

being among the best of the songs in this class. In the case of "Umsonst" (No. 12 in the select list given below, and the only song selected which does not end on the tonic) the unfinished effect, which would undoubtedly be objected to by many musicians, may be obviated by singing, immediately afterwards, another song in the same key.

Though, as has been observed, these songs are, on the whole, strikingly uniform in quality, it is also a fact that the later works are of somewhat less interest than the earlier ones. This is, in itself, not remarkable, being true of the productions of many other composers as well, but with Franz there is this peculiarity that his songs show little or no increase in interest from the first. The earliest works of most composers are of distinctly less value than those produced at a somewhat later time; but Franz seems to have been in full possession of his powers from the beginning. (We may take the songs alone as a sufficient guide in this matter because his other compositions are relatively very few and unimportant.) More than half of the compositions here selected are taken from Op. 1 to Op. 10, inclusive—representing seventy-seven songs in all—and certainly some of his very best works to be found in Op. 1 and Op. 5.

Whenever two or more composers have set to music any particular poem, it is of interest to compare the different compositions, noting the varying conceptions as well as the degree of success which has attended the efforts of each musician. Owing to the large number of songs composed by Franz, and his almost invariable use of original German texts, opportunities are afforded of comparing his work with that of nearly every composer who has made use of that language. While such comparisons frequently result favourably for Franz, it is of course to be expected that in the case of the greater masters it will sometimes be otherwise. Thus, for instance, we find Schumann notably superior to him in setting "Es treibt mich hin" and "Wenn ich in deine Augen seh"; while Mendelssohn surpasses him in "Durch den Wald im Mondenscheine." Other examples might also be referred to, but these are among the most striking. On the other hand, the setting given by Franz to "Am leuchtenden Sommermorgen" is surely more charming than that of Schumann; while in other instances it is difficult to give an opinion in favour of either composer.

In the choice of keys Franz is somewhat peculiar, nearly half of his songs being in the minor, while with other important song-composers the proportion is usually about one-third. He resembles Rubinstein in his preference for keys with flats in the signature rather than those with sharps. The number of keys used by him is twenty-six, including A flat minor; though it is difficult to see what advantage this latter has over G sharp minor—a key which he also employs. In regard to compass the songs are pretty uniform, the average being almost exactly a major tenth, but it is interesting to note that the demands on the vocalist are greater, in this respect, in the later than in the earlier works; the average compass required in the earlier songs being about half a tone less and in the later songs about half a tone more than the figure above given.

In preparing the following select list from the songs of Franz, over two hundred and thirty of them were studied; and though this number does not include all the work done by the composer in this field, it may be confidently stated that few, if any, of his most valuable songs have been overlooked. Owing to the comparative unpopularity of Franz as a composer, it is by no means easy to obtain satisfactory statistics as to which of his songs are most commonly sung in public, and therefore the list here given has not been confirmed to any great extent by such means. Furthermore, the uniformity in quality, which has been referred to, has made the task of selection unusually difficult. It is hoped, however, that the list as presented will not be without value to those who desire to have some guidance in searching out the best songs of this composer.

As in the other essays of this series, the songs are here separated into two divisions, the first group consisting of those which are thought to be slightly superior to the others. The keys mentioned are believed to be the original ones in all cases.

The first group comprises:

1. "Aus meinen grossen Schmerzen." Op. 5, No. 1. D minor.
2. "Gute Nacht." Op. 5, No. 7. D minor.

3. "Mother, Oh Sing Me to Rest." Op. 10, No. 3. A minor.

The second group includes:

4. "Jagdlied." Op. 1, No. 9. B major.
5. "Schlummerlied." Op. 1, No. 10. B major.
6. "Ach wenn ich doch ein Immechen waer." Op. 3, No. 6. F sharp major.
7. "Er ist gekommen." Op. 4 No. 7. A flat major.
8. "Vergessen." Op. 5, No. 10. E flat minor.
9. "Fruehlingsgedraenge." Op. 7, No. 5. D flat major.
10. "Bitte." Op. 9, No. 3. D flat major.
11. "Stille Sicherheit." Op. 10, No. 2. D flat major.
12. "Umsonst." Op. 10, No. 6. D major.
13. "Abschied." Op. 11, No. 1. A major.
14. "Am leuchtenden Sommermorgen." Op. 11, No. 2. G minor.
15. "Und wuessten's die Blumen." Op. 12, No. 6. D minor.
16. "Ave Maria." Op. 17, No. 1. F major.
17. "Staendchen." Op. 17, No. 2. B major.
28. "Im Rhein, im heiligen Strome." Op. 18, No. 2. D major.
19. "Willkommen, mein Wald." Op. 21, No. 1. E flat major.
20. "Fruehlings Ankunft." Op. 23, No. 5. E major.
21. "Aufbruch." Op. 35, No. 6. A flat major.
22. "Ich will meine Seele tauchen." Op. 43, No. 4. C sharp minor.

When the above songs are classified according to the common types of voice for which they are suitable we obtain the following groups:

For soprano, Nos. 3, 4, 5, 6, 7, 8, 12, 13, 16, 17, 19, and 20 in the original keys. Nos. 1, 2, 9, 15 and 21 might also be made useful by some slight alterations in the words. Nos. 1 and 2 require a voice with rich, lower tones.

For mezzo-soprano, Nos. 7, 10, 12 and 16 in the original keys, and, when transposed, No. 3 in G minor, No. 4 in B flat major, No. 5 in A major, No. 6 in F major, No. 8 in D minor, No. 13 in A flat major, No. 17 in B flat major, No. 19 in D flat major, and No. 20 in D major. Nos. 1, 2 and 9 might also be used (if altered) in the same keys as for high baritone.

For contralto, No. 10 in the original key, and, transposed, No. 3 in F sharp minor, Nos. 5 and 17 in A flat major, No. 7 in G flat major, No. 8 in C sharp minor, No. 12 in B major, No. 13 in F sharp major, No. 16 in E flat major, and No. 19 in C major. Nos. 1 and 2 might also be used, if desired, in C minor.

For tenor, Nos. 1, 2, 4, 5, 6, 8, 9, 11, 12, 13, 14, 15, 17, 18, 19, 20, 21 and 22 in the original keys. Nos. 1, 2 and 18 require a voice with particularly good, lower tones.

For high baritone, Nos. 1, 2, 10, 12 and 18 in the original keys, and, when transposed, Nos. 4 and 17 in B flat major, No. 5 in A major, No. 6 in F major, No. 8 in D minor, No. 9 in B major, No. 11 in C major, No. 13 in A flat major, No. 14 in F minor, No. 19 in D flat major, No. 20 in D major, and No. 22 in B minor. Nos. 9 and 20 involve the singing of upper F sharp, when given in the keys here mentioned.

For low baritone, No. 10 in the original key, and, when transposed, Nos. 1 and 2 in C minor, Nos. 5 and 17 in A flat major, No. 12 in B major, No. 13 in F sharp major, No. 14 in E minor, Nos. 18 and 19 in C major, and No. 22 in B flat minor.

C. E. SAUNDERS

The Greek composer Spiro Samara has the intention of forming an orchestra of 100 performers at Athens.

Max Alvary, the well-known tenor, who is at present at Kissingen, Bavaria, has fallen ill with appendicitis.

Mme. Melba will arrive in New York about November 1st, and will not go on a concert tour, as the operatic season will occupy all her time.

On the 12th ultimo there died in Bielefeld, Germany, a well-known composer and critic, Ludwig Meinhardus. Meinhardus had contributed to modern music several symphonies, besides his oratorios, "Simon Petrus," "Gideon," "Luther at Worms," and several critical works.