Review

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THE prospectus for the twenty-eighth season of the Brooklyn Philharmonic Society announces eight Concerts, eight Rehearsals, and eight Matinées, to be given at the Academy of Music, under the direction of Mr. Theodore Thomas. The programmes will include Handel's "Messiah," with Madame Fursch-Madi, Miss Emily Winant, Mr. William Candidus, and Mr. M. A. Whitney as principal vocalists; Gounod's "Mors et Vita," Dvorák's Cantata "The Spectre's Bride," and the same composer's Symphony in D minor, Raff's "Die Tageszeiten," for chorus, pianoforte solo, and orchestra, and several standard works of the highest interest.

HARVEST Thanksgiving Services were held at St. Stephen's, South Kensington, on St. Simon and St. Jude's Day, and All Saints' Day. On each occasion Mendelssohn's "Hymn of Praise" was sung, with orchestra, the vocalists and instrumentalists numbering over seventy. The solos were taken by Master John Lacey and Master Percy Dawson (boys of the choir), and Mr. Reginald Groome. Matins, Holy Communion, and Evensong were sung to Smart in F, the anthem at Matins being Mr. E. H. Thorne's "All Thy works." Mr. Trickett presided at the organ, and Mr. Hamilton Robinson conducted.

THE members of the St. Augustine's Musical Society, Highbury, gave their seventh Concert on the 17th ult., the first part consisting of Pattison's "Ancient Mariner," the second part being miscellaneous. The Cantata was exceedingly well rendered and much appreciated by a large audience. The principal vocalists were Miss Florence Monk, Miss Cribb, and Messrs. Herbert Nash and Henry Baker, who also gave solos in the second part; Miss Barton contributed a pianoforte solo, which was encored. Mr. Harold Wall accompanied, and Mr. Charles Strong conducted.

AN excellent performance of Mendelssohn's "St. Paul" was given by the members of the Grosvenor Choral Society, at the Grosvenor Hall, before a crowded audience, on Friday, the 20th ult. (165th Monthly Concert). The soloists were Miss Patti Winter, Mrs. D. Woodhouse, Mr. T. P. Frame, and Mr. Frank May, all of whom were highly efficient. The choruses were rendered with much precision. Mr. T. P. Frame presided at the pianoforte, Mr. George Winny at the harmonium, and Mr. David Woodhouse conducted.

THE projected Musical Society at Wood Green, to which we referred in our August number, and which has since been constituted under the style of the Noel Park Amateur Orchestral Society, gave a very successful first Concert at St. Mark's Mission House, Noel Park, on the 16th ult., with a well-chosen programme, consisting of orchestral pieces, and vocal and instrumental solo numbers. The band, which at present consists of some sixteen instrumentalists, was ably conducted by Mr. J. Sullens, the zealous promoter of the young society.

THE Concert given by the Preston Choral Society, (under the conductorship of Dr. Hiles), on the 14th ult., when Handel's Oratorio "Samson" was performed, a notice of which appears in our present number, was the first of four promised in the prospectus for the season 1885-86. At the second, on the 26th inst., Handel's "Messiah" will be given, and Cowen's Cantata "Sleeping Beauty" and Dvorák's Cantata, "The Spectre's Bride," will form the third Concert, to take place in February, 1886. The fourth Concert will be miscellaneous.

MR. JOHN FAUX BOARDMAN, Organist and Choirmaster at St. Saviour's Church, Herne Hill Road, gave his annual Concert at Gresham Hall, Brixton, on Friday evening, the 6th ult., before a crowded audience. The vocalists were Madame Adeline Paget, Miss Alice Patten, Madame Florence Winn, Mr. Charles Chillely, and Mr. James Budd. Part-songs were sung by the church choir, under the careful conductorship of the *bénéficiaire*, an organ solo was played by Mr. Herbert Thorne, and Mr. John Harrison presided at the pianoforte.

THE first Lecture of the session was given at the College of Organists, on Tuesday evening, the 24th ult., by Mr. Samuel Gee, the subject being "The Spirit of the Liturgy, musically considered." Mr. E. H. Turpin occupied the chair.

THE Kyrle Choir, under the direction of Mr. Malcolm Lawson, performed "Judas Maccabæus" on the 10th ult., in Christ Church, Watney Street. The soloists were Miss Clara Hoschke, Miss Jessie Dixon, Mr. D'Arcy Ferris, and Mr. Robert Cubitt. The Choir also gave a performance of "Elijah" in St. Bride's Church, Fleet Street, on the 17th ult. The soloists were Miss Clara Hoschke, Mrs. Tuer, Mr. John Probert, and Mr. Jabez West. Mr. E. H. Turpin accompanied on the organ, on both occasions.

THE Clapton Vocal Quartet, consisting of Messrs. Alfred W. Maycock, Henry Thom, Sidney C. Ratcliff, and Alex. H. S. Burnett, gave a very successful Concert on Tuesday, October 27, at the Manor Rooms, Hackney, the proceeds being in aid of the funds of the "Association for the Preservation of the River Lea"; president, the Lord Bishop of Bedford. Madame Bessie Webber, Miss Minnie Kirton, and Mr. H. P. Matthews were the vocalists; pianists, Mrs. W. M. Wait and Mr. Herbert Wait; Conductor and accompanist, Mr. W. M. Wait.

