Review

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we cannot find time to distinguish, among the old, that which is worthy of preservation. Let us, therefore, be grateful to those who from time to time rescue a treasure from the oblivion into which it has temporarily fallen. Two or three of the songs here gathered together have, it is true, held their ground to a certain extent, "The Diver" being an "easy first"; but the majority will come upon the ears of the present generation as absolutely new. Loder, who was born in 1813, and was a pupil of Ferdinand Ries, produced his first opera in 1834. The songs in this volume were composed between 1835 and 1848. They represent therefore, approximately, a style in vogue about fifty years ago; and some of us, regarding them, may be excused for doubting whether we have much improved upon it since. A melancholy interest attaches to this fifth number of the English Song Albums—it was the last work of its lamented editor.

Progressive Studies for the Voice, with Pianoforte Accompaniment. Composed by G. Henschel. (Op. 49.) In two books. [Novello, Ewer and Co.]

THE first book of these useful studies is for the practice of "sustained" singing; in the second that of "florid" singing is kept in view. The exercises in both books are arranged on the same plan—i.e., progressively, according to intervals. Each interval, from the second to the tenth, becomes in turn the largest used in the course of one exercise. This plan has been adopted to assist in training the ear as well as the voice, and to this end, also, unfamiliar harmonies and modulations have occasionally been introduced in the accompaniments with the happiest effect. The two books are intended to be used together, and the studies contained in the first book are to be used as "Vocalises" as well as "Solfeggi." Mr. Henschel's position in the musical world necessarily lends weight to anything proceeding from his pen, but as a teacher his name ranks so high that we have special reason for confidence when he puts forward such a work as this. Familiar, as so popular a teacher must be, with the difficulties of pupils and the wants of those who instruct them, Mr. Henschel is peculiarly fitted for the task of producing a standard book of exercises on the art of which he is such a master. That this work will at no distant date be regarded in this light we have little reason to doubt.

Magnificat and Nunc dimittis in B flat. By Hugh Blair. [Novello, Ewer and Co.]

THIS setting of the Evening Canticles is composed expressly for the forthcoming Gloucester Festival, and will be heard for the first time at the closing service on Friday (9th inst.). Critical remarks would, of course, be premature at present, but a few words respecting the general scope and features of the work may be offered. It opens with a modified form of the 8th Gregorian Tone in unison, and the same figure pervades the Magnificat throughout, though it is made to appear in many keys and with many modifications. No soloists are required, and the writing is studiously unpretentious. Occasionally the voices are divided into six parts, but an organist or choir-master possessing an elementary knowledge of the rules of harmony would find no difficulty in re-arranging the chords in four parts, when necessary, without much loss of effect.

Voice-training Studies of medium difficulty. By Emil Behnke and Charles W. Pearce, Mus. Doc. [Chappell and Co.]

THESE studies are intended to aid in the acquirement of "style"; and to do justice to the many beauties they contain, good phrasing and careful attention to dynamic contrasts and variety of tone-colour will, of course, be needed. They are twenty-four in number, and each has a title which sufficiently indicates the character of the music. Thus we have a "Berceuse," an "Autumn Song," a "Nöel," a "March," a "Serenade," and so on. The accompaniments are by no means the least interesting part of these studies—they not only "support" the voice, but also contribute largely to the melodic and rhythmic interest of the music. The studies are issued in six different editions to suit every kind of voice, and a Tonic Sol-fa translation accompanies the vocal part throughout.

Oriental Album. Twenty-five Caucasian, Armenian, Persian, and Turkish melodies, arranged for pianoforte by J. Decker-Schenk. [St. Petersburg: J. H. Zimmerman.]

EASTERN music has, of late, been so frequently brought before us in one way or another that a fairly accurate knowledge of its peculiarities will soon be a matter of course with every musician who regards his art as something more than a mere means of livelihood. The present contribution to the subject appears in a popular guise, which, if it be regretted by more serious students, will, on the other hand, not lack the appreciation of weaker brethren. Both classes may safely add the album to their collections. The group of pieces includes songs, dance-tunes, choruses, and a march, the unfamiliar rhythms and tonality of which supply ample matter for reflection.

Fumées. Suite de quatre morceaux pour le piano. Par L. A. Bourgaault-Ducoudray. [Paris: Ph. Maquet et Cie.]

THESE pieces, respectively entitled "l'Appel sous les Eaux," "Poétique Apparition," "Tendres Emois," and "l'Enterrement d'Ophélie," may be unreservedly recommended. They represent French musical art in its most attractive dress, being full of grace, fancy, refinement, and poetic charm. The "Burial of Ophelia," indeed, has higher qualities in addition, but its companions are equally faithful to their titles. From an executive point of view these pieces are not difficult; for all that, none but experienced players should meddle with them.

FOREIGN NOTES.

THIS year's Bayreuth Festival performances concluded on the 21st ult. with "Parsifal," in the presence of a crowded audience. Amongst those present were the Duchess of Edinburgh, the Hereditary Princess of Saxe-Meiningen, and a large number of foreigners. The performance is stated to have been most admirable, and the enthusiasm of the audience is characterised as "indescribable."

There are to be no Festival performances at Bayreuth next year, but it is expected they will be resumed in 1894, when the "Nibelungen" tetralogy, with which the Festspiele were inaugurated in 1876, may be re-mounted.

Some steps having been taken on the part of the Commission of the forthcoming World's Fair, at Chicago, with the view of obtaining the right of performance of "Parsifal," the management of the Bayreuth Festspiele, as was to be expected, have declined to make the concession.

One of the most interesting Concerts given last month in connection with the Vienna Musical and Theatrical Exhibition was that of Johann Svendsen, the eminent Norwegian composer and orchestral conductor at the Royal Opera of Copenhagen. The principal works in the programme—viz., the D major Symphony, "Paris Carnival," and the "Legend of Zorahayda," by Svendsen, were all novelties to a Viennese audience, who were delighted with the music and offered quite an ovation to the Norwegian master.

Andreas Hallén, the Swedish composer and principal conductor of the Royal Opera, Stockholm, has also been invited to give a Concert of Swedish music at the Vienna Exhibition, when some of his own compositions and of those by J. Södermann and L. Normann will be performed.

After the close of the Exhibition at present being held in the Austrian capital the Exhibition Theatre is to be removed in its entirety to Salzburg, where it will be opened as a "Festspielhaus" for the performance of Mozartian and other classical works—i.e., pre-Wagnerian operas by German composers.

Dr. Wilhelm Langhans, of Berlin, whose death we recently recorded, has bequeathed the sum of 100,000 marks to the Leipzig Conservatorium, the interest of which is to be applied in stipends for talented pupils. Dr. Langhans was himself at one time a pupil of the Institution referred to.

The Concert-Verein of the University of Giessen has just celebrated the 100th anniversary of its institution with a performance of Mendelssohn's "St. Paul," and other special Concert performances extending over several days, and in the presence of large audiences. The present conductor of the Society, Herr A. Felchner, received a decoration from the Grand Duke of Hesse upon this occasion.