

January 24. 1894

47 Clapham Common,

North Side,

London, S.W.

Lieber Herr Grieg

Ich setze Sie in dem Hatten
Ihren Brief vom 9ten Januar
zu beantworteten.

Madame in bei Cowan sind
Kunstedt anzufahrt geht sind
samt das auf jeder. Keine
Engagement für die unsere Kunst
Gefühl in an Klaus (Crystal Palace)
dieses Baum nur möglich genug
und einmal zu unterstützen.

Vom lieb nicht ichig als
die Philharmonie Society. Die
Gefühlst gibt am 24ten Mai
Konzert (Fork (rehearsal) am 23ten bei
am Montag am 24ten Mai, Konzert
Abend am 24ten Mai) mit die
Direktorin sind bereits in für
sich Konzert zu anfragen
man in die meine Briefe
nach dirigieren malen selbst
und mit in London aufgeführt

2
Es hat die Gesellschaft die Aufführung
als eine Aufführung in London
angehen kann. Die Kosten
müssen das betreffende Werk
unter den neuen Marken
die die Gesellschaft, selbst müssen
Montag zu machen. Bitte
lesen Sie sich sorgfältig durch
was die ganz Neue für Aufsehen
gesehen. Fürsich müssen
die Kosten das Sie in
Kinn unter dem Congrat in
London vor dem 24. Mai
dividieren oder aufstocken. Die
Gesamt wie sich umbillig, da
ein Gewinn einer Dividende,
dann die sich selbst ein
Aufsehen Congrat geben wollen
(wage ich mich nicht) wie sehr
gelingt. Die Gesellschaft zahlt
£30 - für das Dividende des Neuen
Aufsehens.

Bitte schicken Sie mir auch
beide Ihre vollständige. Dies
sind die Bitte die in winter
zu sein, mit Japan das Frau
Gang, mich sehr gern im
mitzubekommen.

In this is a paper about a long paper
 matter for a long time, but we are
 about in the London newspaper
 in the paper, it is not in the
 mine paper and not in the paper
 that was written for the paper, it is
 given to the paper in the paper

— Mine friend is friend of the
 gentleman of the paper. Charlie is in
 the paper of the paper, it is in the
 paper in the paper, in the paper of
 the paper.

His letter is very good
 in the paper of the paper, it is
 in the paper of the paper, it is
 in the paper of the paper, it is
 in the paper of the paper, it is

Do you

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THE QUEEN'S HALL, LANGHAM PLACE, W.



PHILHARMONIC SOCIETY

UNDER THE IMMEDIATE PATRONAGE OF

Her Most Gracious Majesty the Queen.

THEIR ROYAL HIGHNESSES THE PRINCE AND PRINCESS OF WALES,
THEIR ROYAL HIGHNESSES THE DUKE AND DUCHESS OF YORK,
THEIR ROYAL HIGHNESSES THE DUKE AND DUCHESS OF SAXE-COBURG
AND GOTHA,
THEIR ROYAL HIGHNESSES THE DUKE AND DUCHESS OF CONNAUGHT
AND STRATHEARNE,
THEIR ROYAL HIGHNESSES THE PRINCE AND PRINCESS CHRISTIAN OF
SCHLESWIG-HOLSTEIN,
HER ROYAL HIGHNESS THE PRINCESS LOUISE, MARCHIONESS OF LORNE,
HIS ROYAL HIGHNESS THE DUKE OF CAMBRIDGE,
HER ROYAL HIGHNESS PRINCESS MARY ADELAIDE, DUCHESS OF TECK,
HIS HIGHNESS THE DUKE OF TECK.

EIGHTY-SECOND SEASON, 1894.

CONDUCTOR DR. A. C. MACKENZIE.

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The Directors have much pleasure in announcing arrangements already completed for the Season 1894. Other important engagements are pending.

SOLO PIANISTS.

MR. LEONARD BORWICK,
MISS FANNY DAVIES,
MADAME SOPHIE MENTER,
M. SAPELLNIKOFF,
AND
M. PADEREWSKI.

SOLO VIOLINISTS.

MDLLE. FRIDA SCOTTA
AND
M. SAURET.

VOCALISTS.

Miss ELLA RUSSELL
AND
MDLLE. LANDI.

MR. BEN DAVIES
AND
M. OUDIN.

THE FOLLOWING ARE AMONG THE ORCHESTRAL WORKS WHICH WILL BE PERFORMED FOR THE FIRST TIME AT THIS SOCIETY'S CONCERTS:—

NEW SYMPHONY, in E minor, by DVOŘÁK.

