

## MUSIC AND ART

The "orchestral movement" is showing its vitality by spreading to York, where Mr. Tertius Noble, the cathedral organist, has formed an orchestra that is to make its first public appearance next Wednesday, April 5th. Intending to "go far", Mr. Noble very wisely "goes gently," and the programme is not marred by an absurd ambition. Yet it is thoroughly interesting. The chief thing in it is Haydn's well-known Symphony in D, No. 2 of Breitkopf's edition, no. 7 of the "Salomon" Symphonies given in Pohl's "Haydn in London," and headed in the original MS. "the twelfth which I have composed in England." It would be well, by the way, if some systematic method of reference to Haydn's compositions could be adopted. The prolific writer of 125 symphonies and 77 string quartets deserves such a monument as Koechel dedicated to Mozart in his wonderful Thematic catalogue, and its absence tends to frequent misunderstanding. Recurring to the York programme, it is to include Mozart's exhilarating "Figaro" overture and the prelude from the music which Mr. Noble composed for the Cambridge performance of the "Wasps" of Aristophanes. In the way of lighter music there will be the Gipsy Suite of Mr. Edward German and a serenade from a suite for strings by Mr. Elgar, so that contemporary native art will not be neglected, but represented in what is perhaps one of its happiest veins. Mrs. Burrell and Mr. Dawson will be the vocalists, and Mr. Jack Groves the violoncello soloist. The programme is certainly admirably planned, and, as we have suggested, not so exacting as to be impossible of realisation.

We are glad to see this revival of Haydn, who well deserves it; but we should be sorry to think he was reserved exclusively for the amateurs. No doubt there is a natural feeling that, when you have a professional orchestra at your command, it is just as well to get it to play what is beyond amateur resources. Dr. Richter has, however, shown what can be done with the symphonies of Haydn and Mozart, and, if the contrast be allowable, it is at least better to hear a first-rate professional orchestra playing these comparatively simple works than to witness the struggles of amateurs with modern symphonies beyond their powers. We say "comparatively simple," because as a matter of fact Mozart of all composers demands the utmost artistry and refinement of phrasing on the part of each member of the orchestra.