Review

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conclude our notice without a word of praise for the skilful and unobtrusive manner in which he has supplied the pianoforte accompaniments.

Short Settings of the Communion Office, No. 8, in E flat. By Battison Haynes. [Novello, Ewer and Co.]

MR. BATTISON HAYNES has fully caught the spirit which prompted the Editor of this most useful series in his undertaking. His setting of the several portions of the Office, while in every respect within the power and grasp of ordinary church choirs, is yet replete with those musician-like qualities which would make the music increasingly effective when sung by a choir of higher training than that usually found in rural places. Not alone as music does the present setting command attention. The reverent treatment of the words in music, and the devotional expression which animates the whole, will commend the Service to all who know how to value such happy associations of sound, sense, and sentiment.

FOREIGN NOTES.

THE first performance outside of Italy of Signor Mascagni's "Cavalleria Rusticana" took place on December 26 last, at Budapest, where the new work met with a success almost equalling that accorded to it in the young composer's native country.

Signor Mascagni has completed two new operas, and is now engaged upon a third, entitled "La Filanda." Such fertility reminds one of the prolific period of the "Swan of Pesaro" himself, and it may be hoped that the young Maëstro will justify the comparison also in other respects, besides that of facile production.

Among the operas to be produced this season at the La Scala of Milan are Massenet's "Le Cid"; "Lionella," by Samara; and "Condor," a new work by the Brazilian composer, Signor Gomes.

At the Ristori Theatre, of Turin, "Sabina," a new opera of moderate proportions, by the Maëstro Lace, met with a very favourable reception upon its first production here last month.

Forty-five operatic works were produced at the Royal Opera of Berlin during last year, Wagner heading the list with sixty-six performances of nine works, Verdi following with thirty-six performances of five works, and Weber coming next with twenty-four performances of his three principal operas.

Gounod's opera "Le Tribut de Zamora," with Madame Materna as the *Hermosa*, and Rubinstein's much neglected "Nero," with Herr Winkelmann in the *title-rôle*, are to be amongst the interesting revivals this season at the Imperial Opera of Vienna.

Johann Strauss's new opera (not an operetta this time), entitled "Ritter Pazman," is to be brought out during this month at the Viennese Hof-Theater.

A committee has been formed at Berlin, under the presidency of Dr. Joachim, with the view of erecting a monument to Mozart in that capital.

Professor Magnus Boehme, of Dresden, has been commissioned by the German Government to continue the editing of the highly interesting collection of old German Volkslieder, issued by the late Ludwig Erk, under the title of "Deutscher Liederhort." Messrs. Breitkopf and Härtel will be the publishers.

"Santa Chiara," an opera by the Duke Ernest of Coburg-Gotha, is in course of preparation at the Hamburg Stadt-Theater.

A new instrument, combining the organ with the pianoforte, and called by its inventor, Herr Gümpel, the "Saitenorgel" (string-organ), was lately exhibited before a number of connoisseurs at Leipzig.

Professor Wüllner, the energetic Director of the Cologne Conservatorium, proposes to perform, in May next, and on three successive days, the whole of Beethoven's Symphonies, with the aid of the Municipal Orchestra of Cologne, and, in the Ninth Symphony, that of the Gürzenich Choir. The proceeds of this interesting undertaking are to be devoted to a charitable object.

The one hundredth performance of Wagner's "Der Fliegende Holländer" was recorded at the Berlin Opera on the 8th ult., the work having been first produced here,

and somewhat coolly received, in January, 1844, the composer being present on the occasion.

Four members of the Berlin Royal Opera will take leading parts in the forthcoming Bayreuth Festspiele—viz., Mesdames Sucher and Staudigl, Herren Betz and Moedlinger. The Conductors will be Herr Levi of Munich, and Herr Felix Mottl of Carlsruhe.

We hear from Cologne of an excellent first performance last month of Goldmark's opera "Die Königin von Saba," under the direction of Capellmeister Klessel. The work had been admirably mounted, and was received throughout with the utmost enthusiasm. A similar reception was accorded here to the scenic representation of Liszt's Oratorio "St. Elizabeth," which is attracting a crowded audience at every repetition. Successful stage performances of the work have now taken place at several leading theatres in Germany, as well as at Vienna and at Prague. Our Cologne correspondent also informs us of a highly satisfactory recent performance, under the direction of Professor Wüllner, of Berlioz's *Symphonie dramatique* "Romeo and Juliet," in which Frau Amalie Joachim took a principal part.

Wagner's "Tannhäuser," in the so-called Paris version of the work, was recently produced at the Nuremberg Stadt-Theater and greatly approved of in this form by an audience which included a number of musicians from neighbouring towns, the performance being moreover described as excellent.

A congress is to be held this year at Milan, under the protectorate of the Pope, for the purpose of considering the present state of music in connection with the Catholic Church.

Wagner's "Siegfried," the third part of the "Nibelungen Tetralogy," was produced for the first time in the French language (M. Wilder's version) at the Théâtre de la Monnaie, Brussels, last month, and was received with the greatest enthusiasm. M. Franz Servais was the Conductor.

Lortzing's comic opera "Hans Sachs," first produced at Leipzig in 1840, and soon after laid aside, was revived last month at the Leipzig Stadt-Theater, where the work with its lively subject and pleasing music was very favourably received.

An original Ballet, entitled "Czardas," the music by M. Eugène Stojanopits, has been brought out with great success at the National Theatre of Budapest. The ballet embodies a historical survey of the national dances of Hungary; national airs forming, as a matter of course, a large portion of the score.

According to resolutions lately passed by the French Parliamentary Commission to consider the affairs of the Grand Opéra, there are to be new directors appointed to this national Institution, the Opéra is to give at least five performances a week, and six new works by French composers are to be brought out annually. As regards foreign works, the management is to be perfectly free in its selection, the Government only reserving to itself the discretion of intervening if the performance of the latter, by arousing international animosities, would be likely to lead to a disturbance of public order.

M. Massenet has completed his new opera "Werther," the libretto founded upon Goethe's celebrated novel. The work is shortly to be brought out at the Théâtre de la Monnaie, of Brussels.

At a recent performance at the Paris Conservatoire a new Symphony in G minor, by M. Edouard Lalo, was introduced and highly praised, as being classic in design and fresh in detail.

A new comic opera, in two acts, entitled "L'Amour Vengé," was successfully brought out on the last night of the old year, at the Paris Opéra Comique. The composer is M. de Maupéou, and the author of the book M. de Lassus. The scene is laid in Greece, in prehistoric days, and the whole piece is an ingenious effort to associate Greek mythology with modern ballet, modern music, and the French language. The performance was heartily applauded, and the opera continues to attract good audiences.

Sarasate is giving a series of historical Concerts, illustrative of violin literature, at Berlin.

The young Portuguese composer, Senhor João Guerreiro da Costa, whose opera "A Moira de Silves" is in active