Review

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Canzonets in the "Regata Veneziana" will well repay the study they demand. They are all published in the Venetian dialect, with an Italian interpretation; and if sung with the original words, will doubtless prove additionally interesting. The illustrated cover of the "Regata Veneziana" is exceedingly well executed in colours; and the price at which these editions is issued to the public will enable the many to avail themselves of this valuable artistic offering.

The Tambourine Player. Song. Words by Dr. Charles Mackay. Music by Mrs. Mounsey Bartholomew. [Stanley Lucas, Weber and Co.]

THIS spirited and characteristic setting of Dr. Mackay's words is fully worthy the reputation of a composer who has already given us so many sterling vocal pieces. A melodious subject, in A minor, appropriately expresses the simple poetry to which it is wedded; and amongst other notable points, we may mention the use of the minor super-tonic of the scale, which is often exceedingly quaint and effective. We predict for this song a wide popularity.

A Broken Toy. Song. Words by W. Clement Southam. Music by J. B. Boucher. [Patey and Willis.]

THERE is much musical feeling in this song, which is simple in the extreme, and indeed aims at little more than mere recitation. Some of the harmonies, however, require revision. For instance, we should be puzzled to know the root of the chord G $\sharp$, D, E $\sharp$, B $\flat$, in the fifth bar of page 2; and we cannot wonder that "the summer swallows cry," since the F in the chord which accompanies them resolves in perfect fifths with the bass. These defects might be easily remedied.

Manda. Fantasia for the Pianoforte. Composed by Carli Zoeller. [Neumeyer and Co.]

THIS Fantasia is exceedingly unpretending in construction, but it is evidently the work of a musician, and may be confidently recommended to amateurs who are not too ambitious. Opening with a placid theme in G minor, which is delicately handled, we come to a subject "più mosso," in the relative major, extremely melodious and attractive. Some changes of key—as, for instance, one into G flat major—give much interest to this movement, which is written throughout with an evident earnestness of purpose, and with no desire to display profundity of learning. These qualifications may not be of the very highest order; but they are rare in these days of self-assertion, and deserve recognition wherever they are met with.

FOREIGN NOTES.

THE first performance in Italy of Handel's Oratorio "Israel in Egypt," which took place at Rome on the 30th of May last, is an event of more than ordinary interest in the musical world. The Maestro Mustafà, Director of the Società Musicale Romana, to whom the merit belongs of having been the first to introduce "The Messiah" to Italian amateurs, has now rendered a similar service to his countrymen with regard to the great choral masterpiece just named; and to judge by the comments made on the occasion in the Roman press, there can be no doubt that he has found an audience fully prepared to appreciate the noble music of the great representative of musical Protestantism. The work was most carefully rehearsed, and its production was looked forward to with the keenest interest by the musical public, the performance being attended by the *élite* of the artistic and even the fashionable world. The execution is spoken of as highly finished, the well-trained choir consisting of upwards of 100 singers, and the orchestra numbering sixty performers; the solo portions of the work were rendered by the following artists, viz., Signore Alari and Borghi del Puente (soprano), Ricci de Antonis (alto), Signori Cotogni (tenor), Capelloni and Calzanera (bass). All the Roman journals refer to the event at some length, giving sketches of the composer's career, and expressing the belief that the introduction of Handel's compositions into Italy will mark an epoch in the musical history of the country. As regards the effect produced upon the audience by the performance, the *Osservatore Romano* remarks as follows: "Every

one appeared to be listening with profound attention and reverent wonder to those gigantic choruses, those sweet arias, those imposing fugues with which this classical oratorio of the great German master abounds. At every pause of the performance the universal admiration broke out into long-continued applause, thus doing homage to the celebrated master and bestowing also a well-merited reward upon the Maestro Mustafà, and all those who assisted him in the rendering of the work. Some of the most prominent numbers were redemanded and had to be repeated." The Italian version of the English words is the joint work of Signori Guido Guidi and Girolamo Caldani. There have been several repetitions since the above first performance, each time before numerous audiences, and the interest taken in the work by the public appears as yet unabated.

M. Vaucorbeil, the new director of the Paris Grand-Opéra, has, it is announced, renewed the contracts of Mdle. Krauss and M. Lasalle with the Paris Opéra, while M. Lamoureux will, notwithstanding rumours to the contrary, retain his post of *chef-d'orchestre* at that institution. The first operatic work to be produced under the new régime, says the *Revue et Gazette Musicale*, will be "Le Tribut de Zamora," by M. Gounod. Of the two female rôles existing in the Opera one will be filled by Mdle. Heilbron, and the other by an artist not yet designated, but which will doubtless be Mdle. Krauss. M. Maurel will be the baritone. The libretto of the new work is from the pen of MM. Denney and Brésil, and is founded upon a chapter in the history of Spain when under the Moorish rule.

M. Pasdeloup's efforts to remove the prejudice of Parisian audiences against the music of Herr Wagner have not as yet been crowned with the success which his perseverance deserves. We have already alluded in our last number to the performance, at the last "Concert Populaire" of the season, of the entire first act of "Lohengrin," and the repetition of the performance at the Cirque d'Hiver shortly afterwards. On both occasions the music was on the whole very well received. There was, however, a third performance on May 22, which happened to be the composer's birthday, on which occasion the opponents of his music mustered in full force, and it is admitted by the Paris journals themselves that a disgraceful scene of tumultuous disorder ensued, which made it impossible for the music to obtain a hearing. It has been stated in some quarters that M. Vaucorbeil has the intention of producing "Lohengrin" during the coming season, but in the face of the above fact the statement appears highly improbable.

The Royal Opera of Berlin closed its doors on the 13th ult. for the annual vacation, and will not resume its performances until the 15th proximo. Most of the other German operatic establishments have followed the example.

Among new works to be performed next season at the Berlin Opera are named "Der Rattenfänger von Hameln," by Herr Nessler; and "Die Königin von Saba," by Herr Goldmark. The Imperial Vienna Opera, on the other hand, promises M. Massé's "Paulet Virginie," Hofmann's "Aennchen von Tharau," Ignaz Brüll's "Bianca," and Offenbach's "Les Contes d'Hofmann," for the coming season.

The annual meeting of the Association of German Musicians took place on the 4th ult. at Wiesbaden, extending over four days, during which some interesting compositions obtained a hearing, an enumeration of which will be found among our usual concert programmes.

A meeting will be held next month at Weimar by the delegates of German societies of zither-players.

Recent numbers of the *Neue Zeitschrift für Musik* contain an interesting and exhaustive analysis of Liszt's "Faust Symphony," from the pen of Herr Heinrich Gottwald.

In commemoration of the recent festivities held in connection with the Golden Wedding of their Imperial Majesties of Germany, a so-called "Golden Jubilee Album" has been published by Messrs. Schlesinger, of Berlin, containing a number of musical compositions claiming an historical association with the royal house of Prussia, and in which the name of the Empress Augusta figures as the composer of a March founded upon original Spanish melodies.