Begründet von Hermann Mendel; fortgesetzt von Dr. August Reissmann. 11 Bände. (Musical Cyclopædia. Commenced by Hermann Mendel; continued by Dr. August Reissmann. 11 vols.) [Berlin: Robert Oppenheim.]

THE wonderful industry of the Germans in the compilation of works involving multiplicity of detail is proverbial. There is no language in which are to be found so many cyclopædias of large dimensions (sometimes extending to forty or fifty volumes, or even more) on all possible subjects. The Teutonic race seems to be gifted with an especial power of patient work; and assuredly in musical literature nothing has previously appeared comparable with the volumes now under notice. The present dictionary has been nearly ten years in course of publication. It was commenced in the year 1870 by the late Hermann Mendel, who died in 1876, while the seventh volume was in the press. The publishers were fortunately able to secure the services of Dr. Reissmann, a musician of eminence, to fill the post of editor, and the publication was

continued without intermission, and has been completed during the present year. A supplement, bringing the work down to this date, is now preparing.

It will give some idea of the extent of the dictionary, if we say that the eleven volumes contain 5,880 large octavo pages, and about 22,000 separate articles, varying in length from one or two lines to forty or fifty pages. So Herculean a labour as the preparation of a work of this magnitude necessarily required a large staff of contributors; and we find among the list of those who have assisted the editors many of the names of the most eminent theoretical and practical musicians of Germany. Among these are Messrs. C. Billert, Böhme, F. David, A. Dörffel, H. Dorn, G. Engel, M. Fürstenau, Gevaert, L. Hartmann, F. Hüffer, F. W. Jähns, W. Langhans, E. Mach, Naumann, Oscar Paul, E. F. Richter, W. H. Riehl, Th. Rode, H. Ruff, W. Rust, O. Tiersch, H. Zopff, and many others. Some of these names will be familiar to many of our readers.

It will not, of course, be expected that we shall have read through the whole of the 5,880 pages, which, as we have already said, the lexicon contains. Such a labour would overtask the energies of even the most conscientious reviewer. On the other hand, we can honestly claim to have made a tolerably thorough examination of the whole eleven volumes, and not to have contented ourselves with the summary process which has been described as "cutting open the book, and smelling the paper-knife." The first impression derived from a careful investigation of the contents is one of astonishment at its completeness. It cannot be said that there are neither omissions nor errors in it; it is inevitable that such should occur in a work of this magnitude, and we shall presently call attention to some that we have noted; but the general accuracy is worthy of the greatest commendation.

To give any adequate idea of such a work as the present would require far more space than is available in these columns. We shall therefore select a few representative subjects, and point out some of the characteristic features in the treatment of each. For this purpose, it will be convenient to divide the articles into four classes, biographical, historical, technical, and æsthetic and miscellaneous.

In the biographical department, the first article of importance is that on Auber, which is remarkable for the just appreciation shown of the composer's style. Here it may be remarked, in passing, that the whole of the articles on non-German musicians are written with a discrimination and a freedom from prejudice which contrast favourably with many criticisms from German pens. This is perhaps even more noticeable in the estimates of Italian musicians, with whose style Germans certainly have but little sympathy. As an example we quote the close of the article on Verdi (vol. xi., p. 16):—

Some time must yet elapse before the prevailing prejudices against Italian music on the part of German musicians and critics are overcome—prejudices arising partly from the poverty of harmony, partly from the prevalence of dance-rhythms, even in situations where the German ear least expects them. True, Verdi as a contrapuntist will not compare with the German masters either of the past or the present—as in general the musical feeling of an Italian inclines to simplicity of harmonic treatment—yet he offers us ample amends for this deficiency in his deeply-felt melody and dramatically effective *ensemble*. Moreover the rhythm of Verdi's music is required by the national taste, which desires a more determinate and readily comprehensible rhythm, without at once conceiving it to be dance-music, as the German ear does. But if we resolve in German musical circles to take due account of this national difference of musical organisation, we shall meet Italian music in its latest development, as marked by Verdi, with greater sympathy than has hitherto been the case; and this truly not to the prejudice of German art, which, like that of all other nations, requires enlivening and exciting influence from without, that it may not fall into oneness (Einseitigkeit) and decay.

