Review

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well as those written for Garrick's revival of Shakespeare's plays, prove how sympathetically he could think in the spirit of the poet. The music for Milton's *Masque of "Comus,"* his opera of "*Artaxerxes*," two oratorios, and innumerable detached songs attest his powers of writing music in all styles; and, although several of his important works have not survived, many of the gems contained in them are still often sung. Volume 1 in the collection now before us, besides some of his best settings of Shakespeare's words, includes several of the universally favourite songs to the verses of other poets, such as "In infancy," "Thou soft flowing Avon," "The soldier tired"—once the test-piece of aspiring vocalists—"When forced from dear Hebe to go," &c.

The list of compositions by Sir Henry Rowley Bishop, in volume 2, forms an interesting record of works written at a time when English musical composition required the advent of such a genius to encourage bright hope in the future. Not only the melodious character of the works, but the science displayed, rendered them equally attractive to the musician and the general public; and we still linger over many of their beauties with unalloyed pleasure. Amongst the pieces contained in this volume, "Bid me discourse," "Home, sweet home," "The Pilgrim of Love," "Tell me, my heart," "The bloom is on the rye," "My heart and lute," "'Tis when to sleep," &c., will be warmly welcomed as old friends; but there are many others that are certain to be hailed as newly discovered treasures, and we envy those who light upon them for the first time.

Volume 3 is devoted to the songs of Charles Dibdin, and this, in addition to being edited by Wm. Alex. Barrett—as are volumes 1 and 2—is also enriched by his carefully written accompaniments, the composer having but little scientific musical knowledge. No eulogy of the words or music of these compositions—especially of the sea songs—is here necessary, for most of them are not only well known, but constantly sung. It is said that Dibdin wrote the words and composed the music for more than a thousand songs, supplying also words for other composers. In this volume we find "Tom Bowling," "Then farewell, my trim built wherry," "While the lads of the village," "Poor Jack," "Tom Tough," "The jolly young waterman," and many others equally well known, with a few not so familiar, but thoroughly representative of the characteristics of the composer. The book is indeed a worthy memorial of a man who has truly and legitimately won the lasting sympathy of the English people.

The volume containing twelve songs by Henry Purcell has been most appropriately entrusted to the editorship of William H. Cummings, to whose indefatigable exertions in promoting a knowledge of the works of this composer musicians are so largely indebted. A brief selection from Purcell's songs can of course give but a faint idea of his genius, but the editor has wisely included such specimens as "The knotting song," "Nymphs and shepherds," "I attempt from Love's sickness to fly," "Full fathom five," "Come unto these yellow sands," "From rosy bow'rs," &c., and we sincerely hope that an acquaintance with these will lead many to become familiar with the more important compositions which, although they have shed such lustre upon his name, are too little known, even by intelligent amateurs and earnest students. We need scarcely say that the admirable pianoforte accompaniments of the editor materially add to the value of this interesting volume.

Twelve Old Carols, English and Foreign. Adapted and arranged by Sir John Stainer.

[Novello, Ewer and Co.]

THIS collection of Carols forms a most interesting supplement to the splendid triple series of Christmas Carols made by the same hand in conjunction with the Rev. H. R. Bramley, which form the accepted text-book on the subject. In extending inquiries into hitherto unexplored regions, a new pleasure is afforded to those who have turned attention to the history and prevalence of Carol-singing among Christian people. To furnish the twelve examples in the book much research has been expended with the happiest result. There are Carols of Besançon, the Tyrol, Poitou (by Lucas le Moigne, 1520), Arpagon, Bas Quercy (Carols of the Birds and of the Flowers), Gascony, Basse Normandie, Flanders, and England. All the melodies are attractive,

and some are of extreme beauty. The quaint phrases of the Carols from foreign sources recall the melodic passages of such of the songs of the Troubadours as have been transmitted to us.

The words are as noteworthy as the music. In one of the Carols from Bas Quercy, the sounds of the voices of the birds are imitated in syllables: thus the cock chants *coquerico*, the goldfinch chirps *tir-li-chiu-chiu*, and among the other birds the larks sing with joy *ti-ro-li-you*, which is almost identical with the onomatopœic expression given by Shakespeare to the same bird, "The merry lark that *tirra-lirra* chants." The philological suggestion or connection of the words is quite as interesting as the musical associations, and these will command a welcome as beautiful additions to the store of Carols available for the season of peace and goodwill.

The Methodist Sunday School Hymn and Tune Book. New Edition.

[Wesleyan Methodist Sunday School Union.]

