

Kowalski, known in Canada at least better as a brilliant pianist than as composer, is rehearsing his new opera in Paris, *Gilles de Bretagne*.

M. Gounod, who, by the way, is producing very little just now, is at work on a comic opera founded on a subject taken from the story of "Abelard et Héloïse," and entitled "Maitre Pierre." We hope it may not be unworthy of so great a *maestro*.

Signor Rossi, of the Naples Conservatory, has written to some of the most eminent pianists of the day, begging them to add, by each contributing a not too difficult piece of his own composition, in the formation of an album, the receipts from which would be devoted to a monument to be erected in honour of Bellini. Among the artists to whom Sig. Rossi has thus appealed are Albert, Andreoli, Brahmit, Bruch, Brull, Bulon, Cesi, Fissot, Fumagalli, Stephen Beller, Henselt, Henri Herz, Hiller, Jaëll, Kiel, Richner, Marie Rebt, Fr. Sachner, Lisst, Litolf, T. Mattei, Palumbo, Raff, Reinecke, Reurlano, Antoine and Nicolas Rubinstein, Saint Sæur, A. Scharvenka, Wilhelmine Szarvady, Tchaikouski and R. Volkmann.

Mr. Sims Reeves' carriage was amongst those sent as a mark of respect and esteem, to follow the remains of Mdlle. Tietjens to her last resting place. Miss Reeves represented her father on the melancholy occasion. The Leeds Musical Festival Committee was represented at the funeral of Mdlle. Tietjens by Councillor Fred. R. Spark, one of the Honorary Secretaries to the Festival. It seems that much violence, if not indecency of behaviour, characterized the vast crowds that followed the funeral cortège, which was simply a private demonstration. The English papers seem to think that if it had been made a public affair, with proper precautions taken to ensure from annoyance in that particular, it would have been more complimentary to the dead, and more comfortable, to say the least, to the living who followed her.

The coming event of importance in Hamburg is to be the second centenary Jubilee of the Loun Theatre. On the 2nd January, 1878, it will be two hundred years since the first opera in Germany was performed. The theatre was begun in 1696, and finished in 1697. First adapted for plays and dramas, it was afterwards devoted to opera. The first opera given was "Adam and Eve" libretto, by Richer, music by Franz Sheil. This was followed by "The Devil in Love," which some believe to have been its precursor; to one of the two, at any rate, the distinction of being the first German opera ever played at that theatre is due. The coming festival on the 2nd of January will be one of peculiar attraction, and if the scene exist, it will be interesting to compare the past with the present "The Devil in Love," with "Der Ring der Nibelunger."

Says the *Orchestra*; "The recent performance at the Covent Garden Concerts of Hadyn's 'Abschied' symphony was very ridiculous. Our readers are well aware of the object with which it is said to have been written—to obtain a revocation of the order to dismiss a certain prince's orchestra. This