

## NEW MUSIC FOR REVIEW.

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"*Birds are Dreaming*,"—by R. S. Ambrose. The melody of this pretty slumber song is smooth and pleasing, and the accompaniment, though not difficult, is so constructed in parts as to form a sort of duet between voice and piano.

"*Whether or No*." This song by the same author, though less artificially constructed, has a very taking melody, and should become popular at home and in the concert room. Both songs are correctly written and show the author to be a musician.

"*Canadian Camping Song*,"—by G. H. Howard. We can only say of this song that it is all it professes to be, a camping song, and therefore, the better known the melody, the more easily sung. Any one acquainted with Janet's choice, "Boy's and Girl's Come out to Play," and "Five o'clock in the Morning," will have no difficulty in readily learning this song. The words are pretty, although a little irregular. "Camp-fire blaze" would read more smoothly, than "Camp-fire's blaze." The drawing on the title page seems sadly out of perspective and we should rather be excused from using that fishing rod. The accompaniment, however, is correctly written.

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HOW IT HAPPENED.—Some years ago Suppe, the composer, spent his summer holiday with some old friends at Gratz. Every evening, says the *London Musical World*, a party met to play skittles in the garden. When ready to begin, they would holla for the old woman next door to send the "lad" to set up the skittles. The "lad" was a sprightly black-eyed girl named "Maly" Materna. One day Suppe happened to hear her sing, and, struck by her voice, called the attention of Capellmeister Zaitz, also stopping at Gratz, to it. Shortly afterward, "Maly" was a member of the chorus at the Landes Theatre. By Suppe's advice, Treumann engaged her for Vienna. Her voice had meanwhile become developed, and thus it was that the celebrated Frau Amalie Materna made her first appearance on the stage.

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A very useful and interesting practice prevails among the Episcopal church choirs of the Diocese of Massachusetts, which is the annual gathering of all choirs in one of the larger churches of the Diocese, for the purpose of noting the musical progress made during the year, for further practice and drill, and a public performance of choice music. At the last annual gathering, held during the past month, 25 church choirs were present and took part in the Festival. The meeting was held in Trinity Church, Boston, under the musical direction of Prof. S. B. Whitney, with John C. Warren, Organist. The music performed was the best the Church affords, Henry Smart, Rev. J. B. Dikes, Sir John Goss, John Stainer, and others being well represented.

## BREVES AND SEMIBREVES.

Up to the present time Boito's "*Mefistofele*" has been performed at thirty-nine theatres.

The committee of the Paris Conservatoire concerts have presented Miss Emma Thursby with a medal of honor.

So successful has he been on his Northern tour just finished that Josef Wieniawski is already engaged for twenty concerts in Sweden next season.

Moritz Strakosch is forming an Italian operatic company, headed by Mdlle. Rolandt, of Wiesbaden, for a tour in France, Italy, Spain, and England.

De Ferrari and Monleone are forming a joint stock company in Genoa, with a capital of half a million francs in shares of 20,000 francs each, to carry on the Carlo Felice, Paganini, Doria and Politeama.

A new operetta, "*Noah's Ark*," by M. Jules Coste, has just been brought out in Paris. Among many attractive features is mentioned a chorus of animals of the period, "in which the public are invited to take part."

Gevaert has been created Grand Officer of the Order of Leopold; Pierre Benoit and Franz Liszt, commanders; Auguste Dupont, Burbure, and Ed. Lassen, officers; and a number of other gentlemen connected with music as knights.

Messrs. Sullivan and Gilbert expect to come to America in October, when "*Patience*" will be produced at the New York Standard Theatre, and will be followed by the new operetta now being written, which, it is reported, will be called "*The Princess*."

At Covent Garden, London, the operas have been hackneyed "*Rigoletto*," with Madame Albani as *Gilda*, and "*Faust*," with Madame Patti as *Marguerite*. M. Rubinstein was to superintend the final rehearsals, and conduct the first performances of the Italian version of his opera, "*The Demon*," which was to have been produced towards the end of June, with Mesdames Albani and Trebelli, MM. Marini, Lassalle, and De Reszke, in the chief part.

Mlle. Minnie Hauk, as the English papers call her, recently appeared at Her Majesty's theatre in London, and received a most enthusiastic welcome from an immense audience. According to English judgment, and in this case no one is willing to dispute it, Miss Hauk is the one vocalist upon the operatic stage that can impersonate Bizet's *Carmen* to perfection. All other efforts are contrasted with hers and suffer, at least, in the estimation of London opera patrons.

From the account given of a conversation between the Prince of Wales and Madame Patti, it seems that the prima donna is still in the same mind about going to America. Madame Patti told the Prince: "It is settled. I shall go to America, and on my return with my earnings, my little castle in South Wales and the rest, I shall make my last bow to the public." It is expected, however, that the next season at Covent Garden will be Patti's farewell, and as Mr. Sims Reeves will in the course of 1882 also take his farewell of opera at Covent Garden, two matters of interest at least are already settled.