Review

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On Sunday, February 4, Mendelssohn's 'Lauda Sion' was given by the choir at the Halifax Place Chapel, Nottingham. The soloists were Miss Emmie Warner, Madame Ethel Parkin, Mr. J. Franklin Pearson, and Mr. Joseph Asher. Mr. E. M. Barber conducted, and Mr. C. E. Blyton Dobson was at the organ.

ORGAN RECITALS.

- Mr. James Tomlinson, Public Hall, Preston—Concerto in D minor, *W. F. Bach*.
 Mr. F. E. Wilson, St. Michael and All Angels, Ilford—Choral Song and Fugue, *S. S. Wesley*.
 Mr. F. Gostelow, Wesleyan Church, Dunstable—Reverie, *Lemare*.
 Mr. Ernest H. Smith, St. Bede's, Liverpool—Fugue in G, *Krebs*.
 Mr. G. Bernard Gilbert, Public Hall, Canning Town—Sonata No. 1, *Guilmant*.
 Dr. W. H. Speer, St. Peter's, Bexhill—Concerto in B flat, No. 6, *Handel*.
 Dr. Caradog Roberts, Gwaun-cae-Gurwen—Storm Fantasia, *Lemmens*.
 Mr. C. H. Moody, Newtown Parish Church, N. Wales—Allegro moderato, *Karg-Elert*.
 Mr. H. Coleman, Denstone College Chapel—Sonata in A minor, *Borowski*.
 Mr. Nelson Edwards, Colne Parish Church—Pastorale, *Claussmann*.
 Mr. T. W. Hanforth, Sheffield Parish Church—Impromptu Elegiac, *J. Kendrick Pyne*.
 Mr. H. Douglas, Congregational Church, Matlock—Concert piece, *Guilmant*.
 Mr. J. A. Lawson, Wesleyan Church, Boroughbridge—Suite Gothique, *Boëllmann*.
 Mr. Paul Rochard, Hinckley Parish Church—Pastorale, Recitative et Corale, *Karg-Elert*.
 Mr. Reginald Waddy, Emmanuel Church, Mannamead, Plymouth—Toccata and Fugue in D minor, *J. S. Bach*.
 Mr. F. C. W. Hunnibell, St. James's, Tunbridge Wells—Suite Gothique, *Boëllmann*.
 Mr. C. E. B. Dobson, Central Mission, Nottingham—Scherzo in D, *Pollitt*.
 Mr. A. E. Jones, Bolton Town Hall—Fugue in G, *Krebs*.
 Mr. F. Monk, St. Peter's, Chertsey—Choral Prelude on 'Pange Lingua,' *C. W. Pearce*.
 Mr. W. Wilson Foster, Town Hall, Darliston—Theme with Variations and Fugue, *Hollins*.
 Mr. Ernest O'Dell, St. John's Church, Smith's Falls, Canada—Marche Triomphale, *Guilmant*.
 Mr. A. E. Davies, St. James's Church, Hatcham—Toccata in C minor, *W. G. Wood*.
 Mr. W. H. Maxfield, St. John the Evangelist, Altrincham—'Visione,' *Rheinberger*.
 Mr. Frederick Kitchener, St. Mary's Church, Cairo—Choral Prelude, 'Seelenbräutigam,' *Reger*.
 Mr. J. Barfoot, St. Mary's Church, Northiam—Overture in C minor, *Hollins*.
 Mr. W. A. Roberts, St. Paul's, Princes Park, Liverpool—First movement from Organ sonata, *Elgar*.
 Mr. S. H. F. Wéalé, Derry Cathedral—Prelude and Fugue in C major, *Bach*.
 Mr. R. W. Browne, Church of The Good Shepherd, Lee—Toccata and Fugue in D minor, *Bach*.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

- Mr. W. Meacham Haley, organist and choirmaster of St. Mary the Virgin, Charing Cross Road, W.
 Mr. Matthew Kingston, organist and choirmaster of the Parish Church, Shortlands, Kent.
 Mr. Charles H. Nutton, organist and choirmaster, Troon Parish Church, Ayrshire.

