

some time before the applause subsided sufficiently for him to be able to commence with 'Coral Romano' Overture, which was splendidly played and was received with rounds of almost frenzied delight. This standard was maintained throughout the concert, and had time permitted every item would have been encored. The new descriptive piece, 'By the Blue Hawaiian Waters,' was specially picked out by the audience and it is undoubtedly destined to rival 'In a Persian Market' in popularity. This is the kind of 'popular' music that deserves to be popular and to remain so—which it undoubtedly will—for it is extremely melodious and well constructed and orchestrated by Mr. Ketèlby himself in his masterly manner."

Mr. Arnold Dolmetsch.

ONE of the rarest and, perhaps, the sweetest thing remaining with us in music, a memory of those days when music making was carried on extensively in intimate domestic circles, is the quiet persistence of Mr. Arnold Dolmetsch and his family to keep alive the charm of the old viols, and other ancient instruments. There is something so exceedingly refined, quaint, and rare, in hearing them in performance, that those who have once been privileged to hear Mr. Dolmetsch and his family never have such a pleasurable experience effaced. It is good, therefore, to hear that the Dolmetsch family will give a Festival of Chamber Music from August 22nd to September 3rd at Haslemere, when they will employ the lute, the double string guitar, the complete family of viols, the viola d'amore, the complete family of violins, the harpsichord, the virginal, the clavichord, a chamber organ, and the complete family of recorders. The Dolmetsch family have made their own instruments from old models, and they will be exhibited in Haslemere Hall at certain times when not being used at the concerts. The music is derived from Bach, Purcell, Haydn, Mozart, Christopher Simpson, Jenkins, Morley, Lawes, Tomkins, Locke.

Professor Leo Theremin.

WHILST there is wonderment at so little music making, it is amusing to note the efforts which arise occasionally determined to shorten its life, or kill it altogether. Professor Leo Theremin of Leningrad has been giving magical demonstrations from an apparatus of his own invention, which plays "electrical tunes" merely by moving his hands and quivering his fingers through the air. We are told that the whole gamut of the orchestra from flute to double bass can be clearly heard with all the varied tone colours of the different instruments, even including the beating of the drum. Quarter-tone scales can be played, and by a special movement of the hands an echo can be produced. The apparatus is built on the lines of a wireless set. The *Frankfurter Zeitung* points out, in its appreciation of the invention, that its simplicity, and variety, and richness of tone, may in a short time oust the piano. We may also reflect that since Keats deplored the chemist's analysis of the colours of the rainbow, we have gradually moved towards the simplification of everything, and the negation of effort. Thus, we may be moving towards the time when each individual may make his own music just how, or when, he may feel inclined, and the old saw, "the man was a concert in himself," will become an actual fact. May we not be there to hear it. We will leave this joyful experience to Sir Hugh Allen and the Rector of Exeter College, Oxford.

A Grand Old Musician.

MR. FRANCESCO BERGER, who writes so delightfully in *Musical Opinion*, has a store of rare moments concealed within his memory. While lunching with him the other day, he was inclined to become reminiscent, and told us of his early life in London. How, in his home, English, Italian, and German were indiscriminately used, as his father was Italian and his mother German. He went to Italy in

his youth for musical study, afterwards returned to England, and then proceeded to Leipzig for a further and much longer musical study. In Leipzig he met Berlioz, who produced there his oratorio, "The Flight into Egypt." Mr. Berger says that Berlioz's oratorio distinctly pleased the Germans. Our own opinion of Berlioz is that his genius is more cosmopolitan than French, and if he inclines at all, it is rather to the Teutonic spirit than otherwise. Mr. Berger's description of Berlioz was that he was rather astonishing physically—tall, spare of build, with flashing eyes—yet he was aloof, austere, and impressed everybody as a born and genuine commander. Apart from this, Mr. Berger is no Berlioz worshipper,—though he is too kindly disposed to be uncharitable to anyone. Mr. Berger was on intimate terms with Clara Schumann, Thalberg—whom he describes as being as fine an executant, though not such a fine interpreter, as Liszt, whom he also knew—Rubinstein, Saint-Saëns (whose genius he described as having a tinge of the organ loft), and Gounod, with whom he was very friendly. He knew Alfred Mellon, the first English conductor; heard some of the now defunct Spohr operas; and considers that Michael Costa is sadly underrated now-a-days as musician and conductor. Mr. Berger's likes and dislikes are charmingly expressed, even though the sting is oft concealed within the honey. He had many charming things to say of the three English conductors,—Sir Thomas Beecham, Sir Landon Ronald, and Sir Henry Wood. Of Beecham's interpretations, he thinks his Mozart an ideal and perfect thing to listen to. Referring to the Proms, which he has seen grow and develop during the past thirty years or so, Mr. Berger wondered why Sir Henry Wood has overlooked the Meyerbeer overtures. Mr. Berger is, altogether, a rare and loveable artist to meet.

