

MR. ALBERT W. KETELBEY.

GOUNOD beautifully expressed three phases in the life of every successful composer when he said "In my youth I used to say "Me and Mozart": later in life I said "Mozart and I": now I say "Mozart." No young man, having the "divine spark" can succeed if he does not believe in his own powers, but unfortunately many spoiled by the unthinking flattery of friends, never get beyond Gounod's first stage, and later in life we never hear of them.

We know a fairly successful man now living, who in his youth composed an opera, also an oratorio and a symphony. No one, however, except his own immediate friends, believed he was a second Beethoven, still he did not despair nor burn his manuscripts, but taking things as they came, eventually became conductor of a theatre orchestra. Here he cut up his symphony into *entractes*, and his opera into songs, polkas, and marches; had them published as such and made money out of them after they had lain idle and unnoticed for twenty-five years.

We make this preamble by way of expressing an opinion that it is a rash thing to prophesy as to the future of any young man, but to all appearances one of the most promising of our young composers is Mr. Ketelbey, of whom we gave a short notice on the occasion of the production of his orchestral suite in June last. He has only just come of age, having been born at Birmingham in August, 1875. He studied under Mr. A. R. Gaul, Dr. H. Waring, and other teachers until he was thirteen, when he gained the Queen Victoria scholarship for composition at Trinity College, London, where he became a pupil of Mr. Bambridge and Dr. Gordon Saunders, and later of Mr. F. Corder. At the end of three years, he was re-elected for a further term of three years, during which he won the "Turner" pianoforte medal, (1890) the college medals for harmony and counterpoint, and the "Gabriel" prize (1892); also proceeded by examination to Associate, and later to Licentiate of Trinity College, when he took the "Tallis" Gold Medal, being the highest of the year (1895) in counterpoint. Mr. Ketelbey's compositions are numerous, including the Orchestral suite above mentioned. A "Caprice" for piano and orchestra, a cantata the "Jolly Beggars," a quartet for strings, and a quintett for oboe, clarinet, bassoon, horn and pianoforte.

