Mr. Alfred Phillips gave his first Ballad Concert in the Town Hall, Kilburn, on the 2oth ult. The vocalists were Miss Mary Davies, Miss Alice Parry, Madame Antoinette Sterling, Mr. Robert Poole, and Mr. Edward Lloyd. Miss C. H. Britton, a young pianist, made her first appearance, and was well received. Miss Rose Nickolls contributed two Violin Solos. Mr. A. H. Thouless and Mr. Alfred Phillips accompanied.

The movement for the establishment of a School of Music at Brixton is meeting with extensive and influential support. With the view of making known the project to the principal residents of the neighbourhood, a series of Chamber Concerts will be given, the first of which took place on January 29, and was largely attended and highly successful. Mr. Augustus Zimmermann is the Hon. Director of the School.

A Concert was given on Tuesday, the 11th ult., by the Lavender Hill Choral Society, under the direction of Mr. F. J. Dugard, in aid of the Organ Fund of the Church of the Ascension. The first part consisted of Howell's Cantata, "The Song of the Months," and the second was miscellaneous.

At the weekly rehearsal on Wednesday the 5th ult. Mr. Sell, Choirmaster of St. Michael and All Angels, Hackney, was presented by the choir-boys with a very handsome baton, mounted in silver, accompanied by a letter signed by all the subscribers expressing their gratitude and affection.

An Evening Concert was given on Monday, the 17th ult., at St. Luke's Hall, Hackney, by Mr. Edwin Potter, Organist of St. Luke's Church. Artists: Miss Springbett and Madame Arnold Potter; Messrs. Lloyd, Locksley, and Alfred Speer. The hall was well filled.

The Anniversary Festival of the Royal Society of Musicians will take place at Willis's Rooms on Tuesday the 18th ult., under the presidency of the Right Hon. the Earl of Aberdeen. The musical arrangements will be on the usual extensive scale.

Mr. W. T. Best gave an Organ Recital in the City Temple, Holborn Viaduct, on Thursday the 6th ult., to a very large audience. Mrs. Georgina Weldon was the vocalist.

Miss Zimmermann will play the Mazurka and Scherzo from her recently published Suite at her forthcoming Recitals at Cheltenham (5th inst.), Rugby (13th), and Oxford (21st).

Reviews.


Every effort on the part of our young and rising composers to produce a really artistic thing should meet with a sympathetic reception without reference to its measure of success or non-success. This may be taken as a safe rule, and not only safe but imperative if we would, at a time when the "storm and stress" of life are great, encourage an advance towards a higher aim than a profitable market. For ourselves, therefore, and, without presumption, for our readers, we welcome this Sonata, because it is a Sonata, and before looking at a single bar. Mr. Villiers Stanford does not here come forward in a new position at Cambridge, as Conductor of the University Choral Society, has enabled him both to evince and gratify. Though a young man, he has long been favourably known as a composer of warm and impassioned expression. But he deserves our commendation as a present instance because he has done his best to provide good music for a combination of instruments which composers, great and small, have strangely neglected. Signor Piatti, there is good reason to believe, regards himself as a very ill-used man. With skill equal to anything, and an instrument which for gracefulness and beauty has no superior, he is confined to a repertory so limited that, in desperation, he is sometimes driven to tich from the repertory of the violinist Mr. Stanford here sets an example certain to be approved by the eminent violoncellist, as chief of his order, and to which, mayhap, he will give practical encouragement.

Premising that the Sonata is full of details important to observe but impossible to set forth within limits that admit only of a reference to outlines, we have to note, first, that the work opens with an Adagio con moto, in A major, 3/4-time, of twenty bars' length. The one feature to be here carefully observed is found at the very outset:—

In the course of the next movement it will be seen that the short Cello phrase assumes an importance hardly anticipated from its original position and character. The first part of the following Allegro is as concise in its way as the corresponding part in Beethoven's "C minor," being satisfied merely to unfold the thematic material of the movement as a whole. Its principal subject is at once heard, beginning with a point of imitation:—

The contrast between the first and second sections of this motif should be noted as affording good promise of subsequent variety. After due development, we find a second subject in the phrase from the Andante con moto given above, which enters on the dominant of the orthodox key (E major), and in the time. This leads at once to the peroration and repeat. The composer is careful throughout the work to develop episodical melodies from germs found in his main themes, and here he evolves two such from the leading section of his first subject. One is in common time:—

The "free fantasia" at the opening of the second part begins well with some pleasing and effective treatment of the second subject, passing in due course to the first, out of which grows an important and noteworthy episode:—

The fantasia is generally clever, not the least telling part of it being the lead up to the recapitulation. Here it should be observed that Mr. Stanford begins his retrospect not with
the first, but with the second section of the leading theme, the innovation being justified by success. The Coda of the movement is of considerable importance in the general plan, and quite as interesting as the matter preceding. It is impossible not to admire the spirit of this Allegro, wherein nothing gratifies a mere love of display, but everything is subordinated to artistic design.

The second movement, an Allegretto vivace in D minor 3/4 time, begins in the true spirit of a Scherzo:

With this theme the composer briskly deals for some time, showing plenty of developing power, and then he gives us a charming and graceful second subject in the relative major by way of contrast:

This theme the pianoforte answers with another of kindred genius, after which the composer, having unfolded all his subjects, proceeds to treat them secundum artem. In his manner of doing this there is nothing obscure. The music is fresh, frank, and pleasing, while showing the attainments of a scholar, and we are bound to give the movement our hearty approval. By the way we observe in the closing bars a reflection of Beethoven's humour. The great master was fond of making believe to repeat his themes, and then the treatment of the second subject, interrupted by the appearance of the choral, is resumed with enhanced effect. As the movement proceeds it becomes more impassioned, especially in the pianoforte part; while now and then a strain of religious fervour is heard from the cello, as here, on a dominant pedal:

which next repeats the melody of the choral accompanied by the pianoforte, with crotchet triplets for the right hand. Then the treatment of the second subject, interrupted by the appearance of the choral, is resumed with enhanced effect. As the movement proceeds it becomes more impassioned, especially in the pianoforte part; while now and then a strain of religious fervour is heard from the cello, as here, on a dominant pedal:

and here again:

Later the stress of the music relaxes, but only to gather strength for a Presto Coda, with which it and the work come to a fitting end.

After what has been said, our opinion of the "Sonate" as a whole need not be stated in so many words. But, at the risk of superfluity, let us add that the work is a more than creditable addition to high-class English music, and an honour to its composer.


We have much pleasure in drawing the attention of our readers to the above catalogue of the publications of the eminent Leipzig firm, which may be called a model of its kind, fulfilling as it does all the exacting demands which modern requirements can make upon the class of literature to which it belongs. It is complete in itself, perfectly lucid in its arrangements, while the general "get-up"