Review

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the design. The slow movement is simple, melodious, and sufficiently developed for so unpretentious a Sonata, the demisemiquaver accompaniment on the return of the theme being especially effective and appropriate. The Scherzo and Trio are well contrasted, although the influence of Beethoven is somewhat too apparent, particularly in the Scherzo. The final Rondo is perhaps the weakest of the movements, the opening subject having scarcely sufficient interest to be welcomed on its return. There is some good writing, however, especially where the theme, in the subdominant, appears above and below the semiquaver accompaniment, and, despite a few crudities, Mr. Turpin may fairly congratulate himself upon having made a highly successful *début*.

Maid of Athens. Song. Words by Lord Byron.

Sleep on and dream of Heaven. Serenade.

While my ladye sleepeth. Serenade.

Composed by H. A. Salwey.

[C. E. Glover and Son.]

MR. SALWEY must not be surprised if the appreciation of his music should be lessened by the recollection of many former settings of Byron's well-known verses to the "Maid of Athens." This is always the penalty that must be paid for choosing high-class poetry; but we rarely find that composers are deterred by such considerations; and although better musicians than Mr. Salwey have suffered in the cause, we have no doubt that as long as the ambition of artists is in no degree limited by their capacity, we shall have to record many such instances of ill-assorted unions as we find in the song under notice. The commonplace theme wedded to Byron's beautiful lines (although disfigured by the last two crotchets in the third bar progressing in fifths with the bass) is generally carefully accompanied, and would flow agreeably enough with equally harmless verses; but the treatment of the words commencing "By those tresses unconfined," with the descending arpeggios between each line, is feeble in the extreme. The Serenade "Sleep on and dream of Heaven," is remarkable for commencing with an eight-bar symphony which sounds like a crude exercise on modulation; but in the course of the song we meet with many melodious vocal phrases and some good effects in the accompaniment. Decidedly the best of the three songs submitted to us is "While my ladye sleepeth," which has a quiet and appropriately placid theme, well harmonised. We do not like the four bars of symphony which lead from G major into B minor; but the change of accompaniment on the recurrence of the original subject, and the few bars at the conclusion of the song, show much musical feeling. We believe that if Mr. Salwey could learn the difficult art of being simple, he would write better music.

MR. E. SILAS, who writes to say that his Gavotte in E minor, noticed in our August number, did not follow, but preceded, the "inundation" of such pieces, should remember that, as music is not dated, we have a right to assume that compositions forwarded to us for review have been recently published.—*Ed. MUSICAL TIMES.*

FOREIGN NOTES.

THE majority of the leading operatic establishments of Germany having now resumed their regular performances, the music-season of 1877-78, as represented by these important institutions, may be said to have fairly commenced in that country. In its opening performance on August 24, the Royal Opera at Berlin paid a tribute to the greatest of living dramatic composers of the Fatherland, Richard Wagner, whose "Lohengrin" was selected for the occasion. Already, since then, a number of standard works, to wit, "Fidelio," "Freischütz," "Oberon," "Don Giovanni," "Nozze di Figaro," "Guillaume Tell," and others, have been produced at the opera-house in question, a fact which augurs well for the activity of its *impresario*, and lends colour to the report that during the coming winter an undertaking fraught with so many difficulties, both local

and scenic, as the performance of Wagner's "Walküre" will be realised on the Berlin stage. An activity no less marked has been shown by the managers of the Imperial Opera at Vienna, whose doors were reopened on August 16 with Verdi's "Aida," followed by performances similar to those of the sister-institute just mentioned, and including, moreover, that of "Walküre," a work with the beauties of which the Viennese public must now be getting familiar, it having already been produced at the Austrian capital during last season. At the same house the remaining parts of the great Tetralogy are in course of preparation, and "Rheingold," the first of the series, is to be performed in January next. While on this subject, we may mention that, according to the *Allgemeine Deutsche Musik-Zeitung*, the intended performances of the entire work, "Der Ring des Nibelungen," at the Court Theatre at Munich next year will be dispensed with, and will be transferred instead to the Fest-Theater at Bayreuth, it being the intention of that enthusiastic admirer of the poet-composer King Louis of Bavaria to lend the *personnel* of his opera and an orchestra of increased dimensions for the purpose. It is obvious that in this the King is animated by a generous desire not to interfere with the *raison d'être* of the Bayreuth undertaking. In the production of novelties from the pen of German operatic composers the present season is likely to prove exceptionally prolific, and it is to be hoped that with regard to their artistic merit the Latin distinction of *multa non multum* will have no too frequent application. Among the new works, the performance of which is foreshadowed by the musical journals, we mention the following: "Landfrieden," by Brüll, at Berlin; "Armin," by H. Hoffman, at Dresden; "Ekkehard," by J. Abert, at Stuttgart; "Lancelot," by Th. Hentschel, and "Di Albigenser," by De Swert, at Hamburg; "Nameless Heroes," by Erkel, at Pesth. A posthumous Opera by Hermann Götz, entitled, "Francesca da Rimini," will be performed at Mannheim, under the direction of Capellmeister Frank, who, with the co-operation of Herr Brahms, has prepared the work for stage representation. Gluck's "Armida" having been performed for the first time by the Académie Royale de Musique at Paris just a hundred years ago, the Royal Opera at Berlin gave a representation of the work last month to commemorate the fact. The same operatic reformer's "Orpheus and Eurydice" was recently revived at the Stadt-Theater of Hamburg.

The great Liszt Concert, under the direction of Dr. F. Stade, which, as indicated in our last number, took place on the 14th ult., at the Leipzig Gewandhaus, comprised the maestro's "Faust Symphony," his "Goethe March," portions from his Oratorio "Christus," as well as his arrangement for chorus and orchestra of Schubert's "Allmacht." Some of these works were, strange to say, heard for the first time at Leipzig, the effect produced by the entire concert having been of the most enthusiastic character.

Anton Rubinstein will, it is announced, be the Conductor at the next music Festival of the Lower Rhine, which is to take place next summer at Düsseldorf. This will be the second time of the Russian composer's conducting one of these festivals at the Rhenish town in question. On the former occasion, in 1872, his "Tower of Babel" was produced: next year's programme will include his "Dramatic Symphony" and one of his more important choral works.

Madame Annette Essipoff, the distinguished Russian pianiste, has been engaged for forty concerts to be given in various towns of the German Empire, and for which she will receive the sum of 18,000 marks.

Much enthusiasm was displayed last month at Crefeld during the unveiling of a memorial erected in that town to the composer Carl Wilhelm, whose "Wacht am Rhein" obtained such significance with the German soldiers during the Franco-German war of 1870.

The *Danewirke* states that during the winter season Herr Richard Wagner will conduct some of his earlier dramatic works at the Opera-house at Copenhagen.

After an interval of several years, Madame Schumann again made her appearance at a concert at Baden-Baden on the 8th ult. It is needless to add that her performance of the Concerto in A minor by her late husband, and of