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Fleurette. Song by Frederick E. Weatherly; When Day Is Dying. Song by Clement J. Glenister; H. A. Muscat

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dialogue between a father and daughter on the subject of drinking coffee, the old gentleman insisting upon it that she shall never have a husband until she abandons her favourite beverage; and although the daughter seems to give way upon this point, it is evident that it is with a mental reservation. The "Peasant's Cantata" contains a number of vocal pieces sung in praise of a Lord of the Manor and his family, by his tenants, during a village fête, the recitatives and airs, though only given to two voices, being probably, as Mr. Reay suggests, intended to be sung by several persons. Many of the numbers in both these Cantatas are not only excellent in themselves, but full of dramatic feeling. In the first-named, a soprano air, "Ah, to-day," and much of *Schlundrian's* music; and in the second, the bass song, "Come, let us be joyful," and a soprano solo, "There is nought on earth so fair," are so striking that we cannot but wonder that we never hear them in the Concert-room. To the great credit of the committee of the Bow and Bromley Institute, and Mr. W. G. McNaught (Conductor of the Institute Choir), these Cantatas were produced in 1879, for the first time in this country, when the parts were supported by Mrs. Daglish (of Newark), Mr. Sydney Tower, and Mr. Frederic King.

Magnificat and Nunc dimittis in E flat.

Cantate Domino and Deus Misereatur in C.

By G. F. Cobb.

[Novello, Ewer and Co.]

IN the first of these services the nineteenth century may be said to shake hands with the sixth. In other words, Gregorian phrases alternate with passages to which a modern flavour is given, no doubt designedly, by the use of triple measure, simple and compound. At the first blush the union may seem ill assorted, but in performance the effects of contrast, though peculiar, are far from unpleasing. The setting is mainly unisonal, for men and boys alternately, two-part writing only occurring in the "Gloria." The Cantate, &c., is wholly unisonal, and there is a preface in which Mr. Cobb sets forth the desirability of using this form more largely in Church music. It would occupy too much space to quote his arguments, but we gladly admit their force, and invite the attention of organists and choirmasters to them. The service itself is very pleasing and melodious, and a great deal of musicianly skill is exhibited in the accompaniment.

Only to love thee once again. Song. Words and Music by George H. L. Edwards. [Novello, Ewer and Co.]

MR. EDWARDS has a decided feeling for melody, and his harmonies are appropriately unpretentious; but he has evidently a passion for doubling notes which are too sensitive for such treatment; and, moreover, often writes his chords awkwardly for the hands; as, for example, in the last bar of page two. The song, which we presume is intended for a high tenor, will, however, doubtless prove effective, if sung with the fervour which both words and music demand.

Fleurette. Song. Words by Frederick E. Weatherly.

When day is dying. Song. Words by Clement J. Glenister. Music by H. A. Muscat. [Edwin Ashdown.]

THE composer of these songs gives a graceful colouring to the words he has chosen; but it seems strange how many of those who devote themselves to writing vocal pieces appear to name the notes of their harmonies by ear instead of by rule. In "Fleurette," for instance, we have the major third of the supertonic harmony in the second bar E flat, and in the third bar D sharp. This should not be with one who has evident musical tendencies, especially as we have little fault to find with the harmonies themselves. "When day is dying," although having a somewhat conventional melody, will, no doubt, from its ease and simplicity, please more than the first-named song.

Albumblatt. For the Pianoforte. Composed by Frederick F. Rogers. [A. Cox.]

MR. ROGERS has here given us an unpretentious little Sketch, which will certainly prove acceptable to amateur pianists. The subjects are extremely melodious, and some figures in the accompaniment lift the composition beyond the level of ordinary drawing-room pieces.

FOREIGN NOTES.

THE bi-centenary of the birth of Handel has been celebrated, with more or less *éclat*, in various parts of Germany last month. At Halle, where the composer was born, on February 23, 1685, and where a statue was erected to him in 1859, much enthusiasm was displayed on the occasion of this notable anniversary. A correspondent of the *Standard*, under date February 22, reports as follows concerning the Halle celebration: "The Festival, which is munificently patronised by the local authorities, has attracted large numbers of visitors from all parts of Germany, as well as from abroad. Among the principal performers are some of the first singers of Germany, while the choruses are entrusted to two of the most celebrated choral Societies of the country. The work chosen for the preliminary performance to-night was the Secular Oratorio of 'Hercules.' The bass part of *Hercules* was sung by Herr Stange, of Berlin; while Fräulein Hahn impersonated the part of *Dejanira*, and Herr von der Meden that of *Hyllos*. Dr. Homeyer, of Leipzig, accompanied the recitatives on the organ. The performance was perfect, and produced a deep impression on a crowded and brilliant audience. To-morrow being the anniversary of the composer's birth, the Festival will open at mid-day with an *al fresco* ceremony in front of Handel's monument in the Market Place. The statue itself has already received an additional adornment in the shape of a most artistic iron railing in which floral decorations are intertwined with lyres and other ornaments in a most graceful manner. After this railing has been formally handed over to the municipal authorities, the choral societies, accompanied by the orchestra, will sing one or two choruses from 'Judas Maccabæus.' The oration of the day will then be delivered, and will be followed by the performance of the march from 'Joshua' by the wind instruments. At six o'clock a grand performance of 'The Messiah' will be given, without any omission. The principal soloists will be Herren Betz and Alvary, of the Berlin and Weimar operas, Fräulein Spies, of Wiesbaden, and Madame Otto, of Dresden. The orchestra will comprise the band of the celebrated Gewandhaus Concerts, of Leipzig, together with that of the city of Halle." Similar Handel celebrations have taken place in several other prominent German towns.

As already indicated in our "Notes," the annual Festival of the Lower Rhine, to be held this year at Aachen (Aix-la-Chapelle), will take the form of a commemoration of the joint bi-centenary of the birth of Bach and Handel. The Festival is to take place at Whitsuntide, the principal Conductor being Herr Reinecke, of Leipzig; assisted by Herr Julius Kniese, music director of Aachen. The following somewhat miscellaneous programme is being contemplated at present, viz.: First day: Chorus, "Ehre sei Gott in der Höhe," from "Christmas Oratorio" (Bach); "Judas Maccabæus" (Handel). Second day: Easter Cantata (Bach), Symphony C minor (Beethoven), selection from "Alexander's Feast" (Handel); "Prometheus," symphonic poem (Liszt); Finale from "Die Meistersinger" (Wagner). Third day: Overture, "Manfred" (Reinecke); Finale from "Loreley" (Mendelssohn); Symphony, D minor (Schumann); "Hallelujah," from "Messiah" (Handel). Among the soloists already secured are Herren Joachim, Gudehus, and Siehr, and Fräulein Spies, of Wiesbaden.

A commemorative tablet is to be placed against the southern wall of the Johannis-Kirche (St. John's) of Leipzig, where (although the exact spot cannot be absolutely ascertained) the great Johann Sebastian Bach was interred on July 31, 1750.

The German Chancellor, in reply to the petition recently presented to him by an influential committee of German musicians, musical instrument makers, and others, regarding the introduction of a uniform musical pitch for the entire Empire, has promised to use his influence in the desired direction, having already placed himself in communication with the Federal Governments for that purpose.

A grand music Festival, after the model of those annually held at the Lower Rhine, is being organised at Stuttgart, and will take place during the coming summer.

Wagner's "Die Walküre" was produced at the Stuttgart Hof-Theater on the 13th ult., this having been the first