

Beethoven's Sonata (Op. 109). The rendering of these was scarcely open to reproach on any ground.

Madame Roger-Miclos, who first appeared in London at the Promenade Concerts last season, gave a Recital at the Princes' Hall on the following day. She displayed wisdom in securing the co-operation of Mr. Johannes Wolff, who joined her in an effective performance of Beethoven's "Kreutzer" Sonata. Her solos were in every instance characterised by excellent execution, her best efforts being in Chopin's Polonaise in A flat, and Liszt's Rhapsodie, No. 12, while in pieces requiring delicacy and poetic feeling there was, perhaps, something left to desire.

For his final performance this season, on the 10th ult., at St. James's Hall, Mr. Paderewski employed Mr. Henschel's orchestra, and played two Concertos, one in A minor, from his own pen, and that of Mr. Saint-Saëns in C minor (No. 4). The former work is full of character, though in construction it is patchy and not always coherent. The first is decidedly the best movement, the themes being bold and striking, and the passage-writing very brilliant. The Romanza which follows has a very pleasing Slavonic melody, but the *Finale* is extremely commonplace and trivial. The work is that of a very clever musician, but it is in no sense a masterpiece. How the Polish artist played it may be imagined. The programme included an Orchestral Suite, by a composer named Le Borne, which proved to be mere dance music; pretty enough, but scarcely suitable amid its surroundings. It should be added that Mr. Willy Hess, the leader of the orchestra, played a pleasing Ballade for violin and orchestra, by Mr. Henschel, with much taste and expression.

The next to appear on the scene was another Pole, Mr. Leopold Godowsky, who came armed with testimonials from his preceptor, Mr. Saint-Saëns. His performance at the Steinway Hall, on the 12th ult., showed him to be a very clever young executant, his playing being marked by extreme neatness and fluency, and by entire absence of sensationalism. At the same time it seemed a trifle cold, the rendering of Beethoven's Variations in C minor, the Sonata Appassionata (the first movement of which was unaccountably omitted), Schumann's Études Symphoniques, and five numbers of the Kreisleriana, and Chopin's Ballade in G minor, being very pure, but wanting in heart. Mr. Godowsky, who, we believe, is barely out of his teens, has the promise of becoming an excellent composer, some little pieces from his pen being extremely charming.

It is unnecessary to enter into details concerning the third Recital of Madame Carreno at St. James's Hall, on the 17th ult., nor that of Madame Haas, on the following day, at the Steinway Hall, as neither artist showed her talents in any new light, nor included any novelties or revivals of importance in her programme. Nor need we do more than record the fact that Mr. Charles Reddie, who gave a Recital at the Steinway Hall, on the evening of the 18th ult., is a sound and conscientious, but by no means striking executant. He was assisted by Mr. John Payne and Mr. Arthur Oswald, and his programme included such well-worn pieces as Beethoven's "Moonlight" Sonata, "Kreutzer" Sonata, and Schumann's Études Symphoniques.

Mr. Eduard Zeldernust, a gifted young Dutch pianist, gave a Recital, on the 23rd ult., at Steinway Hall, which was well filled on the occasion. The selection made by the artist was a judicious and fairly representative one, including Beethoven's "Waldstein" Sonata, Liszt's arrangement of the Prelude and Fugue in A minor by Sebastian Bach, and pieces by Schumann, Chopin, Gernsheim, Rubinstein, and others. In the rendering of all these Mr. Zeldernust proved himself the possessor not only of an excellent *technique*, but also of that higher quality of an artistic insight into the intentions of the composers whose works he interpreted; qualities which the audience did not fail to recognise and to fully appreciate. The Recital was agreeably diversified by two lady vocalists, Misses Daisy Defries and Adèle Myers, who came in for a well-deserved share in the applause.

The announcement that M. Sapellnikoff and Madame Sophie Menter would give a joint Recital on the 24th ult. proved to be rather misleading, the lady pianist only taking part in Liszt's Concerto Pathétique for two pianofortes, a

rhapsodical and unattractive work. M. Sapellnikoff gave a fine, virile interpretation of Beethoven's Sonata "Les adieux," &c., but his playing of some pieces by Mendelssohn and Chopin could not be highly commended; on the other hand, Haydn's Variations in F minor could scarcely have been more delicately rendered. With this performance our notes on Pianoforte Recitals must close for the present month.

THE HANDEL SOCIETY.

At the Private Concert given by this Society, at the Portman Rooms, on the 5th ult., the programme included the Chandos Anthem by Handel, "Let God arise," the Sixth Symphony of Schubert, Beethoven's music to the "Ruins of Athens," and the setting of Psalm 137, by Goetz, "By the waters of Babylon." The Anthem "Let God arise" was beautifully sung, as were also parts of the Psalm 137, but if the performance of this last-named was not as complete as was desirable, the shortcomings were not wholly the fault of the choir. The work is unquestionably difficult, and it was evidently approached with an earnest desire to give it in the best possible manner, but a few more rehearsals would have been advantageous. The greatest success of the evening was made in the "Ruins of Athens," which was exceedingly well sung. The performance of the Schubert Symphony was most creditably done by a capital orchestra. The soloists were Mrs. Scudamore, Miss E. Delves-Yates, Mr. John Probert, and Mr. Arthur Willis. The whole programme was conducted in a painstaking manner by Mr. F. A. W. Docker. Special reference should be made to the fact that nearly all who took part in the performance are amateurs, and this makes the evening's work the more worthy of praise.

ROYAL COLLEGE OF MUSIC.

THE programme of the Chamber Music Concert of May 29 opened with Beethoven's B flat Trio and closed with Haydn's Quartet in G (Op. 17, No. 5). The performance of the former was lacking in vigour, breadth, and dignity, as was to be expected; but that of Haydn's work was very satisfactory. Miss Donkersley, who led the latter with much spirit, also gave an excellent rendering of Kiel's fine "Solo-Stück" in A minor. With the exception of Mr. V. H. Jackson's fluent playing of pianoforte pieces by Paganini-Liszt and Moszkowski, there was nothing in the programme to call for detailed remark.

Much more interesting was the Orchestral Concert, given on the 12th ult. Schumann's terribly, albeit appropriately gloomy "Faust" Overture, in which the "Ewig Weibliche" is even more conspicuous by its absence than in Wagner's "Eine Faust Overture," headed the programme, the "brass" being somewhat overpowering. Mendelssohn's "Italian" Symphony offered the strongest possible contrast to Schumann's work, and it was played with rare spirit and "go," which brought out all the qualities of a delightful score. Brahms's "Academic Festival" Overture, on what one of our musical contemporaries calls "weak" student songs (some of them 150 or 200 years old!) received also a very finished rendering, and was evidently played *con amore* by Professor Holmes's enthusiastic young people. Mr. Stanley Blagrove gave a neat, but somewhat effeminate performance of Spohr's hackneyed "Dramatic" Concerto, and Mr. Magrath caused the audience, or at least his fellow-students, to wax wild with delight by his exceptionally intelligent and highly promising singing of Mozart's "Oh, how I shall triumph o'er ye."

MUSICAL ASSOCIATION.

ON the 2nd ult. Mr. F. St. John Lacy read a Paper on "Irish Music, in which, after describing the various musical instruments in use at different times, he devoted much attention to the songs of that nation. Perhaps the best known collection was Moore's "Irish Melodies," but so many changes had been made in the tunes included therein, and so little regard had been paid to their characteristic tonalities, that the result was less Irish than "Moorish." Irish melodies were not constructed according