ON a former occasion we had the pleasure of directing the attention of readers interested in Hymnology to this excellent and cosmopolitan collection of hymns and tunes, compiled by the Wesleyan Methodist Conference, and designed for use in schools and families. The many bright and lively melodies of the pattern known as American will be hailed with delight by school children and welcomed by teachers, inasmuch as the sequences of their melodies are easily impressed upon the mind, and the principles intended to be inculcated in the verses are therefore the more likely to obtain the effect desired. For the purposes of public worship there is an ample supply of those beautiful hymns which have become inseparably interwoven into the life of the people, whatever may be the tenets of their religious profession. The book is enriched with a valuable series of indices to the contents. There is an index to the hymns pointing out the nature of the verses and their fitness for certain uses, such as for infants, or for teachers' meetings; the texts prefixed to the hymns are also tabulated; the subjects of the hymns are also set forth in a manner which forms one of the most valuable parts of the book; an alphabetical list of the tunes, and of the several metres employed, shows how careful has been the design upon which the compilation has been based, and the book itself shows how successfully it has been carried out. There is no doubt but that this new and exceedingly handy edition will meet with a hearty reception wherever it is known.

Aphorisms on the Art of Song Accompaniment. By Carl Reinecke. Translated from the German by Theodore Baker. [Leipzig: Gebrüder Reinecke.]

THE author of this admirable little tract, in setting forth his experience as an accompanist for the guidance of others, insists upon earnestness as a necessary qualification for success. He assumes a certain amount of musical training in the technicalities of the art, but in giving rules for transposition he includes a knowledge of the C clef for alto and tenor voices, a matter which in the present day is too often neglected. His aphorisms are pearls of price which may be studied with advantage by those who desire to become classed among the ranks of good accompanists. Well studied and taken to heart, the young player will acquire from them much that is valuable. Although good accompanists are born, not made, it is quite possible through the medium of the counsel here given to increase the number of those who may be credited with intelligence in the matter.

The Standard Opera Glass. Containing the detailed plots of ninety-five celebrated operas, with critical remarks, dates, &c. By Charles Annesley. [Sampson, Low and Co.]

THIS would be one of the most useful books of its kind but for one or two small drawbacks. In the first place, it contains too much; in the second place, it contains too little; and, in the third place, it is contradictory in character. It contains too much for English readers, for it gives accounts of operas that are never performed in this country; and, on the other hand, it contains too little because many of the operas most frequently represented are not named. There is not a single English opera mentioned, and the names of Balfe, Wallace, Barnett, Mackenzie,

Goring Thomas, Cowen, Loder, and Sullivan are conspicuous by their absence. The name of the author of the book is English, but the language he employs to describe the plots of the operas is rather like a child's translation from the German. Here is a specimen of the composition, taken from a description of the last scene of "Der Freischütz." "Everybody believes that *Max* has shot his bride, but she is only in a swoon; the bullet has really killed the villain *Caspar*. It was the seventh, the direction of which *Zamiel* reserved for himself, and Satan having no power over the pious maiden, directed it on *Caspar*, already forfeited to him." The contradictory character of the book is thus displayed, for English words are employed and yet the language is not English.

Favourite Hymns set to Special Tunes. Composed by W. S. Hoyte. [Novello, Ewer and Co.]

THE best of Mr. Hoyte's hymn-tunes are constructed upon the plan necessary to secure popularity. The compass of the melodies is within that limit of range to which the average voices of the singers in congregations are confined. In one or two melodies, such as those to "Blessed City, heavenly Salem," No. 5; "A living stream," No. 13; "Lauda Sion," No. 16; and "O, Shepherd of the Sheep," the help of a trained choir is suggested. The tunes are all associated with well known words, and include processional songs for the great festivals, and metrical litanies as sung at All Saints', Margaret Street.

By Northern Seas. Song. The words written by G. E. Troutbeck. The music composed by Oliver King. [Novello, Ewer and Co.]

It is often said that modern composers do not trouble themselves to write songs which shall display their musicianship so much as to exhibit their desire to hunt for popularity by concocting phrases which fall upon the ear with ready sweetness. Here, however, is a fine song, full of melodic attraction, effective for the voice, and exhibiting musician-like qualities in every bar. It requires to be well sung, but vocalists, baritones or tenors, in search of an admirable and well written song, are advised to make acquaintance with this and to test the public taste by frequent performance of it.

FOREIGN NOTES.

WITH regard to the present performances at the Friedrich Wilhelmstadt Theatre of Berlin of Messrs. Gilbert and Sullivan's "The Yeomen of the Guard," Herr Otto Lessmann complains in his paper, the *Allgemeine Musik Zeitung*, of the intolerable mannerisms of the modern burlesque opera being introduced into a work of such distinctive merit. Says the German critic, *inter alia*: "We talk here so glibly about 'unmusical England,' and what not, but when you have witnessed the performance of one of Sullivan's Operettas at the Savoy Theatre, in London, and compare it with what we are accustomed to in our most 'musical' capital, you will not hesitate to give the palm to the former, both as regards the carefully worked-out *ensemble*, and the combined vocal and histrionic qualities of the interpreters. . . . It is an idle question, whether the music to the 'Yeomen of the Guard' is more pleasing than that of the 'Mikado'; it is sufficient for us to acknowledge that both works are of a type far superior to the dance tune operetta now in vogue with us."

