

The Daily News.

LONDON, THURSDAY, FEBRUARY 23, 1888.

THE SUBSCRIPTION LIST WILL CLOSE ON OR BEFORE TO-MORROW THE 24th FEBRUARY.

MUSIC.

LONDON SYMPHONY CONCERTS.

Brahms' double concerto was performed at these concerts on Tuesday, for the second time in England. We have already described the new work, and have now only briefly to record second impressions. The first movement undoubtedly improves upon acquaintance, but the beautiful slow movement is by far the best, even as the finale is the weakest section of the three. Mr. Henschel likewise included in the programme Mr. Hamish McCunn's orchestral ballad founded on the Scottish poem—a variation of Bürger's "Lacmora" ballad—entitled "The Ship o' the Fiend." It is intended to describe in the orchestra how a Scottish lassie was enticed on board ship, and discovered that, while she had mistaken the skipper for a saint, he was really a devil, and was bearing her to "the mountain o' Hell, where you and I mairn go." Although announced by Mr. Henschel as the "first time of performance," Mr. McCunn's "ballad" has already thrice been heard at the Crystal Palace under Mr. August Mannes. So imposing a subject treated in so ambitious a fashion is a task which might fairly be thought too great for a musician of barely twenty. But "The Ship o' the Fiend," although by no means without blemish, displays in very marked manner the young Scotsman's dramatic instincts, his capacity to produce picturesque orchestration, and his knowledge of the national characteristics of Scottish music. That in Mr. McCunn the Royal College of Music has given to the world a youthful composer of the highest promise, there can indeed not be the smallest doubt.

A new concert overture by Mr. Oliver King was produced at Messrs. Novello's concert last night. The overture is a sound and conscientious piece of work, although perhaps it displays no particularly exceptional ability. The composer conducted in person. Dr. Mackenzie then mounted the platform, and, proceeding to the conductor's desk, was accorded a special and most enthusiastic reception, which was continued until after a member of the choir had risen and called for three cheers for their chief as the new Principal of the Royal Academy of Music, a suggestion which elicited a very hearty response. Sir Arthur Sullivan's "Golden Legend," the chief parts undertaken by Mesdames Nordica and Patey, Messrs. Lloyd and Mills, formed the rest of the evening's programme.