Review

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succeeded by an *arioso* recitative, and then follows the final chorus already referred to, which is most vigorously treated, and makes a dignified conclusion to a remarkably effective work.

Henry Farmer's Catechism of the Rudiments of Music.
Edited by John Adcock. [Joseph Williams.]

ON many previous occasions reference has been made, and objection has been taken, to those educational works which are cast in a catechetical form. Such a method is admitted by the best educationalists to be based upon unsatisfactory principles. It is a pity, therefore, that the author of a work containing so much excellent material should have thought proper to adopt a plan which has little, if anything, to recommend it. The author himself apparently feels the embarrassment which the business of arranging his work in the form of questions and answers involves, and occasionally abandons it. It might, therefore, be suggested that as the information is properly paragraphed and duly numbered, the questions might be made the head lines of each section. This would indicate the character of the subject and remove the hindrance which the plan of a catechism involves. There is a capital pronouncing dictionary of terms and names, and a copious index which renders reference to the several subjects quick and easy.

The Primitive Methodist Hymnal, with accompanying Tunes. Edited by George Booth; the harmonies revised by Henry Coward. [Joseph Toulson.]

IN this beautifully printed book there are over 1,000 hymn tunes, many of which have been associated with public worship for many years past. There is, of course, a large number also of new melodies, and a considerable proportion of those old-fashioned tunes which have excited the scorn of compilers of hymn books from time to time, but which are so inseparably associated with the sympathies of a certain class of people that no amount of ridicule can kill them. Their vitality, therefore, should command respect, and commendation should follow the efforts of those compilers who have had the courage to include them in so comprehensive a collection as the present. The tunes in this book are, on the whole, well arranged, and there is a preface giving a history of the hymn books in use among the body for which the present collection has been made.

Enceladus (Op. 43). A Choral Scena for Male Voices. Words by Longfellow. Music by Charles William Pearce. [Bristol: W. and F. Morgan.]

LONGFELLOW'S words have been most ably set to stirring music for male voices by Dr. Pearce, and the Bristol Glee Men have reason to be content with the admirable quality of the work written for them. The varied character of the words is boldly reproduced in the music, and there is full scope for contrasts of effect. The artistic way in which the voice parts are written will certainly delight the performers, while the vigour of the whole composition could scarcely fail to please the audience before whom it is performed.

Cara Mia (Good-bye). Song. By Louisa Gray.
[Enoch & Sons.]

THE words of this song have been selected from the poetry which appeared in *The Argosy*, and although it is based upon the popular models of modern songs, the music redeems it from the ranks of the commonplace. The melody is expressive, the accompaniment artistic, and the whole song is one which helps the singer to produce a good effect. Therefore the musical labours of the composer are highly successful.

Deux Morceaux Caractéristiques; Spanish National Songs. No. 1, *Fota Aragonesa*; No. 2, *Tango*. For Pianoforte. By J. Albeniz.
[Stanley Lucas, Weber and Co.]

Any pianist who can thoroughly catch the spirit of these pieces will be delighted to become acquainted with such genuine sketches of national music. No. 1 has the true Spanish ring in every bar; but of the two we prefer "Tango," in A minor and major, the subject of which is so full of vigour as to arouse the most sluggish fingers into life.

FOREIGN NOTES.

THREE new operas are to be brought out during the Carnival season in Italy—viz., "Beatrice di Svevia," by Tommaso Benvenuti, at the Fenice, of Venice; "Catilina," by Federico Capellini, at Verona; and "Maometto II.," by the Maestro De Lorenzi Fabris, at Ferrara. Of the sixty or more Italian lyrical establishments open during that period, no less than twenty-three will be occupied by French opera, while seven announce the production of Wagner's "Lohengrin." According to Italian journals, thirty-three new operatic works by native composers have been brought out in that country during the past year.

A superb gift of flowers, in the shape of a lyre, having been presented to Verdi, on the occasion of his recent jubilee, by Mr. Spatz, the proprietor of a Milan hotel, the veteran Maestro, in expressing his thanks, remarked: "Your lyre, my dear sir, is a better one than mine, which has no longer any strings to it."

Respecting the first performance, on December 27 last, of Wagner's "Die Meistersinger" at the La Scala, of Milan, under the direction of Signor Faccio, we read in *L'Italie*: "Milan journals have greatly underrated the success achieved by 'I Maestri Cantori' at the La Scala. The numbers specially appreciated by the audience were the Overture, the *Finale* of the second act, and the Quintet in the third act. The orchestra and chorus acquitted themselves very creditably." On the other hand, a writer in the *Gazetta Teatrale Italiana* says: "Five representations of 'I Maestri Cantori' have now been given, and although both soloists and chorists have shown a steady improvement, and have enabled me to discern fresh beauties in the work each time, the audience has gradually diminished in numbers." This is a question of taste which precludes all argument.

Signor Faccio, the Conductor of the Theatre La Scala, of Milan, has been definitively appointed successor of the late Signor Bottesini in the directorship of Parma Conservatoire.

At the Royal Theatre of Madrid, Wagner's "Lohengrin" recently obtained a fair measure of success, sufficiently remarkable with an audience scarcely prepared for the idealistic strains of the Bayreuth reformer. The same composer's "Tannhäuser" is now being actively mounted here, while in the coming spring Angelo Neumann proposes to give a series of performances of the "Nibelungen Tetralogy" in the Spanish capital. If the latter should likewise meet with even the semblance of a success, it will be a fresh confirmation of the popular adage that "wonders will never cease."

A young Spanish composer, Antonio Santamaria, late pupil of the Academy of Fine Arts of Rome, has completed the score of an opera, entitled "Raquel," the libretto of which is from the pen of his compatriot, Señor Mariano Capdepon. The production of an *opéra seria* by a Spanish composer is a comparatively rare occurrence in a country where the more lively zarzuela or vaudeville almost monopolises the lyrical stage.

It is stated in some French journals that a semi-public performance of Wagner's "Der Ring des Nibelungen" will be given in Paris by the company engaged by the impresario Angelo Neumann for the purpose of producing the Tetralogy during the Carnival season at Madrid.

The scenic representation of Liszt's Oratorio "St. Elizabeth," given at the Vienna Opera, on December 25 last, under Hans Richter's direction, and with magnificent stage accessories, met with a most enthusiastic reception.

Professor Albert Becker, the director of the Berlin Dom-Chor, and composer of some important sacred works, has just completed an oratorio for four solo voices, chorus, orchestra, and organ, which is to be performed at Berlin, on March 9, the anniversary of the death of the Emperor William I. The oratorio is entitled "Selig aus Gnade" (Saved through Grace), the text being a selection from Scripture, interspersed with some of the massive old German chorales.

An interesting Concert is reported from Wiesbaden, under the direction of Capellmeister Smolian, the programme being made up entirely of compositions by Frederick the Great (a selection of which is now being published by Messrs. Breitkopf & Härtel, of Leipzig) and