Review

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scious—imitations, which, although inferior to the original, may be conscientiously recommended both for practice and performance. Mr. Calkin always writes like an artist; and despite the fact of his "Rondo Grazioso" reminding us in many parts of Sterndale Bennett—especially of his Rondo already referred to—we accept it with pleasure as a wholesome contribution to the amateur's portfolio. The melodious opening subject, given according to the conventional style, with accompanying *arpeggios* for the same hand, contrasts effectively with the second theme; and the passages, which flow naturally from the general design, although demanding careful practice, lie well under the hand.

Edith. Joyous Moments, No. 1. Composed by James Robinson. [Alphonse Bertini and Co.]

WE confess to have been somewhat puzzled with the title of this piece, until we found on the title-page that the same composer had published a series of "Joyous Moments," one being called "Magnolia," another "An Evening Song," and a third "Scandinavia." We are glad to find that Mr. Robinson can always write in so happy a mood—for most musicians have their hours of thoughtfulness, which are indelibly stamped upon their works—but even presuming that there is anything particularly "joyous" in an expressive *legato* melody, with accompanying *arpeggios* divided between the two hands, we should be glad to have this feeling expressed in less conventional language. In truth, we are perfectly weary of this pattern, which has years ago been worn threadbare, and pant for a bar of healthy music as a prisoner long confined in a dark cell pants for a breath of fresh air. We do not wish to diminish the composer's "Joyous Moments," but care not to share them with him until he has something new to say.

Gavotte des Bergères. Pour le Piano, par Cleveland Wigan. [Goddard and Co.]

THERE is a sufficiently pastoral character about this Gavotte to justify its title; and moreover, it is tuneful and vivacious enough to insure its welcome under the fingers of one who can throw the requisite amount of life into the notes. Apart from the attraction of these old dances in a musical point of view, there is much to be said in their favour as pieces for students. Modern school-music has so much fostered the idea of the left hand being a mere attendant upon the right that it is quite time a protest were entered against it; and Gavottes, as good as this by Mr. Wigan, should be encouraged by all who wish well to the cause.

FOREIGN NOTES.

THE hundredth anniversary of the foundation of the Munich Hof-Theater is to be celebrated in October next in a manner befitting the great artistic traditions of that institution.

Herr Richard Wagner's new music-drama entitled "Parsifal," the "poetic basis" of which has already been the subject of a review in this journal, has, according to the *Neue Berliner Musik Zeitung*, just been completed. It is said that Herr Jäger, of the Stadt-Theater at Hamburg, has been intrusted by the poet-composer with the rôle of the hero, and is at present engaged upon the study of his part under the master's supervision at Bayreuth.

The praiseworthy activity displayed by the Hamburg Stadt-Theater under the direction of Herr Pollini, may be instanced by the fact that during the period from August, 1877, to June of the present year no fewer than ten new operatic works have been presented by that institution. A complete cyclüs of Herr Wagner's operas, commencing with "Rienzi" and to conclude with "Götterdämmerung," has been foreshadowed by the energetic management for the coming season.

The centenary of the birth of the organist and composer Hans Gänsbacher, the friend and fellow-pupil, under the Abbé Vogler, of Carl Maria von Weber and Meyerbeer, was commemorated last month by a music-festival held at Sterzing in the Tyrol, where he was born. The performances, which consisted exclusively of works by the deceased composer, were chiefly sustained by the Innsbruck Musik-Verein. Gänsbacher died in 1844, as Dome-Capellmeister, in Vienna.

Dr. Ferdinand Hiller has been elected a corresponding member of the Société des Compositeurs de Musique of Paris.

The preparations for the performance during next season of the entire tetralogy "Der Ring des Nibelungen" are actively carried on at the Leipzig Stadt-Theater with the co-operation of Capellmeister Seidel, of Bayreuth. The work is likewise to be taken in hand shortly on the Cologne stage.

The widow of the composer Franz von Holstein has, in memory of her late husband, founded a domicile at Leipzig for the accomodation of six young artists pursuing their studies at the Conservatorium of that town.

Madame Adelina Patti will give a series of representations at the Kroll'sche Theater at Berlin during next October.

At the gala-dinner, given at the White Hall of the Royal Palace at Berlin, on the occasion of the inauguration of the European Congress, the music performed by the band of the Imperial Guards included the following numbers, viz.: Overture to "Iphigenia in Aulis" (Gluck); Introduction and Bridal Chorus from "Lohengrin"; Symphony in G major (Haydn); two Hungarian Dances (Brahms); and Haydn's Serenade.

The Frankfort Stadt-Theater was completely destroyed by fire last month, the library and costumes only having been rescued from the fury of the flames.

The performances of the Imperial Opera of Vienna came to a close on the 1st. ult., and will probably be resumed in October next, with the production of Herr Wagner's "Siegfried," that work having been for some time in course of preparation.

Not the least interesting among the musical relics just now exhibited in connection with the Paris International Exposition is the original score of Mozart's "Don Giovanni," of which Madame Pauline Viardot is the fortunate possessor.

M. Eugene Deloplanche, the sculptor, has been awarded a gold medal of the value of 4,000 francs, for his statue representing "La Musique."

Messrs. John Brinsmead and Son's well-known "Gold Medal Pianos" occupy a conspicuous position in the instrumental section of the Paris Exhibition, where the special qualities of the instruments are being displayed in afternoon performances given by eminent pianists, including the Chevalier de Kontsky, M. Tamplin, Mdle. de Pierpont, and Madame Detournelle-Dessirier.

Among the musical remains of Rossini a number of unpublished compositions, vocal and instrumental, have been discovered, the great majority of which were probably never intended for publication by their author. These include nearly seventy pieces for the pianoforte, all of them bearing titles such as "Prélude rococo," "Bolero tartare," "Spécimen de l'ancien régime," "Spécimen de mon temps," "Valse antidansante," "Prélude hygiénique," "Prélude baroque," "Prélude convulsif," &c. As musical curiosities may be quoted "Six préludes sur la gamme chinoise" (the Chinese scale), "Echantillon mélodique sur les noires de la main droite," "Une caresse à ma femme," "Un mot à Paganini" (for violin and pianoforte), &c. The collection also includes a Requiem for contralto and a vocal composition on the death of Meyerbeer.

Popular Concerts have been instituted at Turin under the direction of Signor Mancinelli. The Società Musicale Romana has recently given an interesting concert performance of Mercadante's Opera "La Vestale," under the *bâton* of a young amateur, the Marchese Teodoli. At the Theatre Goldini, at Venice, the first performance of an Opera by Fernando Caballero, entitled "La Marseillaise," has met with a good reception. The production at Seville of Meyerbeer's "L'Africaine," in which Signor Tamberlik took part, is said to have achieved an almost unprecedented success.

An interesting volume from the pen of Giovanni Troja has just been published at Milan, entitled "Muzio Clementi, la sua vida, le sue opere, e sua influenza sul progresso dell' arte."

We have to record the death, which occurred at Paderborn in June last, of Otto Gerke, a composer of merit, and universally esteemed in Germany. He was born in the year 1807, and had been a pupil of Spohr and Hauptmann.

The death is also announced in German papers of Anton Deposse, the gifted writer of *Lieder* and the composer of an Oratorio, "Die Salbung David's." He was only forty years of age.

At Paris, died, on the 2nd ult., J. Bazin, for years a professor at the Conservatoire, and member of the Institute de France.