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Mozart's Summer House

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to contraltos. So far from that, I am on the most friendly terms with many of our contraltos here, not a few of whom I highly esteem; but my idea is "there's room enough for all" in the world of music.

I remain, &c.,
D. BAPTIE.

MOZART'S SUMMER-HOUSE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—It was in the spring of the year 1791 that Emanuel Schikaneder, the light-hearted director of the Theater an der Wien, came to Mozart and begged him to compose an opera for his theatre in order to animate that decaying temple of the Muses with new life.

Mozart wrote this opera in Schikaneder's plain wooden summer-house in the garden of the Starhemberg'schen Freihause auf der Wieden, in Vienna; and on September 1, 1791, a few weeks before the death of the composer, the "Magic Flute" (Zauberflöte) was produced.

After Mozart's death the little summer-house remained long neglected and unnoticed; but in the year 1816 Prince Starhemberg, well known for his love of the fine arts, caused a memorial tablet to be placed on it.

In 1874, on the rebuilding of Freihaus, Baron Sterneck, the President of the International Mozart Society, took advantage of this opportunity to beg the summer-house of Prince Camillo Starhemberg, who kindly presented it to the Society.

Baron Sterneck immediately caused the "little house" to be brought to Mozart's native place, and it now stands in a lovely nook on the Kapuzinerberg, where for some years it has been an object of deep interest to the many who visit the spot.

Possibly the summer-house was not new even at the time when the "Magic Flute" was composed in it; and now, beautifully situated as it is on the mountain-side, it is yet exposed to all the varied changes of the weather; and many of the admirers of Mozart have expressed a wish that the interesting relic may be secured by a light but suitable covering, in order to preserve it from entire decay. The cost of this would amount to several hundred pounds.

The high appreciation of Mozart's works in England encourages us to hope that our petition for a subscription for the preservation of the cradle of the "Zauberflöte" will awaken ready sympathy, and be freely responded to. May we beg you, therefore, to insert this letter in your invaluable and widely circulated paper, and also to receive for and duly remit to us all contributions that may be offered. Pray accept for your kind attention in the service of art the warmest thanks of the Committee of the International Mozartstiftung.

J. E. ENGL, Secretary.

Salzburg, November 1, 1879.

[We need scarcely say that this movement has our warmest sympathy, and that we shall have much pleasure in receiving any subscriptions which may be forwarded to us.—Ed. *Musical Times*.]

Subscriptions already received:—

	£	s.	d.
Mary Cowden Clarke	1	0	0
J. Alfred Novello	1	0	0
Sabilla Novello	1	0	0
Novello, Ewer and Co.	5	0	0
Clara Novello	1	1	0
Porzia Gigliucci	0	5	0
Henrietta Moritz	0	10	0
Amelia Mozley	0	10	0
John Broadwood and Sons	5	5	0

MUSIC IN THE UNITED STATES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In the not very remote past, this country was looked upon as a very dubious field for managers of opera troupes and concert companies to venture upon, unless indeed some phenomenal attraction, backed up by extraordinary modes of advertising, such as was experienced in the Jenny Lind times under the management of the great

showman Barnum, and at a more recent period when that truly great artist, Christine Nilsson, made her appearance as one of a fine galaxy of artists under the management of the Messrs. Strakosch. Those days are happily past, though great artists are still sought after here as in other great musical centres; and your Manager Mapleson, through his disappointments this season, being deprived for many weeks in New York of the services of his great *prima donna*, Madame Gerster, has every reason to acknowledge the fact, however otherwise efficiently his company may be constituted.

Musical culture and appreciation has been very rapid in this country during the past fifteen or twenty years.

Within the shorter space of time here named the writer, who for many years was actively engaged as an officer of an old Handel and Haydn Society, was often told—and by those who were thoroughly interested in the advancement of music among our naturally cold-blooded and eminently practical New England population—that he was labouring to no purpose, as "Oratorio could never be popular among us; that nowhere but in England could it ever be made sufficiently attractive to remunerate those who were devoting their time and energies to that object."

I can only say these were false prophets. To-day Oratorio is one of the most popular forms of musical entertainment; and where the Handel and Haydn Society of Boston was the only Society of note in this country twenty or possibly twenty-five years ago, we now count a good Choral Society engaged in Oratorio work in very many of our large cities and towns near Boston, besides the larger organisations in nearly every great city of this country, even to the Pacific coast. The "Pinafore" craze, as it may justly be called, has also done its good work by introducing numerous deacons and divines, as well as their sisters and cousins and aunts, to the inside of a theatre, where many had never ventured before; and Messrs. Sullivan and Gilbert, who are now here, will undoubtedly add fuel to the flame in the introduction to our amusement seekers of their new work, whatever it is.

We are just now overburdened with a stock of Professors and Mus. Doc.'s, but charlatany usually cures itself in the course of time; and all true lovers of the high and noble in musical culture, may look with confidence to the future of our country in this as in all kindred arts. We are a progressive people, and never retrograde in our movements.

LORING B. BARNES.

Boston, Nov. 10, 1879.

BACH'S COMIC CANTATAS.

TO THE EDITOR OF "THE MUSICAL TIMES."

DEAR SIR,—I feel greatly obliged for the generous terms in which the production of Bach's Comic Cantatas are spoken of in the last number of "THE MUSICAL TIMES"; but permit me to put in a disclaimer on one point with which the writer has unintentionally credited me. Although I did a large amount of "musical editing" in preparing the works for a first performance in this country, my task did not embrace any translation. The rendering of the words of the "Coffee" Cantata into English was done for me by an old and valued friend a good many years ago, and I trust this explanation and acknowledgment may come under his notice.

It was extremely gratifying to find so ready and cordial an acceptance extended to the Cantatas by the leading musical and other journals, and by so many eminent musicians who did me the honour of being present at the performance.

I am, dear Sir, yours faithfully,
Newark, November 22, 1879. SAMUEL REAY.

IN answer to Mr. John W. Lawrance, who in our October number says that Beethoven's Mass in D was last performed by the Sacred Harmonic Society on March 25, 1870, a correspondent writes to remind us that it was given for the second time at the "Oratorio Concerts," under the direction of Mr. Barnby, on May 5, 1871.