Mendelssohn's "Wedding March"

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Munich, under Herr Weingartner's direction, and the Chemnitz Choral Society, under the direction of Herr Mayerhoff. The performances, which were excellent throughout, included the following important works: Liszt's "Dante" Symphony, "Prometheus," and Spanish Rhapsody, Beethoven's Ninth Symphony, Wagner's "Meistersinger" Prelude and "Kaisermarsch," and Weingartner's Symphony in G minor. Amongst the solo performers were the pianist Busoni, the violinist Petri, Dr. L. Wüllner, and a number of other distinguished vocalists.

MADRID.—The first performance in Spain of Wagner's "Die Walküre" took place on January 29, at the Royal Opera House, which was completely filled. The Spanish version of the book was from the pen of Señor Cadanus, and the performance, the leading interpreters in which were Spaniards, was a very satisfactory one.

MOSCOW.—Herr Felix Weingartner made his first appearance here as the conductor of the fifth Symphony concert of the season of the Imperial Musical Society, and fairly electrified his audience with his interpretation of Gluck's "Alceste" Overture, Borodin's Symphony (No. 2), and his own symphonic poem, "Gefilde der Seeligen."

MUNICH.—The musical interest of the Bavarian capital has been concentrated during the last few weeks upon the performances of the Kaim orchestra, under Herr Felix Weingartner's direction, whose pre-eminence as a conductor meets with ready recognition both on the part of the musical public and the excellent forces under his command. Amongst the works produced were the "Carneval" Overture by Dvorák, a novelty here, which was received with much favour, Mozart's "Jupiter" Symphony, and Beethoven's "Pastorale." The conductor's new Symphony in G major, a finely elaborated work in the "orthodox" form, was also performed, and gained him many fresh admirers. Mdle. Marcella Prega and Professor Julius Klengel, the Leipzig violoncello virtuoso, were amongst the soloists. An interesting concert also was that given, on the 3rd ult., by the Russian composer, Nicolai Kasanli, who, with the co-operation of the Kaim Choir and orchestra, gave a number of excerpts from Glinka's opera "Russlan and Ludmila" (held in such high estimation by both Liszt and von Bülow), which, on account of its characteristic national elements and melodious charm, produced a highly favourable impression.—Several repetitions of Siegfried Wagner's comic opera "Der Bärenhäuter" have taken place at the Royal Opera since its first production on January 22, but the interest in the new work by the son of the Bayreuth master is manifestly on the wane, there having been a considerable falling off in the demand for tickets.

ROME.—A series of eight weekly orchestral and vocal concerts, under the direction of Signor Martucci, was inaugurated, on the 6th ult., at the Saint Cecilia Academy, in the presence of a very select audience.—A new three-act opera, "Trillo del Diavolo," by Signor Falchi, achieved a great success at its first performance, on January 31, at the Teatro Argentina. The hero of the new work—it is scarcely necessary to say—is the famous violinist, Giuseppe Tartini, whose celebrated "trillo" constitutes an important feature in the piece.

YOKOHAMA.—The recent first performance here of Mendelssohn's "Elijah" deserves to be recorded, the executants being a company of musicians on tour, reinforced by local amateurs.

OBITUARY.

FRAU AMALIE JOACHIM, whose death, on the 3rd ult., is announced at Berlin, was in her younger days one of the most distinguished contralto singers of Germany. Born on May 10, 1839, at Marburg, in Styria, she made her *début* as Fräulein Weiss (*recte* Schneeweiss), at the theatre in Troppau, when only fourteen years of age. She later on obtained an engagement at the Kärnthnerthor Theatre, Vienna, but it was not until, in 1862, she became a member of the Royal Opera, Hanover, that her remarkable gifts as a dramatic singer obtained general recognition. Her career in opera would doubtless have been a brilliant one, but on

her marriage with Professor Joachim, in the following year, she retired from the operatic stage and henceforth appeared only in the concert-room. Here her success was equally pronounced, and both as an oratorio singer and interpreter of songs, Amalie Joachim was for many years unsurpassed in the Fatherland. Frau Joachim but seldom appeared in public in recent years, except on the occasion of her annually given series of recitals, which both in Berlin and other leading German towns invariably formed a source of attraction.

We regret to record the death, in her seventy-fifth year, of Mrs. CHIPP, widow of Dr. Edmund Thomas Chipp, formerly organist of Ely Cathedral, which took place at Palace Green, Ely, on the 18th ult.

GEORGE GEMUNDER, the famous American violin maker, died on January 15, at Astoria (U.S.), at the advanced age of eighty-three. He was a native of Ingelfingen, in Würtemberg.

WILLIAM B. ELLIOTT, an esteemed organist and choral director, died in Philadelphia, on January 22, aged fifty-one.

CORRESPONDENCE.

MEDELSSOHN'S "WEDDING MARCH."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Referring to the query in your January issue as to whether Mendelssohn's "Wedding March" was first performed at a nuptial ceremony in this country on the occasion of the wedding of the Princess Royal in 1858, I think I am able to throw some light on the subject.

At the foot of an organ arrangement I made of the march from a pianoforte duet copy of the "Midsummer Night's Dream" music, just then published by Messrs. Ewer and Co., and within a day or two of the date mentioned, is the following record:—

"Arranged for the organ by Samuel Reay, and played for the first time on such an occasion at the marriage of Mr. Tom Daniel and Miss Dorothea Carew, at St. Peter's Church, Tiverton, June 2, 1847."

As both bride and bridegroom belonged to well-known and influential families, and the function had attracted an overflowing gathering of all sorts and conditions of people (the bride especially being greatly beloved), is it not just possible that the performance of the "Wedding March" on this occasion *may* have had something to do with bringing it into fashion as a nuptial piece?

An entry on June 25 of the same year reminds me that on that day I made an arrangement of the lovely Notturmo from the same music, which I played very shortly after on the great Birmingham organ, when officiating there during an absence of my old friend and master, James Stimpson, for so many years the distinguished organist of the Town Hall.—I am, yours faithfully,

Newark, February 8, 1899.

SAMUEL REAY.

[The above letter is an interesting sequel to that from Dr. E. J. Hopkins on the same subject which appeared in our February issue, p. 122.—ED., *M.T.*]

BRITISH MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—A great deal has been written and much more said lately on the subject of the neglect of British music, and it has been suggested to me that my experiences might interest your readers.

As many are aware, during the past four seasons I have given over two hundred symphony concerts in Bournemouth, at which I have frequently introduced works by British composers, having given over one hundred performances of such works, of which twenty have been played for the first time. I have, therefore, had a fair experience of seeing how my audiences were inclined to receive the efforts of native composers, and the result has been decidedly gratifying.