As only a few of the articles are signed, we cannot say who is the writer of these very just remarks; but we are sure that our readers will agree with us that the liberal spirit shown in them might be imitated with advantage even by some English writers on music. *Einseitigkeit*—i.e., sympathy with only one particular school—is unfortunately to be found in London no less than in Germany.

The biographies of the great masters are for the most part sufficiently full. We confess to some feeling of surprise at finding that, while eleven pages are devoted to the life of Handel, sixteen to Haydn, eight to Mendelssohn, and twelve each to Liszt and Weber, Mozart is dismissed in rather less than five. What is said is very good; but

we cannot but think that a composer who exerted such an enormous influence on the art as the author of "Don Giovanni" might have received a larger share of attention. The older composers and theorists have a considerable amount of space devoted to them. We may instance as excellent articles those on Guido d'Arezzo (nine pages), Hucbald (six pages), and Zarlino (seven pages), among the theorists, and on Lully, Rameau, and Adrian Willaert. The biographies of living composers are in general admirable; the article on Richard Wagner is noteworthy for the judicial impartiality with which a subject is treated on which the greatest differences of opinion exist. In some of the earlier volumes will be found estimates of musicians of our day which perhaps scarcely do them justice, as, for instance, in the case of Brahms; but it is only fair to remember that several of his greatest works have been produced since the article was written. So again, the late Hermann Goetz is dismissed in three lines; which is to be accounted for by the fact that the article was written before the production of the "Taming of the Shrew," the work which first established the reputation of the composer. It is a curious thing, as indicating the relatively slight amount of knowledge on the Continent with regard to music in this country, that nearly all the mistakes we have noticed in the biographical portion of the work refer to Englishmen. Thus we are told that Arnold's edition of Handel is in vocal score, instead of in full score; that the Rev. C. J. Latrobe (whose birthplace, by the way, is given as "Fulnee" instead of "Fulneck") published a collection of sacred music in *five* volumes, the real number being six; that the late Earl of Westmorland (*sic*) was called "John Jane." Similarly we read of "John Vall Callcott." In the biography of Thomas Attwood no mention is made of the fact that he was a pupil of Mozart. Some of the mistakes made are exceedingly comical. For instance, under the article "G. A. Macfarren," we find the following astounding statement: "When in 1875 a grand music school was founded in London under the highest patronage with the name of the 'New Royal Academy of Music,' Macfarren was appointed to the post of director." There is evidently a great confusion in the mind of the writer between the Royal Academy and the National Training School for Music. In the same article we read of the Professor's "son William." As the gentleman in question is described as "a clever pianist, and Professor at the older Royal Academy," it is evidently Mr. Walter Macfarren, the brother and not the son of George Alexander, that is referred to. No less amusing is the statement (vol. viii., p. 264) that Mr. Sims Reeves "retired entirely from public life in 1856"! Before leaving the biographical portion of the work, it will be as well to call attention to a few omissions which we have noticed. Of musicians (mostly natives of, or resident in England) whose names we might reasonably have expected to find are Sir John Goss, T. A. Walmisley, Dr. S. S. Wesley, E. J. Loder, John Hullah, Mr. Manns of the Crystal Palace, the late Signor Mongini, and Hans Richter, one of the greatest living conductors. Again, while the names of several librettists (such as Da Ponte, Ramler, Casimir and Germain Delavigne) are given, that of Eugène Scribe, perhaps the most distinguished of all, is not to be found. Some at least of these names will probably be included in the supplement.