Miss Myra Hess.

THIS admirable pianist is again going to America—during the autumn—where she is apparently most popular. Miss Hess will arrive in America about the middle of November, and will play in New York, Boston and the Eastern States until Christmas. Afterwards she travels south, playing in Washington and Baltimore. She will make her first appearance in Washington under the aegis of Mrs. Townsend's Morning Musicales, following which there will be a week's engagement in Havana, Cuba. Miss Hess will also appear as soloist with the Boston, Detroit, Minneapolis and New York Symphony Orchestras.

American Musical Enterprise.

GLANCING through several American papers recently to hand, we notice a tendency as in England to belittle the native effort and look towards Germany as the one country on earth which contains the perfect thing and which the Americans and ourselves can never possess. A little reflection would show that the position of musical art in Germany at the present moment is due to the political condition of things which existed in Germany before the small principedoms and kingdoms were federated into one vast empire. It was the large number of small states, each having its own capital, each competing with the other and striving for top-most position, which brought about such an intimate and general understanding in the German national life. The Germans take their music as part of their daily equipment, as something indispensable to their existence. With the Americans as well as ourselves, the culture of musical art is largely a personal matter in the hands of private individuals.

Of undoubted interest, and as an instance of an effort to really help forward the development of music in America, we may mention the Curtis Institute of Music, endowed by Mary Louise Curtis Bok, of which Joseph Hofman is the director. Amongst the principals we notice Moritz Rosenthal (piano) Lynnwood Farnam (organ) and Felix Salmond (violin-

cello), the son of the once popular English singer Norman Salmond, and other eminent musicians. The most distinctive feature of the prospectus is contained in the following:—

"To those who qualify, the new policy inaugurated by Josef Hofman (director) offers many unique advantages. Among these are: Free tuition or partial exemption from tuition fees where required—financial aid if needed—Steinway grand pianos, string or wind instruments, rent free to those unable to provide such for themselves, financial assistance in setting out on a professional career upon reaching artistic maturity."

Maurice Ravel is to appear as conductor with the Boston, New York, Cleveland, San Francisco Symphony Orchestras during the autumn, and conduct a number of his own compositions. He will also give piano recitals and ensemble concerts, in which his compositions for piano, voice and chamber music will be heard.

Sir Alexander Mackenzie.

WE are quite sure that all readers of *Musical Opinion* will join us in wishing birthday felicitations to Sir Alexander Mackenzie upon his eightieth birthday. He has lived a long life fought a good fight, and will certainly feel satisfaction that he will leave this world's music further advanced than he found it. Many changes and many conflicts have passed by during Sir Alexander's professional life. In his work at the Royal Academy, in his professional life, and in whatever circles he and his works have moved, he has always been the perfect gentleman.

Is a Musician a Labourer?

THE old question as to whether orchestral musicians are artists or labourers is soon to be tested in America by a tilt which has arisen between the United States Department of Labour and Mr. Joseph N. Weber, the president of the American Federation of Musicians. Upon the decision of the Federal department which is eagerly awaited by some 138,000 musicians under Mr. Weber's leadership, depends in large measure the future prosperity of the American orchestral musician.

The National Concerts.

OF outstanding interest are the National Concerts announced by the British Broadcasting Corporation at Queen's Hall. Five concerts will be conducted by Sir Henry J. Wood, two each by Sir Landon Ronald and Sir Hamilton Harty, one each by Sir Edward Elgar and Mr. Albert Coates. Concerts will also be broadcast from the People's Palace, conducted by Sir Henry J. Wood, Sir Edward Elgar, Sir Landon Ronald, Mr. Geoffrey Toye, and Mr. Percy Pitt. We have not yet received a list of the novelties to be broadcast at these concerts.

The most interesting information to hand so far is that Arnold Schönberg will appear at one of the National Concerts and conduct, on January 27th, a programme of his works. This concert will excite a great deal of curiosity, for Schönberg was an unknown name in England when he appeared to conduct his fine orchestral pieces at a Prom in 1907. He has travelled far since those days, created many original and dramatic works, and given to Austria her most brilliant young composer in Alban Berg, who is a pupil of Schönberg. Our admiration for him is akin to that for Wagner,—both are pioneers reaching out into unexplored paths. In each case they were, literally so to speak, riddled with shot and shell, yet they refused to haul down their colours. We understand that Schönberg will introduce a new orchestral work to London for the first time; whilst appreciating this, we hope that the occasion of his visit will see the production of his much discussed symphonic poem "Pelleas and Melisande."