Review

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of the musical taste than a composition possessing both the form and character which are essential to such works. Mr. Silas is already well-known as an earnest and thoughtful writer; and both masters and pupils should thank him for having here supplied them with so excellent a specimen of a style of piece which, good as it is, appeals not to the popular taste. The graceful principal theme of the first movement is well-contrasted with a second subject in the dominant; and the treatment of both, although simple, is extremely effective, the modulations throughout being both natural and appropriate. There is decided originality in the subject of the slow movement, which is also so excessively tuneful that it cannot fail to please, a point of much interest being the change to the tonic minor, the return to the theme in the original key acquiring additional attraction by the varied character of its accompaniment. The last movement, although perhaps scarcely so pleasing as those which precede it, is excellently written throughout; and for young players contains some useful practice, both hands being well-employed, as they should be, in passages equally essential to the general design of the movement. As we have already said, Mr. Silas will do good service by continuing a series the first number of which promises so well.

Gavotte and Musette. For the Pianoforte.

Capriccio. For the Pianoforte.

Marche Caprice. For the Pianoforte.

Composed by H. Jackson. [Brighton: J. and W. Chester.]

THESE three sketches are evidently the production of a sound musician and a skilled pianist. The Gavotte, in C major, has an attractive theme, and the accompanying Musette, in the relative minor, with a double pedal throughout, is thoroughly in the spirit of the old dance. The Capriccio fully justifies its title, and will be appreciated by those who have trained their fingers to do it justice. We especially like the tranquil second subject. The third piece on our list is a good, honest March, and need not, we think, have been qualified by the word "Caprice." The theme in G minor contrasts well with the opening subject.

Sweet love of mine. Song. Words by S. M. Samuel. Music by Frederic H. Cowen. [W. Morley, Jun.]

THIS song, we find, was sung by Miss Blanche Henri in the Comedietta "A Quiet Pipe"; and although, perhaps, apart from the situation in which it was originally placed, it loses somewhat its effect, amateurs who are seeking for a simple ballad written by an artist who has amply proved his power to produce more important works cannot do better than attempt it, especially as it is published in three different keys, to suit every register. The words are admirably adapted for drawing-room performance.

The Violinist's Portfolio. Twelve Pieces for Violin and Piano. By Siegfried Jacoby. [Forsyth Brothers.]

VIOLIN students who wish for an occasional relaxation from exercises are sometimes at a loss for easy solos to play to their friends; and here are some which may be conscientiously recommended to those who care not to devote themselves from the first to classical music. There is but little to do for the pianoforte accompanist; and the violin part is thoroughly within the reach of very moderate players. The only fault that we have to find with the pieces is that the titles of most of them are too pretentious. "Oberon," "Preciosa," "Stabat Mater," "Lucrezia Borgia," for example, would scarcely lead purchasers to imagine that nothing more than a theme from each of these works is selected.

La Morenita. Habanera, for the Pianoforte. By Charles Salaman. [Stanley Lucas, Weber and Co.]

MR. SALAMAN has written nothing more full of character than the piece before us. After an appropriate introduction we have a spirited and melodious theme, the treatment of which is excellent throughout. The change from A minor to the tonic major is extremely effective, and the figure in the bass gives much life to the subject. Pianists will find this Habanera an attractive trifle for drawing-room performance.

FOREIGN NOTES.

A HERR PRESSEL, of Steglitz, near Berlin, is said to have discovered the complete and fully instrumented score of Nos. 8 and 9 of Mozart's "Requiem" (viz., the "Domine Jesu" and "Hostias"), in the composer's own handwriting. Both numbers are amongst those hitherto regarded as having been left by Mozart in an unfinished state, being, after his death, completed by his friend and pupil, Süßmayer. The discovery, if authenticated, would therefore add a new and interesting chapter to the history of a much-vexed question; but Herr Pressel has yet to prove that his assumption is really correct.

Preparations are being actively carried on at Bayreuth for the projected first performance next summer of Richard Wagner's new music-drama "Parsifal." Fräulein Marianne Brandt, who will be one of the interpreters of the rôle of Kundry, is said to have elicited the enthusiastic approval of the poet-composer during a recent rehearsal of her most difficult part. The following artists have been, so far, designated to take part, alternatively, in the performances next year: *Parsifal*, Herren Jäger, Vogl, and Winkelmann; *Kundry*, Mesdames Brandt, Materna, and Vogl; *Amfortas*, Herren Beck and Reichmann; *Klingsor*, Herr Hill; *Gurnemanz*, Herren Scaria and Siehr; *Titirel*, Herr Kindermann; *First Maiden*, Fräulein Lilli Lehmann. As to the significance in the drama itself of these characters we refer our readers to the analysis of the book of "Parsifal" contained in Vol. XIX., p. 83, of this journal.

Franz Liszt, notwithstanding numerous reports to the contrary now making the round of the Continental press, has sufficiently recovered from his recent mishap to be able to undertake his annual journey to Rome to spend the winter months there. The veteran artist has, in fact, left Weimar in order to pay a short visit to Richard Wagner at Bayreuth, whence he will proceed to the Italian capital, where he will probably celebrate his seventieth birthday on the 22nd inst.

A most valuable musical library, representing the collection of a lifetime of the late Dr. Joseph Müller, has just been partly disposed of by auction at Berlin. The catalogue, which comprises some eighteen hundred numbers, includes many rare and interesting works appertaining to musical literature, from the fifteenth century to the present time, and forms in itself a valuable guide to the student of musical history. Dr. Müller's special studies had, however, been for some years past devoted to the works of Joseph Haydn, the original editions of which he had for the greater part succeeded in obtaining, for the purpose of compiling a complete chronological and thematic index to the compositions of that master, similarly to the monumental "catalogues" of Mozart and Weber furnished by Von Köchel and F. W. Jähns respectively. The almost complete manuscript of Dr. Müller's compilation is amongst the numbers to be placed under the hammer, and will, it is hoped, be ere long published, as there is no authentic catalogue of Haydn's works as yet in existence.

Heinrich Hofmann's new opera, "Wilhelm von Oranien," will be first produced at the Hamburg Stadt-Theater and afterwards at Danzig.

Dr. Hans von Bülow, in his capacity as director of the Ducal orchestra of Meiningen, has announced that he will give six symphonic Concerts at that town during the coming season. In order to preserve a "unity of style," each evening will be devoted to the works of one master only, i.e., two to Mozart, and one respectively to Mendelssohn, Schumann, Haydn, and Brahms. The eminent and indefatigable pianist-capellmeister will also take an active share in a series of chamber-concerts to be given in the above classical Ducal residence.

The season, 1881-82, of the famous Gewandhaus Concerts at Leipzig commences on the 6th inst., the programme including Volkmann's "Festouvertüre" and Beethoven's Pastoral Symphony. Herr Xaver Scharwenka will be the pianist, and will play a new Concerto of his own composition on this occasion.

Herr Xaver Scharwenka's newly founded Conservatorium of Music, at Berlin, will commence its activity on the 1st of this month. We heartily wish this genial and gifted artist every success in his important undertaking.