A novel feature of the present dictionary is the series of articles, mostly very valuable, on national music. Many of these, such as the essays on Egyptian, Arabian, Assyrian, Chinese, Greek, Hebrew, and Indian music, are chiefly interesting from an antiquarian or ethnological point of view; but others, such as those on Bohemian, French, Italian, and Russian musical history, occupying from fifteen to thirty pages each, will be found of more practical utility. It is to be regretted that the article on the music of Great Britain was not entrusted to an Englishman. Herr Eberwein, the writer, has taken much pains in collecting his material, and the historical part of the article is in general correct enough, though we find one curious slip in the statement (vol. iv., p. 409) that "the so-called *Commemorations of Handel* took place annually since 1784, and even now exist under the name of Handel Festivals." As a matter of fact the Handel Commemorations were discontinued after the year 1791; and the

Handel Festival is of course not (as would be implied from the above statement) annual. But it is in the concluding summary of the present condition of music in this country that we find the strangest statements. For instance, the list of recent or living distinguished composers is as follows: "George Perry, E. Murdie, John Hullah, Horsley, Onslow (who, by the way, was a Frenchman), Sterndale Bennett, H. H. Pierson, Macfarren, W. F. Taylor, Henry Smart, H. Leslie, Oakley, Cowen, Will. Callcott, Stephen Glover, Arthur Sullivan, G. A. Osborne, Barnby, H. Gadsby," &c., a list equally remarkable for some names which it does contain as for others that it omits. No less curious is the list of distinguished vocalists, which however is too long to quote. Four lady pianists are named—"Mrs. Anderson, Madame Dulcken, Madame Arabella Goddard, and Mdlle. Bondy"—only two of whom are English. Most comical of all, however, is the list of our leading conductors or, to speak more accurately, "music directors"—Messrs. Alfred Mellon, Dr. Wylde, Hullah, John Ella, G. Grove, and G. Mount. Surely there must be some fatality attending the best meant efforts of foreigners to do justice to the state of music in this country!

It is when we come to examine the technical portion of the present work that we find the most cause for admiration. In this respect the dictionary may be fairly said to be unique. Hardly anything seems to have been omitted; and many articles treat of their subjects in a really exhaustive manner. Such are the elaborate essays on Acoustics (48 pages), Consonance and Dissonance (42 pages), Harmoniesystem (32 pages), Intervallenlehre (26 pages), Organ (19 pages), Violin (20 pages), and many others of less extent. The articles on the various orchestral instruments give not merely a history, but in most cases an account of their mechanism and hints as to their use, which will be found of great value to the composer. In one instance an entire separate article, under the heading "Posaunensatz," is devoted to the proper method of writing for the trombones. An immense amount of miscellaneous information, much of which is difficult to obtain elsewhere, will be found in this department of the work.

No less interesting are the æsthetic articles, and those which, from inability to classify them, we may call miscellaneous. Among these are the papers on "Besetzung"—the composition of orchestras and military bands; "Direction"—the art of conducting (an admirable essay of twelve pages); "Pianofortestil," "Romantik," "Tonmalerei"—a most fascinating article on tone-painting; "Unterricht in der Musik" (teaching music), and others too numerous to mention. Our notice has already extended to such length that we have only space to refer to two highly characteristic articles—those on "Zeitschriften" and "Literatur"—as showing the enormous amount of labour expended in the preparation of the work. The former contains a nearly complete list of all the musical newspapers past and present of all languages. The titles are given of 155 different publications, with the names of the publishers, frequently also of the editors, and, in the case of many of the older and rarer journals, some account of their contents. The article "Literatur," which occupies forty-one pages, gives a list of all the more important works on music published in Germany, France, England, Italy, and even Spain, with the place and date of publication, the name of the publishers, except in the case of older works, and in some instances a short notice of the contents. The subject is divided into twenty-one heads, in the following manner:—

