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Due Romanze per Mezzo-Sop. o Baritono by L. Stecchetti; Rosa Guerini
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The second (published by Stanley Lucas, Weber and Co.), a setting of Shakespeare's words, *Hark, the lark*, by Kellow J. Pye, is an ingenious application of the form of a Rondo to a Madrigal, for five voices. It is smoothly written, and therefore very singable, and may be recommended as well worthy of study by choral societies. As an additional point in its favour, it may be mentioned that it gained the third prize offered by the Madrigal Society in 1888. The third is a clever piece of musical humour, by Bertram Luard Selby, entitled *The owl and the pussy cat* (Boosey and Co.). It opens, it is true, with a phrase which has already done good suit and service in other musical compositions in times past, but as a whole there is much that is thoughtful and musician-like in the work, and much that is well calculated to interest the singers who study it.

The Musical Year Book of the United States. By G. H. Wilson. Volume VI. [Boston (U.S.): Alfred Mudge.]

MR. G. H. WILSON'S Musical Year Book of the United States has in former times commanded attention from the lovers of the art for its faithful record of work done in all the principal localities of American civilisation, which in turn radiate round Boston as a centre: the record of musical doings in that city, both vocal and instrumental, as here related, shows how great an amount of artistic sympathy exists in the place. There is no attempt in the pages to offer criticism upon the several performances. It is a plain unvarnished tale of work done. Special attention is called to those compositions which were heard for the first time in the country or were introduced as novelties in particular places. A table of contents and an index of titles furnish the means for easy reference to the matters contained in the pages, and the whole book, taken by itself or in connection with the five previous volumes, offers a valuable and trustworthy record of music culture and progress in the United States.

Bal Masqué. Scènes de danse pour piano à quatre mains. Par Percy Godfrey. [Augener and Co.]

UNDER the title of a "Bal Masqué" Mr. Godfrey has written nine pieces of attractive music as pianoforte duets, which will be found most serviceable as well for pleasure as for study. They are removed out of the category of terpsichorean music by an evidently classical aim in their design. The passages are well under the hands of the players, and not only in spirit, dash, and an undeniable quality of fascination in their invention, but in execution, they show a considerable amount of promise which it is hoped may be realised and extended in future works from the same hand. A "Valse caprice" by the same composer, though distinguished by less originality of melody, is very well set out as a pianoforte piece, and like the "Bal Masqué" may be employed with profit for the purposes of teaching.

Romanesca (Op. 24) and *Meditation* (Op. 25), for Violin. By G. Saint-George. Dedicated to Dr. Joachim. [Charles Woolhouse.]

THESE are pieces in which violinists will delight. They are exceedingly well written for the violin, and the accompaniments are excellent. The "Romanesca" is quaint and original, and the "Meditation," which demands some skill in the performance of the pianoforte part, is fascinating and attractive. They will be heartily commended as valuable contributions to the list of short pieces for home or concert use. The second piece (Op. 25) is also arranged for the violoncello. Only one fault can be found with the writing of the "Romanesca," and that consists of the ineffective consecutives in the tenth and eleventh bars of the accompaniment. This inelegance might have been easily avoided by contrary motion.

Due Romanze per Mezzo-Sop. o Baritono. Poesia di L. Stecchetti; Musica di Rosa Guerini (Nata Wilberforce). [G. Ricordi and Co.]

BOTH these Romances are melodious and vocal, although so trifling as to give but small opportunity of judging of their composer's powers. "Quando cadran te foglie" is by far the better of the two, and could certainly be made

effective by a good vocalist. We may say, however, that the last chord in bar 8 (usually known as the "Italian 6th") looks somewhat strange with the A♯ in the bass written G♯.

Forty-three Historical Programmes. Compiled and arranged by A. Hughes-Hughes. [Arliss Andrews.]

IN this excellent series of model programmes, arranged in historical sequence in order to illustrate the progress of music from the thirteenth century to the time of Wagner, the amateur and the student will find many admirable examples of the various styles of composition, the practice and study of which can scarcely fail to be profitable. The selection was made for an amateur society, and might be imitated and extended by other like bodies, as well as by those public associations which desire to blend amusement with instruction.

Moment Musical. For Violin and Pianoforte. By T. Harrison Frewin. [Charles Woolhouse.]

THIS, the latest composition of Mr. Frewin, is a tenderly expressive air with an exceedingly appropriate accompaniment. It presents no difficulties of any description, either for pianoforte or violin; and, as the whole melody of the solo instrument is in the first position, it will be found an effective piece for violinists of moderate attainments.

The Service for Holy Matrimony, as used in Westminster Abbey. [Novello, Ewer and Co.]

THIS includes a single chant, adapted from Beethoven by Turle, for the Psalm, an arrangement of Tallis's Ferial use for the responses; the hymn, "Father of Life," by the Rev. S. Flood Jones, set to a tune by Turle; and Dr. Bridge's simple but effective Anthem, "The blessing of the Lord."

FOREIGN NOTES.

THE programme of the Musical Festival to be held at Hamburg, from the 9th to the 13th inst., under the direction of Dr. Hans von Bülow, will be of a very representative German character, including works by Philipp Emanuel Bach (Symphony in F major), Haydn, Mozart, Beethoven, Mendelssohn, Meyerbeer (Overture, written for the inauguration of the London Exhibition of 1862), Wagner, Brahms, and Johann Strauss (two walses, "Volksänger" and "Phönix-Schwingen"). The interesting scheme thus set forth, the popularity of the Conductor, combined with the well-known hospitality of the Hamburgers, cannot fail to attract a cosmopolitan audience of music-lovers to the flourishing Hansa town on the occasion in question.

Lortzing's opera "Hans Sachs," which had been successfully revived last season at Regensburg, is now also in course of being mounted at Nuremberg, the home of the historical cobbler-poet, where, as in Wagner's "Die Meistersinger," the dramatic incidents of the opera are supposed to occur. Our contemporary, *Die Neue Zeitschrift für Musik*, in referring to the above revival, is however mistaken in calling "Hans Sachs" a "Jugendoper," or youthful production of its composer, since it was written in 1840, when Lortzing was in his thirty-seventh year, and had already composed his "Czar und Zimmermann," the opera upon which his fame chiefly rests.

A series of public lectures on musical subjects will be delivered at the Berlin University during the approaching winter term, including Professor Bellermann's discourse on "The Music of Ancient Greece" and Professor Spitta's on "Chamber Music after the Death of Beethoven," two widely divergent subjects, to be handled, however, by two most competent authorities.

Among the novelties to be produced during the new season at the Royal Opera of Berlin, will be Ponchielli's "Gioconda" and Heinrich Hofmann's charming opera "Aennchen von Tharau."

The idea of presenting Wagner's early opera "Die Novize von Palermo" at the Munich Hof-Theater has been abandoned. The work was tried in private recently, and was found to be written entirely in the old-fashioned style of Italian opera, and full of reminiscences—altogether devoid, in fact, of individuality.