(First time in London. Conducted by the Composer.)

SYMPHONY, No. 2, in A minor, by EDWARD GERMAN.

(First time in London.)

NEW SYMPHONY, No. 6, by TSCHAIKOWSKY.

(First time in England.)

OVERTURE to "KING LEAR," BERLIOZ.

"OVERTURE D'ARIOSTO," by VINCENZO FERRONI.

(First time in England.)

OVERTURE to "SAKUNTALA," by GOLDMARK.

OVERTURE "On an un-written Tragedy," in A, by DR. HUBERT PARRY.

(First time in London.)

"LUSTSPIEL" OVERTURE, by SMETANA.

"EINE FAUST OUVERTURE," WAGNER.

PIBROCH, by MACKENZIE.

"ZIGEUNERWEISEN" FANTASIA, by SOPHIE MENTER.

(First time in England.)

POLISH FANTASIA, by PADEREWSKI.

FANTASIA, by TSCHAIKOWSKY.

(First time in England.)

THE FOLLOWING WORKS WILL ALSO BE INCLUDED:—

BEETHOVEN'S SYMPHONY, No. 4, in B flat.

„ „ No. 8, in F.

BRAHMS' SYMPHONY, No. 2, in D.

SAINT-SAËNS' SYMPHONY, in C, for Orchestra, Organ, and
Pianoforte (four hands). Conducted by the Composer.

OVERTURE, "MEERESSTILLE," MENDELSSOHN.

&c., &c., &c.

Subscribers, Members, and Associates are respectfully requested to make immediate application for their seats to Mr. Stanley Lucas, at 84, New Bond Street, and the usual Agents.

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⇒ STALLS. ⇐

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STANLEY LUCAS & Co., Ltd., 84, New Bond Street, W.; TREE'S TICKET OFFICE, St. James's Hall; CHAPPELL & Co., 50, New Bond Street; KEITH, PROWSE & Co., 48, Cheapside; A. HAYS, Royal Exchange Buildings, and 26, Old Bond Street; or R. NEWMAN, Queen's Hall, Langham Place; and usual Agents.

FRANCESCO BERGER, Esq.,

Honorary Secretary,

6, YORK STREET, PORTMAN SQUARE, W.

SEASON 1894.

Dates of the Seven Concerts.

Wednesday Evening . . .	February 28
Wednesday Evening . . .	March 14
Thursday Evening	April 19
Wednesday Evening . . .	May 2
Thursday Evening	May 24
Thursday Evening	June 7
Thursday Evening	June 21

AT

THE QUEEN'S HALL, LANGHAM PLACE.

CONDUCTOR, DR. A. C. MACKENZIE.

The Concerts will commence at 8 o'clock.

394
128
172
15

THE WEEK.

CRYSTAL PALACE.—Saturday Concert.

ALTHOUGH the larger part of last Saturday's concert at the Crystal Palace was occupied by a performance of Mendelssohn's 'Hymn of Praise,' it is the miscellaneous selection which preceded the work with which we have now chiefly to deal. Mendelssohn's "symphonia-cantata," to use his own name for it, is so familiar both to performers and audience that it is needless to do more here than to record a generally excellent performance, with Miss Anna Williams, Miss Marie Curran, and Mr. Edward Lloyd as soloists. Of the five pieces which formed the first part of Saturday's programme, two had never been played in public, while two others were given for the first time at the Crystal Palace. Speaking of these in the order at once of importance and, as it chanced, of performance, we may begin with two works by the eminent Norwegian composer Edvard Grieg. The first of these was his concert-overture 'In Autumn' (Op. 11). This work was first heard in its present form at the last Birmingham Festival, for which it is said to have been scored by the composer. It was published several years ago as a pianoforte duet, and then entitled simply 'Fantasia.' In this shape it is a most interesting and characteristic work, though the brilliant and often piquant orchestration of Grieg undoubtedly adds much to its effectiveness. Whether it was originally designed as a musical picture of autumn, or whether its new name was suggested by the fact that a Norwegian reapers' song forms the basis of the final movement, it is not easy to decide. Be this as it may, the piece, considered simply as music, is full of charm, and being excellently rendered under Mr. Manns's *bâton* it obtained a decided success. The other work by Grieg was a weird and sombre *scena* for two solo voices and female chorus, 'At the Cloister Gate.' The original text is from a play by the Norse poet Bjørnstjerne Bjørnson, and the translation has been very skilfully made by Mr. E. W. Gosse. A homeless and orphan

