Review

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help to make his efforts popular. The first (words by Hubert A. Spalding) is called "A Memory," and it is well laid out for the voice; the second, "Call the yowes to the knowes," well known lines by Robert Burns, has a remarkably attractive melody, which will delight both Scotchmen and Southrons.

The Salabue Stradivari. [W. E. Hill and Sons.]

THE history and critical description of the famous violin known as "Le Messie" is told in a most interesting way, and the vividness of the verbal description is greatly intensified by the beauty of the three coloured plates of the instrument showing the front, the back, and the side, drawn with admirable fidelity and artistic power by Mr. Shirley Slocombe. Independently of its great value as a description of the rarest among Cremonese violins, the printing and the illustrations should make the book a treasure to the lovers of the violin.

The earth is full. Harvest Anthem by Edwin S. Craston. [Novello, Ewer and Co.]

THE composer of this excellent Anthem has in his music succeeded in reflecting the dignity of the words he has selected. His harmonies are effective. The character of the Anthem should make it acceptable to choirs, particularly at this season of the year.

Slovanka (Bluette) and Scherzetto for the Pianoforte. Composed by E. Cutler. (Op. 51 and 52.) [Stanley Lucas, Weber and Co.]

IN these two simple yet engaging pieces for the piano-forte, Mr. E. Cutler has provided students and players with work which is in every way pleasing and congenial in its style and tone. His themes are fresh and pleasantly treated, and afford excellent opportunities for expressive execution.

FOREIGN NOTES.

THE series of this year's festival performances at Bayreuth commenced on the 19th ult. with "Parsifal." Herr Martin Krause, reporting upon the opening performance in the columns of the *Musikalisches Wochenblatt*, characterises it as, on the whole, very satisfactory. "The spirit of the work," he adds, "was indeed in every way realised, although fault may be found here and there with details. A truly welcome surprise was the masterly interpretation of *Gurnemanz* on the part of Herr Grengg, more especially in the last act, in which he very nearly approached the excellence of the regretted Scaria, in tenderness of feeling and pathetic dignity of expression. Van Dyck maintained his previously established high standard, but afforded no new aspects for consideration in his interpretation of *Parsifal*. Frau Materna (*Kundry*) was more impressive historically than vocally; and the reverse may be said of Herr Scheidemantel, as *Amfortas*. Herr Liepe was scarcely a satisfactory *Klingsor*. The choruses were admirable throughout, and the orchestra, under Levi's direction, surpassed itself; the Prelude to the last act, more particularly, being a masterpiece of orchestral interpretation." Among eminent French musicians who were expected at Bayreuth are MM. A. Guilmant, Saint-Saëns, Chabrier, and Reyer. The Festspiele will terminate on the 19th inst.

On the 12th ult. three hundred years had elapsed since the death of the once famous composer of church music, Jacob Gallus (whose real name curiously enough was Handl, or Haendl) called by his contemporaries the "German Palestrina," the composer of the well-known motet "Ecce, quomodo moritur justus." He was born at Krain in 1550, and died in 1591 at Prague, where he had been chaplain to the Emperor Rudolph II. A biography of the composer is shortly to be published from the pen of M. Mantuani.

Active preparations are going forward at Vienna, with a view to rendering the projected International Musical and Dramatic Exhibition here an event of real historical interest and importance. Amongst the features lately added to the scheme is the proposed loan, on the part of the Numismatic Society and others, of some two thousand medals having reference to theatrical events, the opening of new theatres, artists' jubilees, &c. The building of the Exhibition Theatre, after the plans of Messrs. Fellner and Hellmer, is

to be commenced this month, and a general prospectus of the important undertaking will shortly be published.

An international contest of vocal societies is to take place at Wiesbaden from the 3rd to the 5th inst., in commemoration of the fiftieth anniversary of the foundation of the Wiesbaden Männergesang-Verein. Prizes ranging from three thousand down to five hundred marks will be distributed on the occasion.

The performances of the Angelo Neumann Operatic Company at the Lessing Theatre, of Berlin, have been marked by conspicuous success. The chief attractions proved to be Cornelius's "Barbier von Bagdad" and Mascagni's "Cavalleria Rusticana," repeatedly performed before crowded audiences. Another feature of the season here was the first performance in Berlin on the 4th ult. of Weber's "Die drei Pintos," in Herr Mahler's version, and with an excellent cast, conducted by Capellmeister Dr. Munk.

Alexander Ritter's successful new opera "Wem die Krone" has been accepted for performance, next season, at the Berlin Royal Opera.

A hitherto unpublished characteristic letter by Richard Wagner, directed to the Berlin capellmeister, Carl Eckert, is given in No. 29 of the Berlin *Allgemeine Musik-Zeitung*.

In connection with the sixtieth birthday celebration, on June 28 last, of Dr. Joseph Joachim, a very interesting biographical sketch of the great violinist's career has been published at Berlin, from the pen of Dr. Adolph Kohnt, entitled "Joseph Joachim, ein Lebens- und Künstler-Bild."

Madame Amalie Joachim proposes to give a series of Concerts at Berlin and other leading German towns, illustrative of the development of the German *Lied*. The programmes are to be of a truly representative character, and are being compiled by the well-known musical author, Dr. Heinrich Reimann.

The memorial raised by German and German-American musical societies in honour of the late Franz Abt, the popular composer of songs, was unveiled at Brunswick on the 13th ult. The memorial, which is the work of Professor Echtermeyer, was covered with wreaths of flowers, brought by numerous representatives of German musical societies who had arrived to do honour to the composer.

A new opera, entitled "Vineta," the libretto by Ernst Wolfram, the music by Reinhold Hermann, was recently brought out, with very considerable success, at the Royal Theatre of Cassel. The composer has allowed himself to be influenced in moderation by the Wagnerian music-drama, and does not discard either the aria form or the fully-developed chorus; while his instrumentation is described as highly characteristic and effective. The performance was excellent. Another new operatic work by the same young composer, entitled "Lancelot," is being mounted at the Court Theatre of Brunswick.

Edvard Grieg has been elected a corresponding member of the French Academy of Fine Arts, in the room of the late Niels W. Gade.

Holland is to have a new German Opera, under the management of Herr Ludwig Schwartz, who will commence performances at Amsterdam in the coming autumn.

The Mayence Conservatorium, founded by the late Paul Schumacher, has been taken over by musik-director Hermann Genss, an able musician and teacher, under whose auspices the Institution is likely to increase its artistic usefulness.

Vincenz Lachner, the youngest of the three celebrated musical brothers, celebrated his eightieth birthday on the 19th ult.

A Liszt Concert on a grand scale is to be given shortly at Dessau by the Liszt-Verein, for which purpose the Duke of Anhalt Dessau has placed the Court Theatre and orchestra at the Society's disposal. The programme of the performances, which will be conducted by Herr Klughardt, has not yet been finally arranged.

The Berlin Opera has followed the example set by Bayreuth and Munich, in prohibiting the re-appearance on the stage of singers after a recall, or the repetition of numbers in obedience to an encore.

Fräulein Auguste Goetze, the gifted German vocalist, is about to join the staff of professors at the Leipzig Conservatorium.