Review

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MR. MAPLESON has issued the prospectus of a short series of operatic performances at Covent Garden Theatre, which promises exceedingly well. Most of the artists heard last season at Drury Lane are included in the company, and Signori Tessèman and Stefano are also named, the former being cast for *Idreno*, in "Semiramide," and the latter for *Kuno*, in "Der Freischütz." In addition to her performance of some parts new to a London audience, Madlle. Marimon is announced to appear as *Vespina*, in Flotow's new opera "L'Ombra." The season commenced on the 30th ult.

THE first concert of the season, in aid of the Victoria Hospital and other local charities, took place at the Pimlico Rooms, on Monday the 16th ult., under the direction of Messrs. Stein and Bauceutt. Especial praise must be awarded to Miss Horder for her brilliant rendering of Rossini's scena, "Bel Raggio." Mr. R. Spice gave a solo on "Scotch airs," on the English concertina, which was enthusiastically redemanded; and Miss Hall displayed much ability as a pianist.

THE third season of the Monthly Popular Concerts, held at the Angell Town Institution, Brixton, under the able direction of Mr. Ridley Prentice, commenced on Tuesday evening, the 24th ult., with an excellently arranged programme. The announcement of works to be given during the series of ten performances sufficiently shows that Mr. Prentice is resolved to lead the taste of his audience to the appreciation of the highest classical compositions, an object which should ensure the hearty co-operation of all real lovers of the art.

THE "Musical Evenings," which have for some years been given with such success at St. George's Hall, are now established as one of the permanent attractions of the metropolis. The principal feature of the Association, as the prospectus informs us, is the maintenance of a String Quartet and Quintet party, and the attainment of a perfect rendering of Instrumental Chamber Music. In addition to extending a knowledge of the works of composers of established fame, a place will be given to the meritorious productions of lesser known writers; and artists of talent will also be afforded frequent opportunities of performing in public. An enterprise with such truly artistic objects, and so excellently organised, can scarcely fail to receive extensive support and encouragement. The first concert took place on the 25th ult.

THE Parepa-Rosa English Opera Company commenced the season in New York on the 2nd ult. The prospectus announces that in addition to the operas already given by the company, many other foreign works have been adapted to the English stage, amongst which may be mentioned Cherubini's "Water-Carrier," which has been translated expressly for the occasion by Mr. Arthur Baidon. Several well known artists have accompanied Madame Rosa from Europe; and there can be little doubt that the operas will be uniformly well cast. The conductor is Herr Carl Rosa, and Mr. Howard Glover is chorus master.

A LEGACY of £100 has been left by the late Mr. Cipriani Potter to the Royal Society of Musicians.

ON Thursday the 5th ult. the Harvest Thanksgiving was celebrated in the Church of St. Edmund the King and Martyr, Lombard Street, which was very tastefully decorated with thank-offerings, consisting of wheat, vegetables and all kinds of fruit and flowers. Mid-day service, at 1 p.m., consisted of Te Deum, and sermon by the Rev. J. M. Rodwell, of St. Ethelburga. The choir, augmented by several city gentlemen, proceeded from the vestry (headed by the Præcentor, Mr. C. E. Tutill, who carried a magnificent bouquet of choice flowers) singing hymn 223, from "Hymns Ancient and Modern." After the sermon the choir re-formed, and the Recessional hymn, No. 335, was sung, bringing the service

to a close. Full choral service, at half-past seven, commenced with the Processional hymn, "We march to victory;" the anthem, "O taste and see," by H. Westrop, was carefully rendered by the choir, the solo being especially well sung. The sermon was preached by the Rev. J. Hawes, of St. Lawrence Jewry, after which the Collection hymn was sung, followed by an anthem, "Thou visitest the earth" (Greene), which was given with much effect. The Recessional hymn was then sung, and the service concluded by the Organist (Mr. H. Westrop) playing Beethoven's "Hallelujah chorus."

Rebiths.

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Christian Praise. Hymns and Tunes for Public Worship. The music edited by William H. Platt, and revised by James Flint.

THE vigorous efforts now being made in the United States of America to create an interest in church music are, to judge by the number and quality of the hymnals now being produced in that country, as creditable to the industry and enthusiasm of those who are engaged in developing the movement as they are unfortunate in their effects. This journal has ever persistently advocated the necessity of taking into consideration the tastes of the people in forming collections of hymn tunes, but it has also never failed to urge that it is the higher and purer tastes which should be consulted, not the grosser ones. Many of the American collections would seem to prove that to pander to the worst tastes of the lower classes has been the only aim and endeavour of their compilers, the book now under notice being no exception to the rule. Melodies of the most feeble and vicious kind are mixed up with arrangements from the masses, oratorios, symphonies, and even operas of the great masters, and supplemented by some of the best of the modern hymn tunes, altered and mutilated in the most shameful manner. Who, for example, would suppose that any persons worthy in the smallest degree of the name of musicians would be guilty of the following travestie of Dr. Dykes's popular tune to the hymn "Holy, Holy, Holy, Lord God Almighty:—"

Ingenuousness exhibits its quality thus:

and the picturesque flourishes in the following form:

Opera is represented by an arrangement of Mozart's air "Qui sdegno," and is well balanced by an imitation of the florid contrapuntal style. Here are the concluding phrases:

One of the most familiar tunes in America exhibits so many like characteristics with a tune which has become popular at some of our best known London churches, that we fear to print it, lest that which is intended as a warning should prove a snare; for we are reluctantly obliged to confess that the clergy and musical profession in America do not enjoy a complete monopoly of bad taste in these matters. We would willingly have closed our notice here did we not feel it would be doing an injustice to the catholicity of taste which brings the two following tunes into sacred use, the first being an imitation of a popular part-song "I love my love in the morning;" the other, containing the spirit and a good deal of the letter of the well-known comic song "Johnny Sands." We append two phrases of each tune:

(1.)

(2.)

But for transcendent truculence the two phrases given below, which are intended to illustrate the words "O Thou, who hear'st the prayer of faith," appear to surpass every thing we have hitherto seen of the kind. It is necessary to take this choice specimen at the pace of a military quick step, and sing it loudly, to bring out the real effect:

We had hoped that the day for such books as this had long gone by, that organists were becoming sufficiently skilled in their art to distinguish good music from bad, and that the clergy, who seem to have so great a horror of every thing that is coarse, slipshod, and otherwise unscholarly in general literature, would endeavour to avoid giving any countenance to music of a like character. A few publications similar to this would tend to destroy any such reasonable hopes.