Foreign Titles for English Works

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an excellent soprano voice, of a most sympathetic *timbre*, she studied under C. Schneider and Hill, and in 1869 under Madame Viardot-Garcia, at Baden-Baden. Soon after she made her *début* in one of the Leipzig Gewandhaus Concerts, and other German Concert-rooms, with the greatest success. After some extensive Concert tours, in the course of which she also visited England, she returned to her native Holland, where she frequently took a leading part in musical Festivals and Concerts, but retired into private life at a comparatively early period on account of her delicate health. Her singing was, perhaps, most admired in oratorio; but she was also much esteemed as an interpreter of *Lieder*, more particularly those of Schumann.

On December 20 last there died at Leipzig, at the mature age of eighty-two, JOHANN DAVID WÜNSCH, the founder of the firm of musical instrument makers of that name. The deceased, originally a simple stocking weaver by trade, had educated himself into an excellent musician, and for a period of twelve years, from 1847 to 1860, occupied the post of a contra-bassist in the orchestras of the Leipzig Theatre and of the Gewandhaus, he having been in this humble capacity associated with Mendelssohn, Schumann, Gade, and other conductors of the Gewandhaus Concerts of less celebrity. Wünsch's name is also connected with the concertina, in the construction of which instrument he devised some important improvements.

Frau FRIEDERIKE STREICHER, *née* Müller, died on December 12, at Vienna. She was the widow of J. B. Streicher, the celebrated Viennese pianoforte maker, whose father was the friend, from boyhood, of Schiller, and whose mother could claim friendship with Beethoven. Friederike Streicher, in her younger days, was a celebrated pianist and a pupil of Chopin. She was in her eightieth year.

JOHANN NEPOMUK KRAL, the excellent military band-master, died on the 1st ult., at Tulln, near Vienna, at the age of seventy-nine. He was a great favourite with the Viennese public, his popularity being equal to that of Czibulka and Komzák. His numerous waltzes and marches have enjoyed great vogue in their day, his "Hoch Hapsburg" still remaining one of the most popular marches with the Austrian army.

The highly esteemed town organist of Reichenberg, Herr ROBERT LUDWIG PROKSCH, died last month in that town, at the age of forty-eight. The scion of a family of organists, the deceased was a pupil of his father, and of Albrecht, in Zittau. Upon the death, in 1866, of his father, he succeeded the latter in the organistship at the Archidiaconal Church in Reichenberg, where he was also the director of the Musical Institute, rendering distinguished service to the cultivation of church music in that town. In an access of mental derangement the deceased terminated his own existence.

The death occurred recently, at Brussels, of FRANZ DE MOL, composer, conductor, and organist at the churches of Notre Dame de la Chapelle and Notre Dame de Bon Secours. The deceased belonged to a musical family, his three brothers (two of whom preceded him in death) having likewise attained some distinction in the profession; notably F. M. de Mol, whose opera, "Le Chanteur de Medine," was successfully produced some years since at the Théâtre de la Monnaie. He was only thirty-four years of age.

BARON ACHILLE PAGANINI, the only son of the famous violinist, died recently at his villa, near Parma. He was a man of considerable wealth, for, besides the property at the Villa Guiona, he inherited from his father a fortune of some eighty thousand pounds. Baron Achille was an amateur musician, but he never adopted the art as a profession.

The death is announced, recently, at Wiesbaden, at the age of sixty-eight, of Herr CONRAD JOSEPH FISCHER, the eminent violinist and teacher. Among his pupils was Herr Wilhelmj.

We have also to record the following deaths:—

On December 6, at Frankfort-on-Main, F. C. EDLER, noted violin maker, and connoisseur of old Italian instruments, aged forty-four.

On December 16, at Wohlhausen, FRIEDRICH ALBIN GRAUPNER, well known musical instrument maker.

On December 20, at Portici, MELCHIORE DELFICO, musician and caricaturist, composer of several more or less successful operettas, aged seventy.

Recently, at Leipzig, FRIEDRICH TRINCKLER, president of the Leipzig Liedertafel, and promoter of other choral societies, greatly esteemed in musical circles, aged sixty-one.

On December 23, at Prague, F. CHLUM, musical instructor at the Christian Academy, zealous promoter of Catholic Church music, aged forty-seven.

On December 25, at Posen, musik-director PAUL STILLER, conductor of the Allgemein-Maennere Gesangverein and the Sängerbund of the Province of Posen, successful composer of male choruses, aged fifty-four.

Recently, at Rochester (New York), Rev. M. KUBORN, father of the Convent of the Redemption, earnest promoter of church music.

Recently, at New York, HENRY WIDMER, conductor of Daly's Theatre, and music publisher, aged fifty.

