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Review

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GOUNOD'S "Redemption" was performed in Reading, on Tuesday, the 20th ult., by the Philharmonic Society, when the Grand Hall was filled with a critical and appreciative audience. The artists were Miss José Sherrington, Miss Helen D'Alton, Mr. Bernard Lane and Mr. Thurley Beale. The band was led by Mr. A. Burnett. The singing of the choir showed that much care had been taken with the rehearsals, and the great beauty of the words was enhanced by delicate and refined expression, the brilliancy of the sopranos being especially noticeable. Miss José Sherrington sang well, especially in the lovely solo with chorus "From Thy love as a Father." Miss Helen D'Alton, Mr. Bernard Lane and Mr. Thurley Beale also acquitted themselves well. Among the choruses, "Now behold ye the guard" and the grand chorus "Unfold, ye portals everlasting" were especially deserving of mention. The band and chorus consisted of 250 members. Mr. J. C. B. Tirbutt presided at the organ, and Mr. W. H. Strickland was an able Conductor.

THE Kyrle Choir, under the direction of Mr. Malcolm Lawson, gave a performance of "Elijah," on November 29, in St. Mark's Church, Victoria Park; and another on the 6th ult., in the Stepney Meeting House. At the first performance the soloists were Miss Agnes Allen, Mrs. Oram, Mrs. Outram-Tristram, Mr. W. E. Glazier and Mr. Ap Herbert; at the second, Mrs. Stanesby, Miss Arboyne, Mr. Alfred Greenwood and Mr. Albert Orme. Mr. E. H. Turpin presided at the organ.

THE East Finchley Choral Society gave its first Concert on the 12th ult. in the Lecture Hall, East Finchley. The first part of the programme consisted of selections from "The Messiah," the solo parts being sustained by Madame Robert George, Miss Upton, Messrs. Percival Hart, T. E. Snell and F. Salter. Miss Janes presided at the pianoforte and Mr. Edwin Drewett, R.A.M., at the American organ. Mr. Greenslade conducted. The second part was miscellaneous.

THE St. George's Glee Union, under the direction of Mr. Joseph Monday, gave a very good performance of "Acis and Galatea," on the 1st ult., at the Pimlico Rooms. The solo vocalists were Miss Kate Hardy, Mr. Courtice Pounds, Mr. Henry Parkin and Mr. W. H. Brereton. The accompaniments were played by Miss Edith Mahon at the pianoforte and Mr. Smithers at the harmonium. The first part of the programme consisted of a short miscellaneous selection.

THE Rev. H. H. Woodward, M.A., Mus. Bac., Minor Canon of Worcester, has been requested to write a Te Deum and Benedictus, and Mr. C. H. Lloyd, Organist of Christ Church, Oxford, a Magnificat and Nunc dimittis, for the Fourth General Festival of Associated Choirs, to be held in Worcester Cathedral in June, 1883, and for the Festivals of the South Shropshire Choral Union.

AN excellent performance of Spohr's "Last Judgment" was given on the 12th ult., at Finchley Parish Church, by the members of the Finchley Choral Society. The solos were taken by Master Lewis, Master Cozens, Mr. H. Parkin, and Mr. A. Caink, members of the Temple Church choir. Mr. A. Yeatman, Organist of the church and Conductor of the Choral Society, presided at the organ.

A PERFORMANCE of sacred music, consisting of selections from "The Messiah," was given in the Brompton Hospital on Tuesday evening, the 19th ult., by the St. Paul's, Onslow Square Choral Association, through the kindness of Mr. William Carter, the Conductor. The solos were rendered by members of the choir, assisted by Miss Patti Winter.

THE members of the St. Saviour's Choral Society gave an evening Concert at St. Saviour's Schools, Herne Hill Road, on Thursday, the 14th ult. The choral singing, under the conductorship of Mr. R. Ewing, merited commendation. The soloists (who were all amateurs) most worthy of mention were Misses Corbett and Straddon, Messrs. Corbett and S. W. Merry.