ON Sunday evening, the 22nd ult., a Festival Service was held at St. Barnabas, Kensington, when Dr. Bridge's Oratorio "Mount Moriah," was admirably rendered by a largely increased choir, and an efficient professional orchestra. The soloists were Messrs. Hilton and Dalzell, of Westminster Abbey, and Dr. Bridge conducted. Great credit must be given to Mr. C. Hopkins Ould, the Organist of the Church, who presided at the organ, for the manner in which the work was prepared and rendered.

THE Monthly Smoking Concert of the Victoria Glee Club was held at the Victoria Mansions Restaurant, Victoria Street, on Saturday, the 14th ult. The quartets, solos, and songs, were given by Messrs. W. Sexton, B. T. Waddams, G. T. Carter, Fred. Cozens, E. J. Bell, T. Distin, C. R. Bayley, and S. Kessell. Mr. James Hallé gave a pianoforte solo, and Messrs. J. Hallé and Frank Swinford were the accompanists. Mr. W. Sexton conducted.

THE programme of the Cambridge University Musical Society's Concert on Wednesday, the 4th ult., contained A. C. Mackenzie's Quartet in E flat, which was favourably received by a cultivated audience, and Beethoven's Trio in C minor (Op. 9). The executants were Messrs. Stanford, Gompertz, Jung, and Brousil. Miss Amy Sherwin was the vocalist.

IN a Congregation holden at Oxford on Thursday, October 22, the following were admitted to the degree of Mus. Doc.: H. Walmsley Little, New College, and of Brixton Rise, S.W.; Charles J. Vincent, New College, and of Hampstead, N.W. Degree of Mus. Bac.: W. A. C. Cruickshank, New College; and T. Flemmings, New College.

AN Organ Recital was given at the City Temple, on Thursday, the 19th ult., by Mr. E. H. Turpin. The vocalists were Miss Clara Dowle and Mr. Alexander Tucker, both of whom were very successful.

AT the London Institution, Finsbury Circus, on Thursday the 3rd and 10th inst., Mr. Carl Armbruster, will give two lectures (completing the series) on the Musical Dramas of Richard Wagner, with illustrations.

REVIEWS.

Nachgelassene Lieder für eine Singstimme, mit Pianoforte begleitung. Von Franz Schubert. Revidirt und herausgegeben von Max Friedländer.

Schubert Album. Sammlung der Lieder für eine Singstimme, mit Pianoforte begleitung. Von Franz Schubert. Kritisch revidirt von Max Friedländer. Band I.

Schubert Album Supplement. Varianten und Revisionsbericht zum ersten Bande der Lieder Von Franz Schubert, herausgegeben von Max Friedländer.

[Leipzig: C. F. Peters.]

THE magnificent and critical edition of Schubert's works now in course of issue by Messrs. Breitkopf and Härtel, will put the world in possession at last of all that the Viennese master wrote, and astonish it with the sight of many

treasures long lying in obscurity. Meanwhile, a welcome is deserved by the publication before us. This is a collection of twenty hitherto, we believe, unprinted songs. Looking at Schubert's eminence as a lyric composer, and the ineffable grace and charm that surround his *Lieder*, thousands of amateurs will turn over these pages with eagerness. We venture to say that they will not be disappointed, for though very few of the songs belong to the more important section of their class—the section adorned by the “Erl King” and the “Young Nun”—all are beautiful, with the beauty inseparable from Schubert's muse. The first book, containing ten songs, opens with an important setting of Schlegel's “Die Gebüsche,” in the composer's freest vein, and marked by strong characteristics, against which must be set the monotony of continuous arpeggios in accompaniment. The second song, “Trost,” though very brief, is made impressive by the power of its harmonies; while the third, “Minnelied,” is as simple as a *Volkslied*. We next find some remarkable music to Goethe's “Geistesgruss,” in which the admirers of Schubert will recognise the full power of his genius. This song is printed on a single page, and stands as an illustration of *multum in parvo*. Two charming settings of verses from Goethe's “Claudine von Villa Bella” follow, and are likely to become favourites with tenor vocalists. A striking echo song, “Abschied,” and some quite Schubertian music to Klopstock's “Furcht der Geliebten” are among the remaining contents of the first book. The second book opens with Jacobi's “Trauer der Liebe,” set to music as simple in structure as it is pathetic in character. “Bei dem Grabe meines Vaters” follows in the same moving strain, though much more elaborate, the accompaniment having a more distinct function than usual, and being, indeed, something beyond accompaniment merely. The *Volkslied* character re-appears in an *Abendlied*, but we have something far higher in a setting of Albert Stadler's “Lieb Minna,” which is full of artistic beauty. Passing over several songs which are scarcely up to the Schubert average, we find all the master's charm in “Am See,” and especially in some verses of Schlegel entitled “Blanka.” This ends the little collection, and does so worthily, for the composer's genius shines on every page. No information is given as to the period of Schubert's life in which these works were written. We are disposed to think that they are early productions, chiefly for the reason that the pianoforte part has, in no case, the importance bestowed upon it by the master in his later years. Its mission is that of accompaniment. But belong to what period they may, we are glad to possess them. It is to be hoped that the songs will soon appear with an adequate English version of the poetry.