maiden is attracted at night to the door of a convent by hearing the sound of hymns. She knocks for admission, and in a dialogue with the nun who opens the door relates her sorrowful story, and is welcomed in by the chorus of nuns. The whole scene, though its first part appears somewhat lacking in contrast, is most dramatic, and full of the wild Northern tone which is the special characteristic of most of Grieg's music. Its thorough originality evidently impressed the Crystal Palace audience, the applause at the close being loud and prolonged. Another novelty of the concert was Dr. Mackenzie's charming 'Benedictus' for small orchestra, originally written for violin and piano, but even more effective in its new form. We consider it one of its composer's most genial and spontaneous works. Mr. J. F. Barnett's Offertoire for organ, played by the composer, was also a "first performance." It is pleasing rather than striking music, and as it makes but little demand upon the player, especially in the matter of pedalling, is likely to become popular. Walther's "Preislied" from 'Die Meistersinger,' sung by Mr. Edward Lloyd, completed the programme of the afternoon.

...on, and to an outward appearance smaller. The largest of these is the second edition of Beaumont and Fletcher, 1679, it measuring 14 by 9 in. The remaining book, 'Bartolomeus [Glantvyle] De Propr. Rerum,' 1482, the place of printing, &c., not being given, and which measures 10 $\frac{3}{4}$ by 7 $\frac{1}{8}$ in., is in eights, i. e., is an octavo, up to signature O, while P and the last signature R are in twelves, and the intermediate Q in tens. I may add that while my copy of the so-called 'Batman upon Bartholome' is very slightly smaller, it is one of the sextos.

Of the forty-one that I looked at out of Mr. Stone's library five were folios, twenty-one sextos, thirteen quartos, and two octavos, these including English, Scotch, and foreign books from 1552 to 1698. One book, 'Fasciculus Temporum,' 1481, has neither paging, signatures, nor catch-word.

Some of the Caxtons, &c., in the British Museum have also been examined, but only a few, and though they so far bear out what has been said above, I, not having completed my examination, do not notice them in detail. One, however, may be noticed as curious: "Bonaventura, Vite Christi," 1517, 4to. I know not whether it be imperfect, but beginning "die lune Prim a pars," with an engraving of Eve handing the apple to Adam, its first signature is Biiij, and then come Biiij and two unsigned leaves; then from C to Cc, with the exception of N, every alternate signature is in quarto form, viz., C to Ciiij and one unsigned, while each other letter is as D, viz., from D to Diiij, and then four unsigned leaves, i. e., these are in octavos. The last signature in Dd, which follows Cc in eight, is in six being, I suppose, an imperfect eight.

Now a sentence or two on Jonson and Shakspeare. The first edition of 1616 is a sexto. The second, 1631-40, though each of them is evidently intended to assimilate with the other, are printed and signed by different persons. The first, a re-impression, "Printed by Richard Biard," and the second, "Printed for F. Blount," are in quarto. (2) In like manner the so-called four folios of Shakespeare, from the beginning of 'Cymbeline,' sextos. They are somewhat, nor do their signatures. But one word may be said of the first edition that presents a portrait-leaf, and which on the recto being blank) B is a portrait. This is not included in any signature

THE ATHENÆUM

folios" of the first edition of Jonson's volumes of works, and evidently one with the other, but by different persons. That of 1616, are to be sold in 4to. But the second, "Leighen," is in one of the so-called four folios, but the 'Tempest' to the other, the story leaves vary, and require notice. The title-page portion of the first is on its verso (the second's verses on the recto), nor was it included in the leaf after the

Musical Gossip.

THE chamber concert given at the Royal College of Music on Thursday evening included Mendelssohn's Quartet in E flat, Op. 44, No. 3; Schumann's Pianoforte Trio in F, Op. 80; and smaller items.

HERR SCHÖNBERGER will give a pianoforte recital at St. James's Hall on Wednesday the 21st inst.

MR. WILLIAM CARTER gave the first of his national concerts at the Albert Hall on Wednesday evening, the programme consisting mainly of Scotch music. Among the performers was Miss Josephine Simon, a soprano vocalist from San Francisco. She has an excellent voice, which, however, needs more cultivation, and her manner is at present wanting in refinement. There was nothing in the programme to call for remark.

MR. N. VERT has arranged for another concert tour with Madame Marie Roze, to commence in January next.

SIR CHARLES HALLE commenced his thirty-