THE next Organ Recital at St. John's Church, Waterloo Road, will be given on Thursday evening, the 11th inst., by Mr. Edwin Evans, F.C.O.

THE Bloomsbury Choral Association gave its first concert on the 9th ult., at the Schoolroom, Richmond Street, Maida Hill. Songs were sung by Miss Kenny, Miss K. Kenny, and the Conductor, the two ladies also playing three pianoforte duets by Raff and Mendelssohn. Mr. J. W. Hill played Weber's Concertino in E flat for the clarinet and a fantasia on Scotch airs. Mr. W. G. W. Goodworth, L.Mus.T.C.L., acted as conductor.

THE new parish church of St. Mary Matfelon, White-chapel, was reopened on Friday, the 1st ult. An interesting Organ Recital was given in the afternoon by Dr. Bridge on the new organ erected by Messrs. Conacher, of Huddersfield, the tone and general qualities of the instrument eliciting great satisfaction.

THE Annual Dedication Festival will be held at St. Paul's Cathedral on Thursday afternoon, the 25th inst., when the customary selection from Mendelssohn's "St. Paul" will be given. Mr. Myles B. Foster's Magnificat and Nunc dimittis in A, scored for orchestra, is the Service selected.

At All Saints', Clapton, after Evensong on Wednesday, the 20th ult., a selection from Handel's "Messiah" was given by the choir (specially augmented for the occasion), under the direction of Mr. W. M. Wait, the Organist. The rendering of the selection was highly satisfactory.

MR. F. LEWIS THOMAS had the honour, on Monday afternoon, the 18th ult., of performing a selection of music on the organ before His Royal Highness the Prince of Wales, at the residence of Sir Edward Scott, Bart., Sundridge Park, Bromley, Kent.

IN a Congregation held on Thursday, the 7th ult., at the University of Oxford, Mr. H. A. Harding, B. Mus., New College (and Sidmouth), was admitted to the degree of Doctor in Music.

THE 145th Anniversary Festival of the Royal Society of Musicians is fixed to take place at St. James's Hall on Tuesday, March 13, 1883; President, Arthur Sullivan, Esq., Mus. Doc., Oxon. et Cantab.

MR. A. L. FRYER, of New College, Oxford, has been appointed to the vacant tenor post at St. Paul's Cathedral, and not Mr. Probert, as stated in our issue of October last.

REVIEWS.

Françoise de Rimini. Opéra en quatre actes. Paroles de MM. Jules Barbier and Michel Carré, Musique de Ambroise Thomas. [Paris: Heugel et Fils.]

A FEW bars of Andante maestoso in F minor, with solemn *ff* harmonies for the brass, short detached phrases like cries of pain, and low mutterings for the drums, precede the rising of the curtain upon the prologue to this Opera. The scene is the Gate of Hell, above which gleams in fiery letters, the well-known words, now sung in unison by an invisible choir of bass voices. When the voices cease, the orchestra continues its wailing, the stage remaining empty. A "long silence" is followed by an Andante con moto, which repeats in various positions a one-bar subject:—

As it closes *Dante* enters, the inscription above the portal fading from sight. The poet has lost his way, and, in broken, agitated phrases, tells of sights and sounds of fear. Then the music changes to an Andante sostenuto of pure melodic beauty and gentle expression. It precedes the

entrance of *Virgil*, whose representative theme we may take the opening subject to be:—

This charming and too short movement ended, *Virgil* appears, and begins a dialogue with *Dante*, which closes with their entrance into the infernal regions, the one as guide, the other as visitor. As they approach the gate, the invisible chorus of basses again proclaims, "All hope abandon, ye who enter here." The dialogue is, musically speaking, much broken up. One short air relieves it, and the *Virgil* theme appears and reappears as a kind of central thought.

