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Air de Danse. Pour Piano by D. R. Munro; Sea Breezes. Sketch for the Pianoforte by D. R. Munro

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Rondo giojoso, für Piano zu vier Händen.
Symphonisches Adagio, für Piano zu vier Händen.
Fünf Gesänge, für eine Singstimme mit Begleitung des Pianoforte.
Laterna Magica. Sechs Original Tonbilder für Piano-forte.

Componirt von Fr. Wilh. Jähns.
 [Berlin: T. Trautwein.]

THESE works are all worthy of attention, to which we distinctly recommend them. The Rondo is an Allegro vivace in E flat, of well sustained interest, simple, bright, and animated. It makes an excellent addition to the repertory of pianoforte duet players, who will find the passages by no means difficult. The symphonic Adagio is, we need hardly say, a work of higher pretensions, and, because successful, entitled to higher praise. Its structure is symmetrical, the themes are well contrasted, and the imaginativeness of the whole marks the composer as one who justly prefers a claim to respectful consideration. This appears with equal force in the songs, which, though not equal in merit, are of a high class, and show the hand of an able and practised musician. The group of little pieces called "*Laterna Magica*" are charming in their varied fancy and effective contrasts. Evidently the music of Herr Jähns should be better known in England than it is.

Original Compositions for the Organ. No. 1. Two Introductory Voluntaries, by George J. Bennett.

[Novello, Ewer and Co.]

THESE pieces, by the clever young Royal Academy student of whom such high hopes are entertained, will make a very favourable impression as to his skill in writing for the organ. Mr. Bennett seems able to turn his hand to anything in the line of composition, but he is not the least happy in the class of work now before us. Both voluntaries are written with transparent clearness; they are in good "form," having a beginning, a middle, and an end, and their themes are, within the limits imposed, properly worked out. The effect in each case, moreover, is extremely pleasing, and when we add that the music presents no difficulty, it is clear that these pieces have more than a chance of popularity. Our organ-playing readers will do well to keep a look-out for Mr. George J. Bennett's compositions.

Air de Danse. Pour Piano.

Sea Breezes. Sketch for the Pianoforte.

Composed by D. R. Munro.

[Duncan Davison and Co.]

As there is something of the Scottish character about the theme of the first of these pieces, we are puzzled to find why it has a French name and is said on the title-page to be "par" D. R. Munro. The trifle, however, has sufficient liveliness to justify its title, and may be found attractive by young players. If it were not for a descending chromatic scale and an arpeggio of the chord of the dominant seventh, there would be little to suggest "*Sea Breezes*" in the Sketch so called; for both the melody and accompaniment are decidedly heavy and oppressive. The piece is inoffensive, but we cannot see why such music is written—or, rather, why it should be published.

FOREIGN NOTES.

AFTER several attempts the right of performance of Wagner's "*Nibelungen Tetralogie*" has been secured for the Royal Theatre, Berlin. During the life of the composer the fact of his persistently refusing to allow any one of the four parts to be performed singly was the chief difficulty in the way of the production of the work, it not being thought advisable to attempt the representation of the entire Tetralogy on consecutive nights. Another difficulty arose from Wagner's insisting on the employment of Herr Anton Seidl as conductor. These obstacles have at length been surmounted, but not without some trouble, as since the composer's death a lawsuit between his heirs and Herr Angelo Neumann has been threatened, in consequence of the action of the latter in selling the performing right of the "*Ring*," which he alleged was his own property, to the managers of the Berlin Opera. "*Die Walküre*," an established favourite with the Berlin

public, is announced for the autumn season, with Frau Sachse-Hofmeister as *Brunnhilde*, Herr Niemann as *Siegmond*, and Herr Betz as *Wotan*. The work has hitherto been given at Berlin at the Victoria Theatre by the Bayreuth company, and always with success; but now that it has become part of the *répertoire* of the Royal Opera, a test will be supplied as to its lasting popularity.

Herr von Hülsen, the Intendant-General of the Royal Plays at Berlin (Director of the Royal Opera House and the Royal Theatre for Dramas), celebrated on the 1st ult. the fiftieth anniversary of his entry into the Royal service. He joined the army in the year 1833, and has held the above-named office for thirty-two years. In honour of the occasion a performance of Lessing's drama "*Minna von Barnhelm*" was given, this being the play with which he commenced his career as director of these two important theatres. Although this celebration has given occasion to many—particularly to those belonging to the advanced school in musical matters—to raise a dissentient voice at what they consider the too conservative standpoint adopted by Herr von Hülsen during the time he has held his very important office, yet numerous congratulations and deputations from the most important German stages and musical societies have been received by the much respected director. A "*Herr von Hülsen Provident Fund*," intended for the benefit of veteran members of the stage, was founded on this occasion; and as it was announced that 52,000 marks were subscribed at once, it will be seen that the fund starts with fair prospects of success. Whatever the artistic merits of Herr von Hülsen may be, it is certain that he has considerably helped the material interests of the numerous body of public servants of which he is the influential and omnipotent head.

Musical festivals are becoming more and more *en vogue* in Germany. We hear that it has been decided to hold a festival at regular intervals at Hamburg, the first of the series being announced to take place at Whitsuntide, 1884. Four Hamburg societies and one society each from Brunswick, Bremen, Hanover, Kiel, Lübeck, and Schwerin will form the choir, and a numerous orchestra, with a solo violinist and four solo singers, will be engaged. Two concerts will be given at the first festival, and the programme will include a great oratorio by Handel, a work by Brahms, and a symphony by Beethoven. Herr von Bernuth will be the conductor.

E. W. Fritzsche, of Leipzig, the publisher of Wagner's "*Gesammelte Schriften*," is about to publish the tenth and last volume of the master's literary works, completing the series. It will contain his contributions to the "*Bayreuther Blätter*," letters to Weber, Wolzogen, Stein, Fritzsche, and Schön, and the libretto of "*Parsifal*."

A Wagner-Cycle is contemplated at the Imperial Opera House at Vienna during the coming season. All the composer's operas, from "*Rienzi*" to "*Parsifal*," will be given in succession, with an interval of three or four days between each performance. The tenor, Herr Winkelmann, has undertaken the arduous task of singing the parts of *Rienzi*, *Tannhäuser*, *Walter von Stolzing*, *Tristan*, *Siegmond*, and *Siegfried*.

The following works are announced for performance at the first series of Herr Joachim's subscription concerts at Berlin, which take place during the last three months of the year: Beethoven's "*Eroica*" and F major Symphonies, Schumann's D minor Symphony, Haydn's B major Symphony, Bizet's Suite "*L'Arlésienne*," Handel's "*Belshazzar*," "*Gesang der Parzen*," by Brahms, and "*Idylle*," by Kiel.

Herr Pollini, who entered the tenth season of his directorship of the Hamburg Town Theatre on the 1st ult., seems to be the most successful director of any German theatre, he having secured a subscription of no less than half a million of marks. Mackenzie's "*Colomba*" will be, as our readers are aware, one of the many novelties proposed to be brought forward during the ensuing season. It is reported that Herr Pollini has discovered a new tenor of the first rank, Herr Gustav Memmler. The *débutant* has appeared as *Tristan*, and is said to be even superior to Herr Winkelmann, his predecessor at Hamburg in this trying part.

We regret to learn that Frau Vogl, the celebrated singer and representative of the part of *Brunnhilde* in Wagner's