

cantata really deserved a 'Song of Praise' for all the instrumentalists and vocalists, including the conductor, Mr. Manns, the guide of the imposing mass, occupied a high position. Since the model performance, never to be forgotten by me, which Prof. Julius Stern got up, with his association of similar choral works in the years of my Berlin solitude, I have had to enter in the book of my thoughts no impressions in any way so pure, so undimmed, and moving harmoniously both the senses and the mind in an equal degree as this. It was a solemn "evocation" of that master, who is, at the present time, misappreciated only by unseasonably Schumannizing conservatorists, and whom Richard Wagner (in conversation, at least) was accustomed to characterize as "the greatest specifically musical genius who has appeared to the world since the time of Mozart." Granted that their genius, in the course of his development, descended to the rank of mere talent (a paradox of Herr Felix Draseke's not to be absolutely rejected); we find in the "Song of Praise," side by side with much that has grown pale and is wanting in inspiration, plenty of passages on which the seal of genius is indelibly impressed. How irresistibly does the first movement of the symphony stream forward, carrying us with it; how does it flow. How powerful is the first chorus, how dramatic the question of the tenor solo; and the affirmative reply given first by the ethereal whisperings of the soprano solo, and then by the chorus swelling up into ecstatic joy! Enough—you in Leipsic know all about it much better than I do." Surely a true and beautiful criticism of, or rather tribute to, Mendelssohn.

REVIEWS.

THE series of excellent text-books published by Novello, Ewer & Co., and edited by Dr. Staines, called "Music Primers," are beautifully issued, and include fifteen of the best manuals for the voice, organ, piano, and other departments, we have yet seen in this day of text-books. We have studied two very carefully, the "Organ" by Dr. Staines, and the "Piano-forte" by Ernst Paner, who contributes in all. The first manual of Dr. Staines's includes four parts; part 1st, a short sketch of the history of the organ, tracing the gradual growth from the ancient flute or fife, through the successive inventions of air-chest, bellows, reed-pipes, key-board, manuals, pneumatic lever and harmonious stops, to the superb and well-nigh perfect instrument of the present day. Part 2nd gives a short, but cleverly arranged explanation of the construction of an organ, from key to pallet, from bellows to pipes, all clearly and concisely shown by the aid of well-drawn diagrams. The third portion of the work treats of stops and their management, with directions for combinations that cannot fail to be attractive and prove useful. Part 4th called "Practical Study," is the most important part of the work and is evidently the result of long and sometimes tiresome experience in the case of the writer. The position of the body during pedalling, is clearly explained, and many well-written exercises for scale-passages, for independent movement of the feet, for alternate toe passages, &c., are to be found in this portion of the Manual. Five short pieces by the author, an Allegretto, an Andante, a Fantasia, an Adagio, a Prelude and Tughetta form a useful appendix, to the young student, "while his teacher is selecting a course of organ pieces for him from the works of the best authors." All this for two shillings and within a hundred pages!

Herr Paner says in the preface to his Manual on the Pianoforte—"Giving the result of my long experience as a teacher, I have included in this work those phases of pianoforte playing which, occurring daily, may be considered as forming the basis of a good, solid, and correct execution. The position of the performer at the instrument—the method of producing by means of a good, distinct touch, a full and rich, yet delicate and subtle tone—the practised manner of studying and playing the scales—the execution of the shake—the chords firm and broken—the double passage—part-playing—all these