The scene changes to the "first circle of hell," where we hear a "symphony and chorus of the damned," sung as *Virgil* and *Dante* appear in a boat on the infernal river. Detached phrases are sung by the choral parts, each describing some form of torment, and, as may be supposed, the music is wild and weird. Presently an orchestral allegro moderato begins—

and is extended in harmony with its opening bars, if not with the situation, till once more the voices enter with their direful complainings, and their curses of the god who has condemned them to eternal torture. *Dante* expresses the fear and horror of one who looks upon such a scene, and then, as the strings flutter downward from the heights of their scale, sees two souls flying through the air. From *Virgil* he learns that they are the souls of *Francesca* and *Paolo*. *Dante*, at his companion's bidding, calls to them; they alight upon a rock, and receive his eager queries as to their fate and its reasons. The two souls, in short and simple, but somewhat imitative passages, plead that a renewal of their story augments their sufferings. They essay, nevertheless, to begin the narrative, but break down amid mournful wailings, and finally disappear. *Dante* then enquires of *Virgil* as to their history, and the Roman poet promises that the whole shall forthwith be enacted before his eyes. At this point the curtain falls, and the Prologue ends.

The first Act opens in a Byzantine oratory at Rimini, and is preceded by a short andantino, light in structure and effect; simple withal and pretty. *Francesca* and *Paolo* are reading from the same book the legend of Lancelot and Guinevere. They alternate their sentences while the charming phrases of the andantino go on in accompaniment, and presently, moved by the tale, *Francesca* kisses *Paolo* as Guinevere embraced her knight. This act of avowal naturally leads to a love duet of the most passionate description, and, in our opinion, one of M. Thomas's best efforts. Its character can be gathered from the opening vocal sentence:—

The duet is for some time continued in antiphon, but eventually the voices join in a lengthened coda, which, sometimes in imitation, sometimes in unison, reproduces the opening theme. Melodious and well-worked out in a style essentially French, this number belongs to the successes of the opera. At its close, *Francesca*'s father, *Guido*, enters to tell that the Guelphs have triumphed "all along the line," and now threaten Rimini itself, whose populace seem unwilling to resist. *Francesca* seizes this moment to proclaim her love for *Paolo*; *Guido*

approves it, and counsels both of them to fly from the approaching foe, warning *Paolo* that the Guelphs are bringing his banished brother *Malatesta* to wreak vengeance for the past. Hereupon the scene ends with a patriotic *ensemble*. In this section of the work much of the music is descriptive of the strong emotions of rage and despair, without going beyond the form and limits of the conventional. When, however, *Francesca* declares her love, we at once recognise the beautiful. Her andantino is full of tender expression and musical charm, heightened by contrast with the tempestuous passages preceding. *Guido* answers in the same spirit, and the entire episode is delightful. On its part, the patriotic trio glows with vigorous feeling and ends the scene amid genuine excitement. The next scene is laid on the ramparts of Rimini, where the populace are assembled in fear, proclaiming that all is over with them and that *Malatesta* has sworn to burn the city. They demand a capitulation, while the soldiers are disposed to go over to the enemy. This choral number, wherein three distinct choirs participate, is largely extended and carried on with sustained energy. Sooth to say, however, much of it is commonplace, by far the best portion being the Chorus of Soldiers, "Servons l'Empereur." The *ensemble* is interrupted by a remonstrance from a young man, *Ascanio* (mezzo-soprano), who, in some admirably sarcastic phrases, taunts the crowd with cowardice. He, however, is brushed aside as a child or a fool, the Chorus resuming till *Paolo* enters and tries to kindle some spark of courage with a war-song:—

