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the singers mentioned, we heard Miss Rosina Duckman,
Miss Lucy Nuttall (in two graceful settings of Brown-
ing lyrics), Miss Florence Mellors, Mr. Ivor Walters,
and Mr. Philip Ritte. Mr. Melsa had sundry violin
pieces, and, as usual, Mr. S. Liddle and Mr. F. A.
Swell shared the duties of accompanist.

THE FLONZALEY QUARTET.

There was an element of the sensational in the second concert of the Flonzaley String Quartet, which took place at Bechstein Hall on Saturday evening, for an opportunity was given to Londoners of hearing, for the first time and under the best possible conditions, Herr Arnold Schönberg's String Quartet in one movement, Op. 7. Hitherto this composer's music, as far as it has been represented in England, has served chiefly as an object for satire, but in the present case a more serious attitude is called for. The Quartet was written before Herr Schönberg had completely cut himself adrift from all that is at present accepted as musical beauty and culture, and the greater part of the work is measurable by old standards. True beauty comes in flashes and often remains for a while. The texture is that of Quartet music proper, for its attempt to appeal—whether successful or not—is made through a weaving of outlines. There is "perpendicular" writing and there are colour effects—harmonics and ponticello—but counterpoint prevails. The extension of contrapuntal means of expression is Herr Schönberg's aim. Where he surpasses his predecessors and, in many opinions, the bounds of decorum, is in freeing the individuality of parts and in thinking less of the interdependence that makes for good harmony and pleasant hearing. It was often possible, in listening to the Quartet, for the ear to pick out a single constituent from an ugly mass of sound and to appreciate its interest, vitality, and momentary consistency of idea. A future generation trained to aural exercises of the kind may perform them with enjoyment, but present-day audiences lack that facility. It was well, therefore, that only part of the work was "futuristic," especially in view of its length. Although designed in one movement it takes longer to perform than most four-movement Quartets. Its chief defect is the want of formal logic. The sections are well-defined but their sequence and bearing are difficult to group. In some, usually among the less euphonious, the composer seemed to exult in a new-found idiom and to express himself dogmatically in default of ideas and conviction. As a whole the music is strong in expression, masterly in technique, and giving the impression of greatness in resource which the composer's subsequent work has not confirmed. It was performed with astonishing ease. The first number in the programme was Mozart's Adagio and Fugue in C minor. After Herr Schönberg's Quartet came that of Haydn in D major, Op. 64, No. 5. The contrast was too violent for the inversion of history to affect the appreciative sense. In both of the older works no feelings could have been present but those of the highest enjoyment, both of the music and of its performance.

Mr. E. R. Bartley Denniss, M.P., opened a bazaar at Wembley, near Harrow, on Saturday afternoon in aid of funds for the enlargement of the parish church and the provision of a new organ, and handed in a cheque for £21 from Sir George Barham.

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