The accounts relating to the complimentary dinner given to the Directors of Messrs. Novello & Co. last December have now been closed. The balance in hand has been presented by the committee to the Novello employees' Provident Fund, which is managed entirely by the employees.

Reviews.

PIANOFORTE MUSIC.

Scherzo in G minor (from the Octett, Op. 20). Composed by Mendelssohn. Arranged for the pianoforte by Viggo Kihl.

Valse in A minor. Aubade. Cortège galant. Composed by Theo. Wendt (Op. 24).

[Novello & Co., Ltd.]

It is well-known that Mendelssohn made an orchestral version of the Scherzo from his Octett for use with his first Symphony, and that the score became the property of the Philharmonic Society. This now receives the justice of publication, in the form of a pianoforte version by Mr. Viggo Kihl. The pianist's instinct shows itself in every bar of the arrangement, which is a skilful adaptation of difficult material.

Mr. Theo. Wendt's style as a composer for the pianoforte is one that gives artistic elaboration, refined and careful in workmanship, to ideas couched in a familiar idiom. In sentiment these pieces belong to the category of drawing-room music, which they adorn. They are closely akin to dance music; the first is a quick waltz with a mid-European tendency to sudden variations of tempo; the second is stately and 'à la Menuet'; the third is a slow and much-disguised mazurka.

Richard Wagner. Sämtliche Schriften und Dichtungen. Volks-Ausgabe. Sechste Auflage.

[Breitkopf & Härtel.]

The most impecunious student of Wagner need no longer be without a set of his prose and poetical works. Messrs. Breitkopf & Härtel, having completed the fifth edition with the two supplementary volumes (making twelve in all) that were reviewed in our February issue, are now bringing out a sixth ('Popular Edition') in twenty-four parts at sixpence each. The first two of these lie before us. They comprise together nearly three hundred pages, and contain, besides the general preface that Wagner wrote for the issue of 1883, the earliest writings, such as the autobiographical sketch, the account of 'Das Liebesverbot,' 'A Pilgrimage to Beethoven,' 'An End in Paris,' a number of other articles that Wagner wrote from Paris, and the texts of 'Rienzi' and the 'Flying Dutchman'—the contents, in fact, of vol. i. of the older ten-volume editions. We may regret that the publishers have preserved the Gothic type that is so trying to non-German eyes; but the cutting is clear, and the paper, in spite of its thinness, opaque and white. We presume it is intended to make this 'Popular' edition as complete as the fifth, by including in it the new matter printed there. If so, it will be an exceedingly cheap twelve-shilling'sworth.

Five songs, Op. 47. Seven songs, Op. 48. By Brahms. English versions by W. G. Rothery.

[Novello & Co., Ltd.]

Every English edition of Brahms's songs is a thing to be grateful for. In the present case Mr. Rothery's smooth versification and attention to phrasing and syllabic accentuation add to the value of the collection. The songs of Opp. 47 and 48 are not much in vogue, for on the whole they appeal by their subtle simplicity and the refined beauty of their accompaniments rather than by striking ideas. They would well repay the attention of English singers anxious to extend their repertory with art-songs that are interesting and neither familiar nor exacting. Op. 47 consists of 'The message' ('Botschaft'), 'Consuming love' ('Liebesgluth'), 'Sunday' ('Sonntag'), 'Red roses of summer' ('O liebliche Wangen'), and 'The love-letter' ('Die Liebende schreibt'). Op. 48 consists of 'The watchful lover' ('Der Gang zum Liebchen'), 'The false love' ('Der Ueberläufer'), 'A maid's despair' ('Liebesklage des Mädchens'), 'Love betrayed for riches' ('Gold überwiegt die Liebe'), 'Comfort in tears' ('Trost in Thränen'), 'No joyous morrow breaks for me' ('Vergangen ist mir Glück und Heil'), 'When wintry winds their dirge are singing' ('Herbstgefühl'). The last-named is a particularly beautiful example. It should be added that the original German text is provided as well as the new English version.