On December 29, at Vienna, LUDWIG KLEMCKE, distinguished oboe player.

On December 30, at Frankfort-on-Main, HERMANN MATTHIAS, esteemed vocal teacher, formerly of the Royal Opera, Dresden.

Recently, at Rome, ERCOLE OVIDI, musician and journalist, composer of the fairy operas "Befana" and "Re Maccarone," which met with but little success.

Recently, at Buda Pesth, WILLY DEUTSCH, pianist of note.

On the 13th ult., at Vienna, SOFIE WLCZEK, vocalist, for many years of the Carlsruhe Hof-Theater, and, since 1880, member of the teaching staff of the Viennese Conservatorium, aged seventy-one.

CORRESPONDENCE.

MADAME BLAVATSKY AS A PIANIST.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In Colonel Olcott's recently published book, "Old Diary Leaves," which is really an account of Madame Blavatsky and the Theosophical Society, occurs a passage which may be of interest to your readers. Perhaps one of them may be able to prove or disprove its accuracy. On page 458 Colonel Olcott, speaking of Madame Blavatsky, says: "She was a splendid pianist, playing with a touch and expression that were simply superb. Her hands were models—ideal and actual—for a sculptor, and never seen to such advantage as when flying over the keyboard to find its magical melodies. She was a pupil of Moscheles, and when in London as a young girl, with her father, played at a charity Concert with Madame Clara Schumann and Madame Arabella Goddard in a piece of Schumann's for three pianos." To this Colonel Olcott adds a note to the effect that at one time Madame Blavatsky had made Concert tours in Italy and Russia, under the pseudonym of "Madame Laura," in the early seventies. He goes on to say that her playing was best when she was "occupied" by a *Mahâtma* (of course!), and improvised so that one might think oneself listening to the *Gandhavas* or heavenly choristers. Can any trace be found of this charity Concert? Does Madame Schumann perhaps remember it? Madame Blavatsky's maiden name was Hahn. If I had *Siddhi* and were a *Guru* I should know without asking, and should not trouble you; but I am not even a *chela*—I am only a

REVIEWER.

London, January, 1896.

P.S.—Would you allow a *Mahâtma* to "precipitate" an answer into your columns?

FOREIGN TITLES FOR ENGLISH WORKS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In your kind notice of my Suite, played by the Stock Exchange Orchestra at its last Concert, you discover an affectation in my use of French to describe the work. Critics seem to have been much exercised in mind lately by the titles that composers have thought fit to give their works. The same charge of affectation was made quite recently against an English composer for attaching

to his Symphony a German quotation, whilst another unfortunate was taken to task for calling an orchestral piece of his an Overture. With regard to myself, may I say that I did not use the French language in any spirit of affectation, but because "Suite," being really a French word, "Petite Suite" seemed to me more euphonious than "Little Suite" or "Small Suite," and having got so far I thought it as well to have the rest of the title in French, and so added "pour orchestre."

I am, Sir, your obedient Servant,

RICHARD H. WALTHER.

Highbury, January 2, 1896.

TO CORRESPONDENTS.

**** Notices of Concerts**, of which programmes must invariably be sent and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

F. N. MERCER.—It would be almost impossible to form an opinion without seeing the instrument. We should advise you to consult an expert.

J. SPAWFORTH.—Beethoven's Sonatas are analysed, as regards form, in Novello's Primer "Analysis of Form," by Harding; and as regards poetical contents, in a little book by Von Elterlein, published by Reeves, 185, Fleet Street.

GEORGE NEWTON.—As far as we are aware, Mr. Fuller Maitland's lectures were not reported in any paper but THE MUSICAL TIMES.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ANDOVER.—Mr. Arthur C. Bennett gave his fifth annual Concert on the 14th ult., in the Town Hall, before a large audience. The vocalists were Miss Katie Thomas, Miss Nellie Edwards, and Mr. David Jones. Some violoncello solos were contributed by Mr. Prosper Burnett, and Mr. Bennett's pupils played Handel's Overture to "Samson," Haydn's Symphony in C (No. 1), Bach's Air and Gavotte from the Suite in D, and several other pieces.

BANGOR.—On December 27, at St. Mary's Church, a performance of "The Messiah" (Part 1), with the "Hallelujah" chorus added, was given by the combined choirs of the church, about sixty voices, assisted by an orchestra, led by Miss Isabel Hewitt. The soloists were Miss M. E. Williams, Miss W. Parsons, Mr. W. Jones, and Mr. W. Roberts. The Cathedral organist, Mr. T. Westlake Morgan, presided at the organ, and Mr. Owen Pryce, the organist and choirmaster of the church, conducted.