The strain is full of life and energy, but it is sung to no purpose, and the *ensemble* continues as *Ascanio*, from a position of vantage, describes the approach of the enemy to the gates and the surrender of the keys. This news is received by the cowardly citizens with profound alarm, but by the soldiers with indifference, while *Paolo*, having inquired the name of *Ascanio*, tells the rest that they should humble themselves before the only one who has proved himself a man. The Finale now begins with the entry of *Malatesta* at the head of the imperial troops. The brothers recognise each other, and *Paolo* defies *Malatesta* to such revenge as he chooses to take. *Francesca* rushes between them; the conqueror, struck by her charms, pardons all for her sake, but retains her as a hostage in the city. *Paolo*, accompanied by *Ascanio*, departs to renew the struggle elsewhere, and the curtain falls upon a song of triumph. As may be supposed, the Finale abounds in concerted music of an energetic and rather tumultuous character. For this reason, looking at what has gone before, the act is wanting in variety and contrast. One quickly tires of singing crowds, especially when the action is slow and slight. True, the dialogue between the brothers and between *Malatesta* and *Guido*, with reference to his daughter, affords some relief and has points of high musical interest, but we may marvel that *Francesca*, save in the *ensemble*, has no more than a few words to say. She is brought on the stage and there, in an important sense, wasted.

The second act opens in a grand gallery connecting a chapel with the palace of *Malatesta*. After a brief orchestral andante in two parts only *Francesca* enters dressed as a bride, and accompanied by her father. She is about to marry *Malatesta*, but revolts from the sacrifice, even when *Guido* pleads that she would thereby ransom her fellow-citizens from oppression. Moreover, she refuses to believe in the report of *Paolo*'s death, till *Ascanio* enters and declares that he had received his master's last sigh upon the field of battle. Overcome with bitter feeling, *Francesca* protests that she is about to sacrifice her heart and life for the good of her country. The important musical feature in this scene is a trio, "O funeste journée," which M. Thomas has extended to considerable length, without observing any recognised form. Its expression varies from the *marziale* with which *Ascanio* tells how he went

to battle with his lord, to the pathos of the message the dying man had charged him to deliver; and the whole effect is intensely dramatic. We may question, indeed, whether the opera contains, in this respect, a finer number, or one written with greater command of resource. At the close of the trio, a nuptial chorus begins, with a conspicuous orchestral accompaniment having the subjoined as its pervading feature:—

The chorus is brief and so pretty that we wish it longer, especially as, when it ends, *Malatesta* appears, saluting the company and his bride, whom he further proceeds to address in an air, "J'espère! je vous aime." As might be expected, the song is unattractive, and a return to the nuptial chorus affords general relief. At its close a short and simple but pleasing Andante for organ accompanies the advance of the procession to the chapel. *Ascanio* is left alone in the gallery, and there, while the organ piece continues, he laments the master supposed to be dead, and asks pardon for *Francesca*, who loves him still. A band of pages enter from the chapel at this point, bringing relief from overstrained feeling with them. They rally *Ascanio* upon his downcast looks, sing a bright two-part chorus of the most joyous character, and *exécutent* laughing merrily. A more serious incident supervenes. *Paolo*, who did not die, appears, weak and wounded, but not so far gone that he is unable to sing a Cavatina, "Mais non! J'en crois ton doux oracle"—one of the most tender and touching things in the Opera—

Andante con moto.

Mais non, mais non, J'en crois ton doux ora-cle. . .

The whole song is characteristic of the composer in his most emotional vein, and, if it lack depth, wants nothing of tender grace. At its close, *Ascanio* comes out of the chapel, and a glad recognition takes place at the moment when the choir within proclaims the union of *Francesca* and *Malatesta*. Attracted by the music, *Paolo* looks into the chapel, and in a frenzy proclaims "Treason"; invokes death; tries to tear open his wounds and falls senseless at the moment when the bridal procession reappears. All gather round the prostrate figure, *Malatesta* confounded and enraged, *Guido* hopeful, and determined to appeal to the Emperor in person, *Francesca* in an agony of love, which receives expression through a final air "Il vit, celui que j'ai pleuré."

