Review

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Scottish Songs without Words. For the Pianoforte. By Eugen Woycke. [Edinburgh: Paterson and Sons.]

THOSE lovers of Scottish melodies who are expert pianists will take much delight in these clever arrangements of such well-known tunes as "Auld Robin Gray," "The Chieftain's Lullaby," "Old Scotland's Lament," "John Anderson, my jo," "The Blue Bells of Scotland," and "Of a' the airts." They are most ably set out in the style which Thalberg has the credit of initiating. The character of the melody in each song is well maintained and marked without being forced or strained, as in the majority of transcriptions, so-called.

Seven Pieces for Violin and Pianoforte. Composed by L. Balfour Mallett. [Beare and Son.]

THE composer of these capital pieces for the violin possesses considerable facility in writing for the instrument. In the seven pieces, severally entitled a Romance, a Bourrée, a Canzonetta, a Scherzino, a March, a Reverie, and a Mazurka, students will find attractive variety not only to gratify their tastes, but to help them forward to the conquest of more ambitious works.

FOREIGN NOTES.

A NEW three-act opera, or "Bühnenspiel" as it is called, entitled "Loreley," the book from the pen of Gustav Gurski, the music by Hans Sommer, met with a very favourable reception on its recent first performance at the Brunswick Hof-Theater. The composer, although a thoroughgoing disciple of Wagner, is no slavish imitator of the master's manner, and the present score is described as the work of a very gifted and promising musician, whose powerful dramatic instincts have, however, been to some extent paralysed by the feebleness of the book. The opera had been very carefully mounted, and the performance, under Court-Capellmeister Riedel's direction, was an excellent one, the composer being called before the curtain several times.

Peter Cornelius's posthumous opera, "Gunloed," to which we referred in our last month's "Notes," was performed, on the 6th ult., at Weimar, in connection with the centenary festivities of the Grand Ducal Theatre, and produced, on the whole, a favourable impression. Cornelius, like Wagner, was his own poet, and the book of "Gunloed," based upon Scandinavian Sagas, is much praised for its poetic value, but affords few dramatically effective situations. The score of the work, left in a very unfinished state by its composer, had been most ably completed by Herr Eduard Lassen, the eminent Weimar Musik-Director, who also conducted its performance.

A correspondent writes from Mayence: "Herr Friedrich Lux, the highly esteemed Conductor, for many years past, of the 'Liedertafel' and other choral societies here, has just retired into private life, his successor at the 'Liedertafel' being Herr F. Volbach, of Berlin. A farewell dinner, preceded by an excellent Concert, at which numerous compositions from his pen were performed, marked in a very appropriate manner the occasion of the musician's retirement."

Herr W. J. von Wasielewski has just published a "Kaiserlied," or "Emperor's Hymn," which, according to the Leipzig *Signale*, deserves to be generally adopted by the German people, in the same way in which the "Königsglied," to which the English National Anthem has contributed the melody, has long since obtained popular acceptance in several States of the Fatherland.

An interesting brochure, dealing with the history of the Berlin Singakademie, has been published by Professor Martin Blumner, the present Conductor of that Institution, which has just celebrated the centenary of its foundation. From this it appears that Herr Blumner's predecessors were four in number—viz., Carl Friedrich Fasch (1791-1800), Carl Zelter (1800-1832), Rungenhagen (1832-1851), and Ed. Grell (1851-1876). Under Zelter's direction, and with the zealous co-operation of Mendelssohn, Bach's "St. Matthew" Passion was first brought to light, and an impetus was given thereby to the study of Bach's choral compositions generally. Mozart's "Requiem" also was first performed in Berlin under

Zelter's régime, while, under Rungenhagen's conductorship, Mendelssohn's "St. Paul" and "Elijah," and Schumann's "Paradise and the Peri" were first introduced to Berlin audiences.

A very successful performance is reported from Baden-Baden of a dramatic poem by Ernst von Wildenbruch, entitled "Das Hexenlied," for which Richard Pohl has written some incidental music, which is described as exceedingly effective and interesting. The performance was given by the Baden Choral Society "Aurelia," under the direction of Herr Theodor Pfeiffer.

Herr Carl Zumpe, a musician of the Wagnerian school, and composer of several operatic works, has been appointed to the post of principal Conductor at the Royal Opera of Stuttgart.

The eleventh Silesian annual Musical Festival takes place from the 7th to the 9th inst., under the direction of Dr. Wüllner, of Cologne. The following are the more important works to be produced—viz., Double chorus, "Nun ist das Heil," by J. Sebastian Bach; Haydn's "Seasons," Schumann's "Faust" music (third part), Gluck's "Orfeo," Act ii.; portions from Wagner's "Die Walküre" and "Parsifal," Overtures by Deppe, Berlioz, and Weber; and Beethoven's "Eroica" Symphony.

The eleventh Mecklenburg "Musik-Fest" was announced to be held at Güstrow from the 24th to the 26th ult., under the joint-direction of Court Capellmeister Aloys Schmitt, of Schwerin, and Musik-Director Johannes Schondorf, of Güstrow. Handel's "Joshua," Schumann's "Faust" (third part), Rheinberger's "Christoforus," Legend for chorus, soli, and orchestra; and Brahms's D major Symphony were the leading pieces in the programme.

The performances of this year's Music-Festival of the Middle Rhine, to be held on the 21st, 22nd, and 23rd inst., comprise "The Messiah," on the first day; compositions by Beethoven, including the Ninth Symphony, filling the entire second day; while the third is to be chiefly devoted to Wagner and Schumann. The chorus will number about a thousand voices; Herren Wallenstein, of Frankfurt, and Jahn, of Vienna, will be the Conductors.

A Festival Hymn from the pen of Heinrich Hofmann, sung by the Berliner Liedertafel, was one of the principal musical features of the ceremonies in connection with the opening, last month, of the Berlin Art Exhibition, under the protectorate of the Empress Frederick.

A musical Idyll in one act, "Un tramonto" (entitled "Abend Dämmerung," in the German version), the libretto by Boïto, the composer of "Mefistofele," the music by Gaetano Coronaro, has just been produced at the Hamburg Stadt-Theater, where it was very favourably received.

Herr Richard Metzdorf, whose opera "Rosamunde" met with much appreciation some years since at Weimar, has just completed a musical drama entitled "Wagbart an Signe."

A new critically-revised and augmented edition of Robert Schumann's "Gesammelte Schriften über Musik und Musiker" is about to be published by Messrs. Breitkopf and Härtel, of Leipzig. The editor is the well-known Schumann connoisseur, Herr F. G. Jansen.

Herr Ludwig Michaleck, a well-known German etcher, has just completed a portrait of Mozart, which, although thoroughly unconventional, is the result of comprehensive studies of the ever-varying features of the most vivacious and spiritual of the great composers, as represented in different portraits taken from life. Michaleck, who has also etched a remarkable head of Beethoven, is now engaged upon a portrait of Johannes Brahms.

Herr Friedrich Koch, of the Berlin Royal Orchestra, and an able composer, has been appointed to the conductorship of the Municipal Orchestra of Baden-Baden.

Herr Rudolph Herfurth, hitherto musical director at Lausanne, has been appointed to the important post of Conductor of the Berlin Philharmonic Orchestra.

A short season of opera is to be inaugurated by Herr Angelo Neumann, with the artists of the Prague Opera, at the Lessing Theatre, of Berlin, on the 13th inst. Among the works to be produced for the first time in Berlin are mentioned Weber's "Die drei Pintos," Cornelius's "Der Barbier von Bagdad," Mascagni's "Cavalleria Rusticana," and Massenet's "Manon."