"Die Fürstin von Athen," a new comic opera by Friedrich Lux, the Mayence Capellmeister, met with great success on its recent first performance at the Frankfurt Stadt-Theater.

A new string quartet, by Johannes Brahms, is shortly to be performed for the first time in the Austrian capital.

Dr. Wüllner, of Cologne, will be the future Conductor of the Silesian Music Festivals in the room of the late Ludwig Deppe. The system of pianoforte tuition, so successfully instituted by the latter, will, we understand, be perpetuated at Berlin by several of his most talented lady pupils, who have already gained some distinction as teachers.

The "Beethoven Haus," at Bonn, in which the great composer first saw the light, and which some time since became national property, has just been opened to the

public. In it there are exhibited a great variety of treasures and mementoes relating to the master, amongst the most interesting being his quartet of string instruments, the grand piano last used by him, which is in excellent preservation, and the several mechanical appliances to obviate his deafness constructed for him (alas! to little purpose) by Maelzel.

The production of Berlioz's "Les Troyens" at the Carlsruhe Hof-Theater is now definitely fixed. "La Prise de Troie" will be performed on the 2nd inst., and "Les Troyens à Carthage" on the following evening. The work will be given in its entirety, the leading parts being sustained by Mesdames Reuss and Meilhac and Herr Oberländer.

The scenic decorations now being painted by the brothers Brückner, of Coburg, for next year's "Tannhäuser" performances at Bayreuth, are said to be of a magnificent description, surpassing any previous similar work produced by these gifted artists.

An interesting article, entitled "Moltke und die Musik," is contained in a recent number of the *Neue Musik Zeitung*, wherein the author, Dr. Adolph Kohnt, furnishes some highly characteristic details concerning the more than intelligent appreciation of our art on the part of the great Field Marshal.

A new symphonic poem, entitled "Macbeth," from the pen of Richard Strauss, the Weimar Capellmeister, was enthusiastically received on the occasion of its first public performance.

Among the novelties promised at the Munich Opera during the season are Franchetti's "Asrael"; "Le Cid," by Peter Cornelius; Kretzschmer's "Die Folkunger," Mozart's "Idomeneo," and Liszt's "St. Elizabeth." The last-named work has been so successful on the stage in Germany that it appears to be more effective as an opera than as an oratorio.

On the 4th ult., the anniversary of the death of Mendelssohn, a commemorative performance was given by the Leipzig Conservatorium with the following programme—viz., Organ Sonata (F minor), String Quartet (Op. 12, E flat major), Variations Concertantes for pianoforte and violoncello, Variations Sérieuses for pianoforte, Duet from 95th Psalm, and Hymn for soprano chorus and organ accompaniment; all the above numbers being from the pen of the lamented master and former principal of the institution.

One of the most interesting objects of the De Witt collection of antique musical instruments, lately referred to in these columns, is the favourite clavier of Johann Sebastian Bach (a wing-shaped instrument, with a quill mechanism), which has lately been skilfully restored by a German artisan, and may be considered in as good a condition now as when, say, the famous "Wohltemperirte Klavier" was written by its original possessor.

A Wagner Festival is to be instituted at Carlsruhe, at which the master's early works, which are never likely to be produced at Bayreuth, are to be performed.

Once more two Parisian art-lovers have taken heart of grace, and boldly propose to bring out Wagner's "Tristan und Isolde" at the Eden Theatre during the winter season. The names of the gentlemen in question, MM. Henri Bauer and Catulle Mendes, should be recorded at once, as their excellent scheme is likely to be indefinitely postponed, albeit the leading parts are already said to be cast and M. Lamoureux is mentioned as the Conductor.

A new opera, entitled "Orlando Furioso," by the Maestro Sangiorgi, is to be brought out shortly at the Argentina Theatre, of Rome.

At the Paris Odéon an adaptation of the "Alcestis" of Euripides is being prepared by M. Alfred Gassier. Portions of Gluck's "Alceste" will be introduced with M. Lamoureux's orchestra.

The important library of the late George Kastner, the musical *savant* (a native of Alsace) has been presented by his son to the Paris Conservatoire on condition that it be kept in a room by itself. The collection comprises upwards of 10,000 volumes.

A committee has been formed in Paris for the purpose of erecting a monument at the French capital to Bizet, the composer of "Carmen." Subscriptions for the purpose are said to be flowing in fast.