The third act is laid in the Salle des Fêtes of *Malatesta's* palace and begins, after a lightsome orchestral movement, with a soliloquy for the new-made bridegroom, in which he protests that glory and honour are as nothing compared to the love *Francesca* gives to his brother. This brings in an aria, "Ton front charmant," variously but always strongly expressive, while not going outside the limits of simplicity. *Malatesta*, lament as he may, cannot excite our compassion; nevertheless, a good artist may depend upon this piece to "bring down the house." At its close *Francesca* enters and, seeing her husband, is about to retire. *Malatesta* detains her, and a dialogue ensues, in which he tries to calm her fears by assurances of pardon for *Paolo*, and asks her to smile on him. *Francesca* retorts that her soul, at least, has not been bought; and when *Malatesta* has cautioned her not to offend against his love, a joyous chorus, "L'Italie en fête," is heard from behind the scenes, preliminary to the entrance of *Francesca's* cortège. It is twice interrupted by episodic passages for solo voices or orchestra, and when it ends the ballet-divertissement begins. The opening numbers of this part of the work employ the voice as well as instruments. Thus, *Ascanio* sings some

couplets, "Venez des pays d'alentour," which are in M. Thomas's prettiest and most attractive manner. *Ascanio* takes part, likewise, in a Barcarole, "Après le fleur," and again in a Pantomime and Recit. Next comes a Valse, in which the first sopranos, tenors, *Ascanio*, and finally the full chorus have a share. This, too, is characteristic of a composer who knows how, in such music, to charm every ear. The purely instrumental dance-music follows, and consists of an Adagio, Scherzo, Capriccio, Pas de Six, Habanera, Saltarelle, and Sevillana. We recommend these pieces to the attention of amateurs who love ballet music, because, even as arranged for piano, they are pretty and artistic. The dances are interrupted by a clamorous noise without; pages rush upon the scene in alarm, and voices exclaim "Death to *Malatesta*." The whilom conqueror of Rimini draws his sword, and his followers close around him as *Guido*, *Paolo*, *Ascanio*, and a mob of German cavaliers and Italian townspeople enter. *Guido* loses no time in proclaiming that he brings a message from the Emperor, which is to the effect that *Malatesta* must appear at Court to answer for his abuse of power. The melodramatic music attending all this need not detain us, but the following *ensemble*, in which the adherents of *Guido*, the friends of *Malatesta*, and the principal personages have distinct and important parts, is one of the most striking and well-developed numbers in the work. Better than anything else it shows M. Thomas's method of dealing with masses—and displays it, we must add, to great advantage. At its close, *Malatesta* professes obedience to his master, and, with sinister purpose, confides *Francesca* to the care of his brother *Paolo*. Another *ensemble*, more impressive if not so masterly, ends the act with a manifestation of conflicting passions.

The fourth act, preceded by a sombre orchestral Andante which seems like the shadow of coming fate, opens in one of the rooms of the palace. *Francesca* is alone, dreaming of her lover and cherishing her now sinful love, when she sees on a table the book containing the Arthurian legend. A song follows—"Ce livre est toute notre histoire"—expressive of the conflict between passion and wifely duty. This is a remarkable number, quite in the unconventional style M. Thomas affects when he sets himself to make a special impression, and, we should imagine, made additionally striking by piquant instrumentation. *Francesca* concludes by saying to the book, "Reste à jamais fermé," but at that moment the voice of *Ascanio* is heard without, singing to the effect that what has been stolen can be restored. *Francesca* listens, but remains firm to her virtuous resolution, and retires. *Ascanio* continues till a sudden cry escapes him. The dagger of an assassin has struck home, and *Paolo*, who enters the room and, looking from a balcony into the street, calls his name, receives no answer. Then the lover sings an air—"J'ai voulu te revoir, O Paradis perdu"—in which there is abundance of forcible expression, if no great musical beauty. He, too, sees the book and, approaching it, reads again the incident of Guinevere's avowal. It recalls the kiss of *Francesca*—"avant-coureur du ciel, qui m'a donné l'enfer"—and excites his passion to the utmost. Some one approaches, and he hides. It is *Francesca* carrying a lamp. She cannot sleep, and now again sees the fatal book. But it is open! Who has opened it? Instinctively she invokes *Paolo*, without seeing him. "Ne parais pas! Fuis." But *Paolo* rushes from his hiding-place, and then begins a long love-scene. *Francesca's* resolution sustains her for some time, till, overcome with emotion, she sinks upon a couch. *Paolo* then recalls to her the scene of the book (Act I.) and enacts it once more. This appeal she cannot resist. The kiss of the first act is repeated, and then, at the moment of highest delight, the hand of Fate falls. *Malatesta* appears on the threshold, sword in hand. The curtain hides the rest. All the music of this scene is among the best ever written by M. Thomas. It is intense without exaggeration, and descriptive without being inartistic. Moreover, there are passages of genuine vocal melody, and not a monopoly of mere declamation. Dramatically, also, the scene is a success—one long excitement, in fact, culminating when the sinister figure of *Malatesta* stands in the doorway.