By the publication of his “Schubert Album,” Herr Peters anticipates the critical edition of Messrs. Breitkopf and Härtel, doing so, moreover, under conditions which make the issue one of special value. It is only by looking into the Supplement that we can get an idea of the large amount of research and patient thought brought to bear upon the Album by its editor. There we see that the history of each *Lied* had been traced out as far as possible, that careful comparison has been made between the original MS. where available, and the published editions, every variation down to the minutest being carefully noticed, and that evidences of the composer's occasional carelessness in setting down his thoughts have had due consideration. In these respects the Supplement is a model of its kind, and an invaluable addition to Schubert literature. When the issue is completed, admirers of the Viennese lyrist will have before them all there is to know regarding his matchless songs. In some cases the all is a great deal. Thus Herr Friedländer fills six pages with notes and music-type examples concerning the “Erl King.” The “Wanderer” occupies four pages, and so on, in proportion to the importance of the theme. This is enough, we feel sure, to excite the curiosity of English amateurs, who will join with us in hoping that an English edition may be forthwith prepared. The Album, which embodies the result of the study indicated by the Supplement, can hardly need words of recommendation. It contains the twenty songs of “Die schöne Müllerin,” the twenty-four of the “Winterreise,” the fourteen of the “Schwanenge-

sang,” and twenty-two independent compositions, among them the “Erl King,” the “Wanderer,” the “Young Nun,” the “Ave Maria,” and the “Trout.” The book is handsomely printed, and we look forward with pleasure to the issue of other instalments in an equally attractive and critical form.

Herzens Stimmen. Album of Six Songs. Translated from the German of Heine by Charles Hervey. Music by Arthur Hervey. [Stanley Lucas, Weber and Co.]

By means of his Liebeslieder and other compositions of a similar character, Mr. Arthur Hervey has earned a right to respectful and sympathetic consideration whenever he comes forward with a new work. He is not a writer of English songs in the present case, but of lyrics cast in the German mould and permeated with the German spirit. It would seem that the composer's strength lies in giving this particular mode and tinge of expression to his thoughts. If that be so, he does well to persevere along the same course. The six songs before us present Mr. Hervey at his best, though it cannot be said that they are uniformly meritorious. The first—a setting of “Lehre deine Wang' an meine Wang”—is an excellent example of the composer's taste and skill; of the manner in which he can gain the desired expression by simplest means; and of the firmness with which he refuses to consider mere vocal display at the expense of æsthetic truth. The song will never be sung by an “artist” for the sake of the honour and glory he may obtain through it from the multitude. “Das Alte Lied” strikes us as less successful, owing to the needlessly varied character, in some places, of its rhythm. That of “Die Lotus Blume,” on the other hand, is open to little objection, while the music has points of distinction such as connoisseurs will readily appreciate, and for which they will prize the piece. “Es leucht der Herse Sommer” may pair off with its immediate predecessor in all essential respects, but “Dein Angesicht” occupies a place apart for structural, as well as other reasons, and deserves to be regarded as a powerful example of the composer in a passionate mood. “Mag da draussen” is the longest and most elaborate of the set. It might almost be called a little *scena*, on account of the variety of its form and expression, and, assuredly, it brings the Album to a worthy end. Looking at the whole set, we are glad to welcome such real music from the hand of an Englishman. It is written for music's sake, and with a single eye to artistic expression. Would there were more of the same kind in the same form.

There's a woman like a dew-drop. Song. From the Tragedy “A Blot in the 'Scutcheon” by Robert Browning. Set to music by A. C. Mackenzie.

[Novello, Ewer and Co.]

This song, composed for a performance of Mr. Browning's drama, deserves to live apart, as it assuredly will in the mind of those who can appreciate musical beauty in its highest form. Those who know Mr. Mackenzie's method cannot be surprised to hear that the song is not one to be sung and strummed with the facility favoured by an average English ballad. It demands from the executant, and even the hearer, something of the feeling and perceptiveness of the composer. That condition fulfilled, those who satisfy it are conscious of a work belonging to the highest class, in which power of conception is allied with elegance and distinction of expression. This implies that Mr. Mackenzie has proved himself a worthy colleague of the poet, whose lovely lines are indeed wedded to music as happily as though the match were one of “natural selection.”

The Comprehensive Scale and Arpeggio Manual. By Walter Macfarren. [Edwin Ashdown.]

This Manual includes all scales and arpeggi required at the Metropolitan and Local Examinations of the Royal Academy of Music, and will therefore prove most valuable to the many who are preparing for this ordeal. The practice of technical Exercises has become so general in the present day that it is well we should adopt some uniform method, not only of fingering, but of the arrangement of major and minor scales, and especially that the “harmonic” form of the minor scale should take precedence of that termed the “melodic,” a system adopted throughout this