- (1) Origin of Music. (2) Beauty and Use of Music.
- (3) Moral Effects of Music. (4) Physical Effects of Music.
- (5) General Musical History. (6) Music of the Hebrews.
- (7) Music of the Greeks and Romans. (8) Writings on Music in the Middle Ages. (9) Works on Modern Music. (This section, as also some of the following, give references to important articles in musical newspapers, as well as to separate books.)
- (10) Church Music. (11) Theatrical Music. (12) Military Music. (13) Biographies and Obituary Notices. (14) Dictionaries and Cyclopedias. (15) Æsthetic, Critical, Explanatory, Controversial, and Periodical.
- (16) Singing Methods and Instructions. (17) General Musical Instruction, Harmony and Composition. (18) History of Musical Instruments, and Methods for the

same. (19) Acoustics; Physiology of the Voice. (20) Temperament, Keys, Rhythm, &c. (21) Miscellaneous.

This voluminous Catalogue is founded on C. F. Becker's "Systematisch-chronologische Darstellung der musikalischen Literatur;" but as that work was published as long ago as 1836, the labour of completing it by adding all the more important works issued during the last forty years must necessarily have been very heavy. The list, of course, does not pretend to be complete; but it contains a mass of information, which for purposes of reference is exceedingly valuable.

Though we have necessarily dealt in a most inadequate manner with the work before us, we believe that we have said enough to show that it is, in spite of inevitable omissions and errors, a dictionary which, as a whole, it would be difficult to overpraise. There is, we fear, no probability of an English translation being produced; the labour and the cost would alike prevent this. But every musician who can read German would do well to place the book upon the shelves of his library. It should be added that the price, considering both the quantity and the quality of the contents, is ridiculously low.

The Mechanism of Voice, Speech, and Taste (Throat and Tongue). By G. J. Witkowski, M.D., Membre de la Faculté de Médecine de Paris. Translated and edited by Lennox Browne, F.R.C.S.E.

[Baillière, Tindall and Cox.]

MR. LENNOX BROWNE has materially added to the many services he has already rendered to the public in connection with the subjects of the throat and vocal organs by the translation of Professor Witkowski's work. The information contained in this treatise is made doubly valuable by an accompanying "Movable atlas, showing the positions of voice, speech, and taste, by means of superposed coloured plates," reference to these illustrations being made by letters. Regarding the various theories of the active agent in voice production, the author says, "Some attribute this important function to the air, others think that it devolves exclusively upon the vocal cords. The partisans of the latter hypothesis rest upon a pathological proof of great value, viz., that a lesion, however slight, of the mucous membrane of the vocal cords is sufficient to modify the purity of the voice. Yet Helmholtz seems to have demonstrated by the aid of the vibration microscope, that while complex sounds of the voice are due to the vibrations of the air, simple sounds are produced by vibrations of the vocal cords." However this may be, the treatment of these organs by experienced singing-masters has been much improved lately through the light of medical science; and we quite believe with the author of this work, that although we are now tolerably agreed to compare the vocal apparatus to a reed instrument, "it is well to consider the larynx as an instrument *sui generis*, the oldest, the simplest, and the most perfect which exists; nor is there any reason for seeking its analogue in any instrument with which we are acquainted." It is impossible to praise too highly the execution of the elaborate coloured plates in the "movable atlas" already referred to; although perhaps such praise would carry greater weight in a medical than a musical journal.

The Old Grenadier. Song. Words by Edward Oxenford. Music by A. C. Mackenzie. [Novello, Ewer and Co.]

MR. MACKENZIE is known as a song-writer chiefly by his thoughtful compositions in the style of the classical German *Lied*, but that is no reason why he should wholly refrain from works of a more popular character. A "people's song" need not be rubbish, though it so often is rubbish as to make the distinction difficult. It may have the characteristics of good music, such as truthful expression, melodic beauty, and elevation of style, in common with the properties that most attract attention from the many. If any doubt existed upon this point, we should refer for assurance to the song before us, which is the work both of a musician and of a writer for the people at large—a combination, by the way, most desirable in every case, and one, for many reasons, to be encouraged. The subject of Mr. Oxenford's verses is true to actual life, and this must at once explain and justify its sanguinary nature. Our grenadier belongs to the old fighting school, in which