The story has been told, and again we look upon the "Inferno." The spirits of *Francesca* and *Paolo* once more

rest upon the rock, singing of "love without hope." As they do so, *Beatrice* (Dante's *Beatrice*) appears, surrounded by angels and attended by the music of harps. *Virgil* apostrophises her as the "star of pardon" and "blessed messenger." She brings redemption to the lost ones, and the work forthwith ends with a triumphant *ensemble*, broadly phrased, simply harmonised, and splendidly effective.

It is said that "Françoise de Rimini" has not held the attention of Paris. We regret the fact, but cannot explain it, although some parts of the work are uninteresting. The story as a whole is so pathetic, the crises in it so dramatic, and the music so appropriate and expressive that it would not surprise us to find M. Thomas's latest Opera ultimately accepted as his best.

King Thamos.—An Historical Drama. From the German of Freiherr von Gebler. The Choruses and Incidental Music composed by W. A. Mozart. The English Version by W. Grist.

[Novello, Ewer and Co.]

MOZART, in a letter to his father, dated February 15, 1783, says:—"I regret not being able to make use of the music for 'Thamos,' for not having pleased here, it is included among the tabooed pieces, no longer to be performed. For the sake of the music alone it might possibly be given again, but it is not likely. It is really a pity." It would indeed have been a pity had such fine music died with the drama for which it was composed; but happily three of the choruses in the work were subsequently adapted as motetts for church use; and in this form only they have become generally known under their Latin titles "*Splendente te, Deus*," "*Deus, tibi laus et honor*," and "*Ne pulvis et cinis*," although the second of these has been necessarily altered at the conclusion, in order to gain a more effective close when used as a separate piece. The English translation of the text by Mr. William Grist, is exceedingly good; and in the forthcoming performance of the work by the Borough of Hackney Choral Association, many persons will be surprised at the dramatic power evidenced in those portions of the music still almost unknown, and which, but for this resuscitation, might still have remained so. We may particularly mention an instrumental movement, in D minor and major, after the fourth act, and the final solo and chorus, both of which pieces bear the unmistakable stamp of Mozart's genius. Now that this music is available in that familiar octavo form which appeals so directly to the general public, we have little doubt that "*King Thamos*" will be frequently heard in our concert-rooms.

History of Music. By Emil Naumann. Translated by F. Praeger. [Cassell, Petter, Galpin and Co.]

TEN parts of this History are now before us; and it may truly be said that it grows upon us as it progresses. The early parts appeared somewhat diffuse, and led us to entertain grave doubts as to the completion of the work in anything like the small space of twenty-four such numbers. The translator, however, no doubt foresaw the necessity of announcing about what time it would be brought to a conclusion; and it seems now probable that, with a few extra parts, which certainly no purchaser will object to, the promise originally made will be fulfilled. The history of Greek music is particularly instructive, the scales and "systems" being as well explained as our limited actual knowledge of them will permit. It is truly said that music, according to the Pythagoreans, was governed by numerical laws instead of by the truer instincts of the ear; and that by this arbitrary method the third—that most agreeable of all intervals—was regarded as a dissonance, this in no small degree preventing any development of harmony and part-writing as we now understand these terms. Space will not allow us to do more than draw attention to the valuable information contained in this work; but we may mention that, amongst many others, the chapter upon those pioneers of the art, the bards and troubadours, will be found extremely interesting. The illustrations are very good throughout; and the translator deserves a word of commendation for the manner in which he has performed his task.

