Review

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The union of Mr. Kipling's words and Mr. German's music has been shown before to be a perfect match. 'The Camel's hump' is a further instance of their affinity. Both words (from the 'Just so' song-book) and music are 'catchy,' in the manner of which only these collaborators possess the secret. The song is certain to 'go down.'

The publication of the three tenor lyrics from 'Die Meistersinger' in a handy form, with a new and adequate English version by Mr. Rothery, provides a boon for which many English singers will be glad. It is unnecessary to expatiate on the merits of these songs, or on those of Siegmund's love-song, which is equally deserving of the enhanced popularity which it will doubtless gain from this edition.

Dictionary-Catalogue of Operas and Operettas which have been performed on the public stage. Compiled by John Towers, Acme Publishing Co., Morgantown, W., Va.

This is a stupendous monument of the wonderful industry of one man. We have delayed giving a review in order, as occasion arose, to test its completeness and accuracy, and so far we have found the information correct. The book consists of 1,046 large and closely printed pages; 28,015 operas and operettas are catalogued. Part I. (688 pp.) gives an alphabetical list of operas with the composers' names, nationality and year of birth and death. Part II. (191 pp.) similarly indexes composers and lists of their works. Part III. gives an alphabetical list of libretti, with the number of times each has been set to music for a public lyric stage. 'Alessandro nelle Indie' has had the honour of being set sixty-four times! We are ashamed to say we have not heard it once! In his valedictory message Mr. Towers says that he began this monumental compilation on April 3, 1893, when he was fifty-eight years old, and that he finished the work when he was seventy-three years old. He may now congratulate himself upon the undoubted usefulness of his labours. In such a work, crammed with dates and details, it is probable that there are errors. But be this as it may, the volume affords astonishing information, not so far as we are aware, to be obtained in one cover in any language, and it will no doubt become a standard book of reference.

Six Songs. By Edmondstoune Duncan. Op. 114.

[The Vincent Music Company.]

Artistic intentions count for much in musical composition, and the intentions of Mr. Edmondstoune Duncan, as revealed in this group of songs, are of the highest. His method is that of suiting the matter and design of his music entirely to the changing significance of the text, and he carries it into effect by a constant shifting of the harmonic ground and a somewhat vague thematic outline. The restlessness may not appeal to all, but it is employed in a way that denotes conviction and sincerity and with high musicianship. The mood of unsatisfied longing conveyed at many points may not seem on the whole characteristic of the poems, but it is, as it seems, adopted by the composer with full belief in its appropriateness. The words are familiar, they consist of Sir Philip Sidney's 'My true love hath my heart,' Shelley's 'I arise from dreams of thee,' William Blake's 'My silks and fine array,' Thomas Campion's 'Give beauty all her right,' Sidney's 'O words which fall like summer dew,' Sir William Davenant's 'The lark now leaves his wat'ry nest.' No one of the settings can be said to be superior to the others, for all are of distinct originality and embody ideas of unmistakable beauty.

The Magnificat and Nunc dimittis. Set to music in the key of D major. By W. Ernest Jennings.

[S. Rose & Co., Fort Bombay.]

Colonel Jennings has succeeded in producing an easy and in some respects attractive setting of the evening Canticles, which would appeal to small choirs. We are reminded more than once of Turle in D, but can readily excuse the allusion. A modulation earlier in the Magnificat would have given some variety, as the key has been quite sufficiently established. If the parts are a little wanting in contrapuntal movement, compensation is perhaps gained by the simplicity of the writing. The atmosphere is quite that of Church music, and the organ part, by reason of being purely

made up of the vocal parts, is well within the powers of an average player who understands the importance of note-values.

BOOKS RECEIVED.

Unfigured Harmony. By Percy C. Buck, M.A., D.Mus. Oxon. Pp. v. + 174. Price 6s. (\$2.00) (Oxford: At the Clarendon Press. London: Henry Frowde, Amen Corner, E.C.)

A Woman's Love, and other Poems. By Helen F. Bantock. Pp. vi. + 66. Price 3s. 6d. net. (London: Constable & Co., Ltd.)

Gounod (1818-1893), in 2 vols. By J. G. Prod'homme and A. Dendelot. Preface by M. Camille Saint-Saëns. Pp. xii. + 263. Price 3 fr. 50. (Paris: Librairie Ch. Delagrave, 15 rue Soufflot.)

Glinka. Par M.-D. Calvocoressi. Librairie Renouard, 6 rue de Tournor (VI*), Paris. Biographie critique illustrée de douze planches hors text. Pp. 128.

Speaking and Singing. By Luigi Parisotti. Pp. 171. (London: Boosey & Co.)

Vocal Science and Art. By Rev. Chas. Gib. Pp. 118. Price 3s. 6d. (London: William Reeves.)

Correspondence.

MACFARREN'S 'CHEVY CHASE' OVERTURE.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I see it stated in the review of Wagner's autobiography in your July number that Wagner 'admired the peculiar, wildly passionate character' of Macfarren's 'Chevy Chase' overture, and 'enjoyed conducting it.'

Of the same work, Mendelssohn wrote to Macfarren that when he heard it in London he 'liked it very much,' and after a performance of it in Leipsic in 1834, again wrote: 'Your overture went very well, and was most cordially and unanimously received by the public, the orchestra playing it with true delight and enthusiasm.'

Would it not be interesting to have a revival of a composition which favourably impressed two great musicians so differently constituted as Mendelssohn and Wagner?—Yours faithfully,

H. W. W.

Aberdeen, July 5, 1911.

WHO COMPOSED THE GREATEST NUMBER OF OPERAS?

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—With a view of settling this vexed question, and of putting an end to further misunderstanding on the subject, I venture to send you a list of composers who composed 100 operas and upwards. There are others closely following on their heels, so to say; but this list will suffice to answer the inquiry heading this missive, and may prove of some little value to those interested in such details:

No.	Composer.	Nationality.
166.	Wenzel Mueller.	(1767-1835.) Austrian.
149.	Antonio Draghi.	(1635-1700.) Italian.
145.	Nicolo Piccinni.	(1728-1800.) Italian.
123.	Giovanni Paisiello.	(1741-1816.) Italian.
114.	Pietro Guglielmo.	(1727-1804.) Italian.
109.	Baldassare Galuppi.	(1706-1785.) Italian.
103.	Jacques Offenbach.	(1819-1880.) German (?).
102.	Henry Bishop.	(1786-1855.) English.

Average age, a fraction under seventy-one years.

Yours faithfully,

JOHN TOWERS,

[Unhappy Compiler of a 'Dictionary of Operas.']

Morgantown, West Va.