A Nursery Rhyme. Song. Words by Christina Rosetti. 
Constant Love. Song. Poetry by E. G. B.

My love, mine own. Song. 
Composed by Francis Huerfer. 

[Novello, Ewer and Co.]

These charming musical trites come to us like Spring flowers after a dreary Winter. A Nursery Rhyme, although simple in the extreme, bears the trace of an artist's hand throughout; and "Constant Love" is an earnest outpouring of truthful passion, in which the refinement of the music is happily coupled with the poet that, but for the initials of the author, we should have thought the two had been identical. But best of the three is the last on our list, "My love, mine own," a melodious theme in C minor, colouring the words with remarkable fidelity. Amongst the many beautiful points in this song we may mention the concluding bars, in which the phrase in C minor is repeated in a lengthened form, and ends in E flat major. If good vocal music can force its way into the crowd in these days of rapid manufacture, we may undoubtedly regard these unpretentious songs the attention they undoubtedly merit.

Gondolied, for the Piano forte. Composed by Charles Trew. [Neumeyer and Co.]

The rhythm of the Gondoliers' song is so fascinating to composers that we can scarcely wonder at the immense number of piano fote pieces based upon the conventional strains of these musical booties; although perhaps it may be said—as with "Slumber songs," "Hunting songs," and others of this class—we have now had almost enough of them. Mr. Trew's "Gondolied" is elegantly written, an oblate figure in the bass lending an interest to a melody which, without this addition, would sound somewhat commonplace. The passages are graceful and by no means difficult; and pianists who can phrase the subject as composers intend, and give due effect to the characteristic accompaniment, may safely add this "Gondolied" to the many pieces of the same name which they have, no doubt, in their portfolio.


At the Ballad Concerts this song has been twice sung, with the greatest success, by Madame Antoinette Sterling. But a song which will create a decisive effect with a popular audience in a concert-room will not always bear a critical examination when removed from these surrounding influences; and therefore we must consider verdict is in this case thoroughly in accord with that of the public. The varied shades of feeling in Longfellow's charming verses are most sympathetically coloured in the musical setting. The contrast of style in the three songs gives much expression which profoundly, and rather eloquently, a genuine success on the occasion of the first performance at the Leipzig Stadt-Theater on the 6th ult. The libretto is founded on the well known tale of Siegmund. The Emperor William, who was present, expressed himself much pleased with the performance, adding, with an allusion to the Nibelungen representations at Bayreuth, "I believed in the importance of the work then; but this time it has fairly taken hold of me." We need scarcely add that the Wagner party is greatly elated at this imperial dictum, and that hopes are entertained of the famous Tetralogy being, at last, produced on the operatic stage of the German capital. Owing to the increased activity of the Bayreuth Patronat-Verein there have been numerous additions lately to the list of members of that Society, and the question as to fixing the date of the first performance of Wagner's latest music-drama "Parsifal" is, in consequence, again under consideration.

The activity displayed by the Hamburg Stadt-Theater in matters operatic, under the able direction of Herr Pollini, is truly surprising. After the recent performance there of the complete series of Mozart's operas, a repetition of the entire Nibelungen Tetralogy has already taken place, and will be followed by the production, in chronological order, of the whole of Wagner's operas, commencing with "Rienzi."

Herr Weisheimer's opera, "Meister Martin und seine Gesellen," achieved a genuine success on the occasion of its first production at the Leipzig Stadt-Theater on the 6th ult. The libretto is founded on the well known tale by C. T. A. Hofmann. The new opera is likewise in course of preparation at the theatres of Munich, Hamburg, and Nuremberg.

C. M. von Weber's early opera, "Sylvana," has lately been performed with extraordinary success at the Theatre of Antwerp, under the direction of M. Pezzani. The local journals are unanimous in their praise of the merits of the work, and express their surprise at its having been so long neglected by the managers of operatic institutions.

Among the many works of which the present winter affords by German watering places, those given by the Cur-Orchester of Wiesbaden, under the able direction of Herr Louis Listner, occupy a foremost place. We have received information of a number of visitors, in particular of M. Peruzzi. The local which have taken place during the last few months (some of them being specified in the column reserved for that purpose), all of which bear witness to the high artistic tendencies of their zealous conductor.