Review

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former instance may, however, be easily accounted for by a judicious desire to avoid, in a historical work, the field of polemics into which a reference to Wagner would have inevitably led an author whose artistic principles are known to be distinctly at variance with those promulgated by the Bayreuth master. Dr. Reissmann's primary object was to describe "the life and the works" of Gluck; and, although more successful in respect to the latter, his book, as a whole, and in its compact form, undoubtedly supplies a want in the existing literature of the subject. The volume is tastefully printed, and is adorned with a steel engraving presenting the strikingly handsome features of the great reformer to the best advantage.

Christ is risen from the dead. Full Easy Anthem for Easter. Composed by E. A. Sydenham.

[Novello, Ewer, and Co.]

WE have not too many new anthems for Easter of a melodious and easy nature, so that the above is doubly welcome, as it is an attractive and effective composition, presenting very few difficulties either for choir or organist. It opens with a short introductory phrase, which is immediately followed by a very melodious movement in 6-8 time. An easy Allegro, to the words "Even so in Christ shall all be made alive," brings the anthem to an effective termination. No great originality is displayed in this composition, but a tuneful and modest spirit pervades the whole.

Reeves's Musical Directory for 1883, with a Calendar. [William Reeves.]

THIS Directory fully maintains its character; but although the editor says in his preface that he has been enabled to use "some of the suggestions" offered for its improvement, we find that the names of those who advertise are still printed in the Trade Directory in larger type than the rest. As we mentioned this in our notice of the issue for last year, therefore, we may conclude that this feature is considered worth preserving.

Six Vocal Sketches. By E. C. Gregory. [Novello, Ewer and Co.]

THE Sketches are unequal in merit, but the composer throughout shows much sympathy with the words she has chosen. The general fault is over-elaboration in the harmonies; and an obvious desire to gain contrast by change of key only seems often to mar the sequence of thought which might arise with less effort. This is especially observable in the song "Growing on a Grave," and also in "Changes," where the restlessness of the tonality, though partially justified by the text, makes the piece appear laboured. No. 1, "Rondel"; No. 2, "The Hollow Oak"—which contains an effective modulation from G minor into the tonic major—and No. 4, "A sunny shaft did I behold," may be commended as good vocal pieces; and musician-like feeling is so decisively evidenced, even in those songs to which we have taken exception, that we shall be glad to welcome Miss Gregory on a future occasion.

Three Rhapsodies for the Pianoforte. By Walter Wesché. [S. Sprague and Co.]

IT would be indeed difficult to award especial praise to any one of these three Rhapsodies, for they are all excellent both in subject and treatment. No. 1, "Capricieuse," is a charmingly fresh movement, the vague commencement, determined on its repetition by the addition of the C sharp to the chord of the seventh, being a point worthy of much commendation. No. 2, "Romantique," is melodious throughout, and touched with the refinement of an artist who has long dared to think out of the conventional groove. No. 3, "Héroïque," so thoroughly characteristic and spirited as to ensure general acceptance, forms a worthy climax to a group of pieces which require but to be known to be appreciated, both by performers and teachers.

Hymn to Cynthia. A Four-part Song. Poetry by Ben Jonson. Composed by Berthold Tours. [Novello, Ewer and Co.]

THIS composition—especially written, like Signor Pinsuti's part-song "Tell me, where is Fancy bred?" (recently noticed), for an amateur performance of "The

Merchant of Venice"—is now published, as it was first sung, for male voices, in the "Orpheus" (new series), and also arranged for soprano, alto, tenor, and bass in "Novello's Part-Song Book." In either of these forms it will be equally acceptable; for, apart from its melodiousness and thorough sympathy with the words, it presents no undue difficulties for an ordinarily well-trained choir. As we hear that Signor Pinsuti and Mr. Tours have presented their contributions to the fund for which the dramatic performance was organised, we have a double reason for hoping that both these part-songs will attain the popularity which certainly on their own intrinsic merits they deserve.

FOREIGN NOTES.

ACCORDING to an interesting statistical notice published in German journals, there have been 103 performances from August 23 to December 31 last year at the Berlin Opera House, which were distributed as follows:—Gluck, "Der betrogene Kadi" (3); "Iphigénie en Tauride" (2); "Alceste" (1); "Armida" (1); Beethoven, "Fidelio" (4); Mozart, "Figaro" (5); "Don Giovanni" (3); "Schauspieldirektor" (2); "Zauberflöte" (2); "Titus" (2); Weber, "Freischütz" (3); "Euryanthe" (3); "Oberon" (1); Meyerbeer, "Africaine" (2); "Prophet" (2); "Roberto" (2); "Huguenots" (1); Wagner, "Lohengrin" (5); "Tannhäuser" (3); "Der fliegende Holländer" (2); "Meistersinger" (2); "Tristan und Isolde" (1); Brüll, "Das goldene Kreuz" (3); Goldmark, "Königin von Saba" (3); Goetz, "Taming of the Shrew" (4); Nicolai, "Merry Wives" (5); Kreutzer, "Nachtlager von Granada" (3); Spontini, "Cortez" (1); Lortzing, "Czar und Zimmermann" (2); "Der Wildschütz" (1); Perfall, "Raimondin" (4); Cherubini, "Wasserträger" (1); Boieldieu, "Johann von Paris" (1); Auber, "La Muette" (1); "Der schwarze Domino" (1); Halévy, "Juive" (1); Gounod, "Faust" (4); Thomas, "Mignon" (2); Bizet, "Carmen" (6); Rossini, "Barbier von Sevilla" (3); Verdi, "Aida" (3); "Trovatore" (2).

A Symphony, the youthful production of Richard Wagner, celebrated the fiftieth anniversary of its existence in December last at Venice, where the master is spending the winter months, and where it was performed before a private circle as a surprise to his wife, Frau Cosima. In a letter addressed to the editor of the *Musikalisches Wochenblatt* (a translation of which will be found in our contemporary *The Musical Review*) the composer gives an interesting account of the work and its history, much curiosity being excited in the musical world to become acquainted with this early production of the Bayreuth reformer.

Dr. Hans von Bülow has, it is stated, resumed his activity as conductor of the Meiningen orchestra, having almost completely recovered from an illness, the serious nature of which has been much exaggerated.

A new opera, "Gudrun," by Herr Klughardt, met with an enthusiastic reception last month at Dessau, where it was produced under the direction of the composer. The work is likewise in course of preparation at the Berlin Opera House. Herr Klughardt, who is a disciple of the "New-German" school, has already become favourably known in Germany by his opera "Iwein" and other compositions, chiefly for orchestra.

The *Allgemeine Musikalische Zeitung*, the oldest German music journal, founded in 1798 by the firm of Breitkopf und Härtel, of Leipzig, ceased to exist with the end of last year. The journal had been edited for some years past by Herr Chrysander, the well known Handel biographer.

Herr Edward Lassen, the excellent conductor of the Grand Ducal Orchestra, at Weimar, has just celebrated the twenty-fifth anniversary of his activity at that institution. Amongst other distinctions conferred upon him on the occasion, he has been presented with the Doctor's diploma, *honoris causa*, of the University of Jena.

We read in the *Allgemeine Deutsche Musik Zeitung*: "One of the curiosities of musical Berlin is the 'Music-Bourse.' Any one requiring the services of musicians, from an entire orchestra down to a pianoforte player, will have his written or personal application immediately attended to here. The Bourse is held daily, between