Power and Love. A Sacred Song. The words written by the Rev. J. Troutbeck. The music, in which is embodied the melody typical of the Redeemer, from the Oratorio, "The Redemption," composed by Charles Gounod. [Novello, Ewer and Co.]

THE exquisitely sympathetic theme with which Gounod has typified the Redeemer in his new Oratorio is now too well known to need any criticism upon the music of the sacred song before us; but its adaptability to words being so striking, we are glad to find not only that a vocal piece has been based upon the melody, but that the pleasurable task has been undertaken by the composer himself. The syncopated accompaniment, which adds such additional beauty to the subject in the Oratorio, is retained throughout, with the exception of an expressive coda, which terminates the song with that deeply religious fervour which colours the entire composition. Mr. Troutbeck has proved himself a worthy ally, for his verses are earnest and hopeful as the motive to which they are wedded; the concluding portion, which we have already alluded to, seeming to be inspired by, rather than written to, the music. We perceive that the song has been already sung by Mr. Santley, whose rendering of it may be accepted as an excellent lesson to the many vocalists who will speedily follow his example.

Löhr's Primer. A Catechism of the Rudiments of Music, specially adapted for the Use of Choirs and Schools.

[Stanley Lucas, Weber and Co.]

MR. HARVEY LÖHR, in his Preface to this Catechism, says that it is "designed to meet a want long felt by choir-masters and others engaged in teaching the rudiments of music in classes." Considering the number of elementary musical books published in this teaching age, we can scarcely imagine that this "want" can possibly be felt, unless some other than the generally received system is to form the basis of instruction, for surely the names of the notes, the explanation of the use of the clefs, diatonic and chromatic scales, &c., are to be found in innumerable books expressly written for the use of choirs. We naturally look, therefore, in the Catechism before us for anything new, and we find the Breve called a "Double-bar note," which certainly, considering the conventional meaning of the word "Double-bar," we do not consider at all happy. Then, although the C clef is given on the first, third and fourth lines of the staff, the *pitch* of the clef-note is never mentioned, so that we cannot but think that there must inevitably be some confusion on this important subject in the mind of a young student. There can be no doubt that the position of the clefs shown on the great staff of eleven lines at once makes the matter clear; and if this system were universally pursued in teaching classes, pupils would grow up with a knowledge of the pitch of voices, instead of having to acquire this knowledge in after-life. We know excellent tenor singers who have not the slightest idea of the true pitch of the note they are singing, and those who teach classes cannot, therefore, be too particular upon this point. Apart from the minor objections we have mentioned, Mr. Löhr's Catechism may be recommended to the attention of those for whom it is designed.

Fifty Voice Exercises. By J. Concone. Tonic Sol-fa Edition. Edited by C. L. B. [J. Curwen and Sons.]

THESE beautiful Exercises are here printed with the addition of the Tonic Sol-fa to that of the ordinary notation, for the purpose of aiding those who practise without a master to train themselves as solo-singers on the "movable doh" system. The Editor also tells us, in his preface, that he places this edition before the world in the hope that professors of singing "may become more inclined than they are at present to acknowledge the great advantage the Tonic Sol-fa system has in teaching true intonation without instrumental aid." Seeing that the charming accompaniments to these Exercises are inseparable from the voice-parts, we can scarcely understand how the tempered pianoforte can accord with the "true intonation" which is the boast of the Tonic Sol-faist; but certainly, if pianist and singer agree to make mutual concessions, this collection of Concone's Studies will be found invaluable to a vocal student. The edition is printed with extreme care in both notations.