Review

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and the other for three choirs next come under notice, as specimens of the pure ecclesiastical style of the old master. The "Stabat" of Haydn and that of Pergolese, both representative works, receive a full and appreciative analysis. Next follow notices, with quotations, of the settings by Astorga, Bernard Klein, Caldara, Franz Lachner, and Rungenhagen. Rossini's popular work would naturally be hardly sympathetic to a German musician; but, on the whole, one can scarcely accuse Herr Bitter of injustice in his criticisms. The last two works noticed in detail are the settings by Friedrich Kiel and Dvorák. The latter is unquestionably one of the most striking and original yet produced, and our author shows himself fully alive to its merits. We can cordially recommend Herr Bitter's book to those who are acquainted with the German language as an interesting and valuable contribution to musical literature.

Toccata in F major. For the Pianoforte. Composed for the Pianoforte by Arthur O'Leary.

[Novello, Ewer and Co.]

WE may hope that as so few Toccatas are written by English composers this piece will receive the attention it merits. Amongst the multitudes of compositions fashioned merely for modern requirements it is not always that the best can make their way to the surface; but the form in which Mr. O'Leary has cast his musical thoughts should awaken a new interest in such pieces; and, if so, this specimen may fitly serve as a model for future workers. In every respect it is an excellent composition, and we cordially commend it to the attention both of pianists and teachers.

Novello, Ewer and Co.'s Pianoforte Albums. Vol. 4. *Gavottes, Minuets, &c.*, by various composers. Edited by Berthold Tours. [Novello, Ewer and Co.]

It is good that the many amateur pianists who play the Gavottes, Minuets, and other old dance tunes by modern writers should be well acquainted with those of the old masters; and we especially direct attention, therefore, to these Pianoforte Albums, the early numbers of which contain some of the best specimens of such pieces by Bach and Handel. The volume now before us includes the works of some of the composers of our own day, and the very highest praise that we can bestow upon them is that they suffer not by comparison with those which have received the sanction of time. Amongst the contents of this book we find a few extracts from Symphonies, Orchestral Suites, Quartets, and also the Minuet from Beethoven's Trio for violin, viola, and violoncello, Op. 9, No. 2, all of which are so well arranged as to form highly attractive pianoforte pieces. The very best Gavottes, Minuets, Sarabandes, Bourrées, and Gigue have been collected from all sources; and one commendable feature in the volume is that where the name of a transcriber has become identified with a composition, this arrangement remains intact, as for example the Minuet from Mozart's Symphony in E flat, by Schulhoff, and the well known Gavotte of Louis XIII., by Henri Ghys. We need scarcely say that the music is excellently printed, and most carefully edited.

The Professional Pocket Book; or Daily and Hourly Engagement Diary for 1884. Published under the direction of Sir Julius Benedict. [Rudall, Carte and Co.]

THE edition of this useful Pocket Book for the present year has all the salient features of its predecessors. We could wish that a few more musical events had been included, even at the expense of leaving the dates of the principal races unchronicled; but as the work is entitled the "Professional" Pocket Book, perhaps we must not think too exclusively of what interests the *musical* professor.

FOREIGN NOTES.

THE great Wagner lawsuit brought by the German *impresario*, Herr Neumann, well-known in this country by his performances of Wagner's operas at Her Majesty's Theatre, against M. Lamoureux, the conductor of orchestral concerts in Paris, has been decided by the Paris tribunal in favour of the latter. Herr Neumann had, by a contract with the late composer, secured all rights of

representation of his operas in France, and M. Lamoureux having performed some fragments of "Lohengrin" at one of his orchestral concerts, this suit was instituted for the purpose of restraining such performances. The court, however, held that Herr Neumann's rights had not been infringed, the two principal points in the judgment being: (1) The representation of a dramatic work, such as an opera, is understood to be a performance with scenery and costumes of the whole or part of the work: a simple performance of the music without costumes, scenery, or action does not constitute a representation, and in consequence (2) The proprietor of a right of representation of an opera cannot prevent (as interfering with his rights) a mere performance by the orchestra only of a part of the said opera. Herr Neumann has to pay M. Lamoureux 500 francs damages, besides costs.

Hans von Bülow is creating unbounded enthusiasm on his Concert tour through South Germany. One of the most remarkable manifestations of his genius was given at a Concert at the Cursaal, in Wiesbaden, when the programme consisted entirely of pieces by the late Joachim Raff. The orchestral portion of the Concert was excellently rendered by the Kurkapelle under the able conductorship of Herr Louis Lüstner. There is hardly a concert institute in Germany which produces so many novelties, and it was here that nearly all Herr Raff's Symphonies were given for the first time. We may add that the late composer was for many years an inhabitant of Wiesbaden.

A great many musical and other papers lately announced the death of the celebrated composer of dance music, Josef Gung'l, who will be remembered in this country as having conducted the performances of his own compositions at the Promenade Concerts at Covent Garden Theatre some years since. It now appears that Herr Josef Gung'l, so far from being dead, is living and in good health at his daughter's house in Cassel. The mistake arose from the fact of a relation of his, the bandmaster, Johann Gung'l, having died some time since.

Herr Martin Roeder, a well-known critic on musical matters, and the writer of several books describing his sojourn in Italy, recently gave a Concert at Berlin, consisting entirely of his own compositions. The principal work performed was a new oratorio, entitled "St. Mary Magdalene." The Berlin papers report that the *fiasco* experienced by this composition has not been equalled for many years in the German capital.

Dr. Hase (the proprietor of the celebrated publishing firm of Breitkopf and Härtel) was recently in Vienna to make arrangements for a complete edition of Schubert's works, on the model of the editions of Mozart and Beethoven published by the same house.

Délibes' opera "Lakmé" was performed for the first time in Germany at the Opera House of Frankfurt, on the 3rd ult., and was received with great enthusiasm. The principal singers, as well as the orchestra and scenery, left nothing to be desired, and the repetitions of the work, of which several have taken place, have proved equally successful.

A new opera, "Helianthus," by Herr Adalbert Goldschmidt, who, following the example of Wagner, has written his own libretto, is announced for production at Leipzig.

Brahms's new Symphony (No. 3) was performed for the first time in Vienna on the 2nd ult., under the conductorship of Herr Hans Richter, and proved an immense success.

The new National Opera House, at Prague (the old house having been burnt down last year), was opened on November 18, with Smetana's opera "Libussa."

The valuable musical library left by the late Joachim Raff has been bought by the publisher, C. F. Heckel, of Mannheim.

Italian Opera was revived in Paris, after a lapse of many years, at the Théâtre des Nations, on November 28. This spacious theatre, situated in the Place du Chatelet, has been converted into a splendid opera-house, under the direction of MM. Maurel and Corti. Verdi's "Simon Boccanegra," re-written for this occasion, was the work selected for the opening. The theatre presented an imposing spectacle, President Grévy with his family, and