Review

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tion. The trifle now before us is instinct with the feeling of "other days"; and although we should have preferred this feeling to be expressed in English, instead of French, the universal language in which it is illustrated will render the piece acceptable to pianists of all nations. The pleasing character of the theme, and the quaint diatonic harmonies with which it is accompanied throughout lift this little sketch above the ordinary level of the reminiscences of the olden time, on which so many composers of the present day employ their talents.

Reeves's Musical Directory for 1881. [William Reeves.]

THIS Directory is materially increased in bulk since its last issue; and we are told in the preface that "the alterations and corrections have been very large and extensive." We regret, however, to observe that the advertisements are still mixed up with the body of the work, and that the addresses of several members of the musical profession do not appear. It is true that many persons may have neglected to furnish the required information; but those who refer to a Directory will certainly not rest satisfied with such a reason for finding it incomplete; and that it is so, we need only mention the omission of the names of such eminent professors as Messrs. T. Harper, W. H. Holmes, Lazarus, Radcliff, C. Severn, and Willy.

I wish I could go home. Song. Words by Elizabeth D. Cross. Composed by C. A. Ranken.
[Duncan Davison and Co.]

It is not often that we have to express regret at the excellence of the music in songs sent to us for review; but when we believe that this will inevitably lift into prominence words which must cause pain to the majority of listeners in a drawing-room, we cannot but feel sorrow that the melancholy poet has been united with so sympathetic a musical ally. In a darkened room, and in the silence of affliction, the song might be appropriate enough; but amidst the light and life of a festive gathering such purely domestic pathos should have no place. We shall be glad again to meet with this composer, for her music is far above the average of the vocal works which come before us for notice.

Tarantelle, pour le Piano, à quatre mains. Composé par Horatio Tuddenham. [Augener and Co.]

MR. TUDDENHAM has written a capital Tarantelle, in F minor, full of life and with sufficient variety to avoid creating that sense of monotony so often experienced in listening to this dance music. Being originally composed as a duet, many effects are obtainable which, if possible, would be extremely difficult in a solo. We particularly admire the second subject, in D⁷ major, which is not only good in itself, but forms an excellent contrast with the opening theme. The composer will, we are certain, thank us for directing his attention to page 12, where, in the third bar from the end, the omission of the bass clef may cause some amateurs without ears to play in fifths with the *primo* part.

The Illustrated Opera Series. Wagner's Grand Romantic Opera, "Lohengrin." Translated and arranged by John P. Jackson. The Musical Gems, for Voice and Piano. Arranged by Frances Manette Jackson. [David Bogue.]

THE idea of this work is extremely good; and if carried out as well as in the specimen before us, should appeal forcibly to the lovers of the lyrical drama. The Opera selected is excellently suited both for pictorial and musical illustration; but it may be a question whether some others can be as effectively laid out. The portrait of Wagner, and view of Monsalvat, the Castle of the Holy Grail, are most attractive.

The Musical Directory, Annual and Almanack for 1881.
[Rudall, Carte and Co.]

THE twenty-ninth issue of this work is in every respect thoroughly satisfactory. The alphabetical arrangement of the names of country professors (commenced last year) removes every objection that could possibly be made to the Directory as a ready means of reference; and the opening article contains a faithful record of the principal musical events of the past year.

FOREIGN NOTES.

AFTER an existence of nearly half a century, during which time it occupied the foremost rank amongst French journals devoted to musical art, the *Revue et Gazette Musicale* has, we regret to state, discontinued its issues with the past year. The high artistic standard maintained by our late contemporary throughout its long career renders its discontinuance a serious loss to the musical world generally, and we can only express a hope that the possibility of its re-appearance at some future time, held forth in the last issue of the journal in question, may be speedily realised.

Herr August Wilhelmj will shortly terminate his prolonged triumphal tour in the United States of America, whence he will return to his native town of Wiesbaden.

Herr Xaver Scharwenka, the gifted pianist and talented composer, has recently caused a *furor* by the performance, at the Philharmonic Society at Vienna, of his second Piano-forte Concerto before a numerous and critical audience.

A second edition of Ambros' meritorious "History of Music" is being issued, in numbers, by the firm of F. E. C. Leuckart, of Leipzig. M. Gevaert, of the Brussels Conservatoire, has just published the second volume of his "History of Ancient Music."

We are glad to notice in German journals the success achieved by Herr Max Friedländer during his recent concert-tour in that country, where his talents as a vocalist have evidently been fully appreciated.

The memorial in honour of Joseph Haydn, to be erected at the Esterhazy Gardens of Vienna, is approaching its completion, and will most likely be unveiled in the coming spring.

King Louis of Bavaria has, it is stated, contributed the sum of M 300,000 towards the realisation of the intended performance in 1882 of Wagner's "Parsifal," and there appears to be no longer any doubt as to the scheme being carried out. The new work, like the "Tetralogy," will be produced at Bayreuth, the poet-composer having already concluded the engagement of the leading executive artists.

Wagner's "Flying Dutchman" was recently performed, for the first time, at Ghent, where it met with a most enthusiastic reception.

Gluck's "Alceste" has been magnificently mounted at the Leipzig Stadt Theater, and notwithstanding the, for modern audiences, somewhat tedious progress of its action, the work has excited much interest. A "cyclus" of performances of the great reformer's operas was announced to take place at the same establishment from the 23rd to the 30th of last month, including "Orpheus," "Iphigenia in Aulis," "Iphigenia in Tauris," "Alceste," and "Armidia," thus affording a rare opportunity for the study of a highly characteristic and important phase in the development of modern opera-drama.

The melodrama of "Preciosa," immortalised by Weber's music, has just been revived at the Royal Theatre at Cassel, where the work was first performed in 1821, the present being the one hundredth time of its production there.

Madame Pauline Lucca will, it is said, shortly appear in the character of *Elsa*, in "Lohengrin," at the Imperial Opera of Vienna. This will be the first time of the *diva's* representing one of the heroines of the Wagnerian muse.

Rubinstein's new opera, "The Demon," continues to be performed to crowded and enthusiastic audiences at the Opera in Moscow.

We read in the *Neue Zeitschrift für Musik*, of an interesting and successful experiment made with the telephone, on the occasion of a concert recently given by Anton Rubinstein, at the Theatre of Neuchâtel. The building had been connected with the Hôtel de Ville by several instruments, in addition to which some microphones had been placed at a distance of five mètres from the pianoforte, the result being that the performance of the great pianist was, it is said, heard with equal distinctness at both places.

Some excellent concerts have been given at Florence (at the instigation of an English lady) by the Società Orchestrale Fiorentina, the performances being, as a correspondent assures us, of the first order throughout.

According to the latest issue of Paloschi's *Almanacco Musicale*, no less than 40,000 operas have been produced since the year 1600, of which number 10,000 fall to the share of the Italians.