BLAINA, MONMOUTHSHIRE.—The English Congregational Church Choir gave its tenth annual Oratorio Concert, at the New Wesleyan Chapel, on New Year's Day, when Handel's "Messiah" was very creditably rendered. The chorus numbered about 100, and the principal soloists were the Misses S. A. Jenkins and C. H. Jones, Messrs. H. Williams and T. Hughes. The accompaniments were played by an efficient orchestra under the leadership of Professor W. F. Hulley, and by Mr. D. Williams at the organ. The Rev. David Williams conducted.

BRIGHTON.—A Concert of more than usual artistic importance was given on the 18th ult., in the Dome, by Mr. Alberto Randegger's excellent orchestra of the London Queen's Hall. Beethoven's "Egmont" Over-

ture, Mendelssohn's third Symphony in A minor, and Wagner's Overture to "Rienzi" were the chief works performed, and the vocalist was Miss Clara Butt.

CANTERBURY.—"The Messiah" was sung in the Cathedral on December 30, under the conductorship of Dr. Longhurst, with Mr. J. S. Grundy at the organ. The solo parts were effectively rendered by Masters Hessenauer and Butcher, and Messrs. J. Plant, Grundy, and Dewhurst.

CRIEFF.—The Musical Association gave, on December 27, in the Porteous Hall, a performance of "The Messiah," which had many meritorious features. The soloists engaged were Miss M. Finlay, Miss M. W. Fyffe, Mr. P. Kerr, and Mr. J. Fleming. The choral numbers were sung by about 100 voices; Mr. R. P. McGlynn was principal violinist, Mr. M. Dobinson presided at the organ, and Miss M. A. Clark at the pianoforte. Mr. A. Steven conducted with his usual skill.

DUNDEE.—On the 10th ult. a Chamber Concert was given by Mr. W. P. Fleming, who was successful in pianoforte solos by Chopin and Schumann. He was ably assisted by the Misses Salter (vocalists) and Miss Pearson (violinist).—The fourth Meeting of the Dundee Society of Musicians was held on the 11th ult., when a Lecture was given by Herr Gaertner on "The Classical and Romantic in Art." There were musical illustrations by the lecturer and Mr. J. T. Pye.—Messrs. Paterson, Sons and Co. have again organised a series of four Scottish Orchestral Concerts. The second of these took place on December 27, under the conductorship of Mr. Kes.

EVESHAM.—An effective performance of "The Messiah" was given on the 1st ult., in the All Saints' Church, under the conductorship of Mr. Robert Taylor. The soloists were Miss G. Smith, Miss M. Taylor, Mr. G. Blandford, and Mr. F. Marston. The chorus consisted of about seventy voices, and Mr. E. West received able assistance at the organ from a small orchestra.

EXETER.—A musical Service was held in St. James's Church on December 29 and the 3rd ult., under the direction of Mr. Edwin N. Taylor, organist and choirmaster. The vocalist was Mr. E. J. Harding, and the violoncellist Mr. George J. Rudd.—Miss Kitty Althaus, violinist, gave a Chamber Concert, on the 17th ult., in the Public Rooms. The programme included Beethoven's Septet, which was played by the Misses K. Althaus, D. Birkmyer, and R. G. Watson; and Messrs. Dalwood, Atkins, Bayman, and the Rev. E. Capel-Cure. Violin and pianoforte solos, the latter given by Herr Althaus, and some songs by Miss M. Henderson completed a commendable programme.

LEYTONSTONE.—The first Concert of the fourteenth season of the Choral Society was given in the Elliott Rooms, on the 13th ult., when an excellent programme was provided, consisting of part-songs and madrigals by eminent composers. The soloists were Miss Williams and Mr. D. St. Aubyn. A trio for mandolines was played by Miss Cooper and the Misses Isa and Nellie Dick. Miss Akers proved an efficient accompanist, and Mr. J. W. Ulyett conducted.

MADELEY, SHROPSHIRE.—The Choral Society's annual performance of the twentieth season took place in the Anstice Memorial Institute, before a large audience, on December 31, when "Elijah" was given by a band and chorus of ninety. The principal vocalists were Miss M. Eaton, Miss M. Hackett, Mr. W. Molineaux, and Mr. W. J. Ineson; Mr. T. Watkiss was the principal violin, and Mr. Smart conducted, as usual. The feature of the performance was the excellent chorus singing.

NEWPORT, SHROPSHIRE.—In place of the usual Carol Services, Adams's new work, "The Holy Child," an appropriate and easy cantata for the Christmas season, was well performed on Christmas night in the Parish Church.

PARKGATE.—The Rawmarsh and Parkgate Harmonic Society gave its twenty-first annual performance of Handel's "Messiah" on December 26, in the United