Thematic Coincidences

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by Prince Louis Ferdinand of Prussia, a pupil of Dussek, and the same to whom Beethoven dedicated his Concerto in C minor.

Herr Franz Rummel, the gifted pianist, who has left this country for Berlin, will shortly give a series of Concerts in Belgium and Holland, and in the course of next autumn intends to pay a visit of some two years' duration to the United States of America.

On the occasion of his sixtieth birthday, on the 8th ult., Dr. Hans von Bülow conducted one of the present series of Symphony Concerts at Hamburg, the programme including Beethoven's "Eroica" and Brahms's "Tragic" Overture. There was no lack of enthusiastic demonstrations from the audience on this special occasion.

At the University of Munich a course of lectures on the Theory of Music is being given by the Danish composer, Herr Jørgen Malling.

Verdi's "Otello" is at last in active preparation at the Berlin Royal Opera, where it is proposed to be brought out on the 13th of next month—the anniversary of the death of Richard Wagner!

M. Leo Delibes, the well-known French composer, has just completed a new opera, entitled "Cassia," which is to be brought out at the Paris Opéra Comique.

M. Paladilhe's successful opera "Patrie" met with a most favourable reception in its first German performance last month at the Hamburg Stadt-Theater. The subject of the opera, it will be remembered, is taken from Goethe's drama of "Egmont," and M. Paladilhe's score, his German critics agree, is worthy of the subject.

An excellent performance of Leo Delibes's charming opera "Le Roi l'a dit" is reported to have taken place at Munich; while at the Carlsruhe Hof-Theater Emanuel Chabrier's "Le Roi malgré lui" is in active preparation under the direction of Herr Felix Mottl. There is evidently no lack of appreciation of French art on the part of the music-loving German public.

A new opera, "Norma," by the talented Dutch composer, J. Rijken, was brought out last month at the Municipal Theatre of Rotterdam, and was extremely well received.

Two interesting Mendelssohnian autographs have just been placed under the hammer at Dresden—viz., the Overture (pianoforte arrangement) and a vocal duet from the one-act operetta "Die beiden Pädagogen," which Mendelssohn wrote when only twelve years old, and which has never been published. The duet bears the inscription: "Dem Fräulein J. Kaskel von Felix" (Berlin, 1821).

The autograph of Weber's famous Concertstück has just been acquired by the Royal Library of Berlin, in exchange for other manuscripts, the precious document in question having been in the hitherto unknown possession of a Veronese collector.

Heinrich Hofmann's Opera "Aennchen von Tharau," written some years since, has just been brought out for the first time at the Berlin Royal Opera, but has met with little more than a *succès d'estime*, despite the many charming numbers which the work contains.

Under the title of "Die Geigenfee," or "The Violin Fay," a dramatic piece by Herr Paul Schönhthau is about to be brought out at the Lessing Theatre, of Berlin, which will embody some of the incidents in the earlier career of Teresina Tua, the celebrated violinist.

Mdlle. Sigrid Arnoldson, the young Swedish singer, has been engaged by M. Strakosky for a concert tour in the United States, comprising sixty concerts, for which she will be paid the sum of 250,000 francs, besides travelling expenses of herself and a *suite* of eight persons.

A new ballet, entitled "The Sleeping Beauty," the music by M. Tschaikowsky, the gifted Russian composer, has just been brought out at the Imperial Opera of St. Petersburg, where it obtained an immense success. The Emperor and the members of the Imperial family witnessed the performance.

Our German contemporary, the *Neue Berliner Musikzeitung*, hitherto most ably edited by Herr Oscar Eichberg, has passed into the hands of Dr. Richard Stern, of Berlin, who will in future act as editor of that journal.

Amongst the recent acquisitions of the "Beethoven Haus" at Bonn is a grand pianoforte, the last instrument of its kind presented to the master by the maker, Konrad Graff, of Vienna. Beethoven is said to have been very

partial to this instrument, on account of its powerful tone, it having been specially constructed on account of his deafness. The authenticity of this important addition to the Beethoven collection is vouched for, amongst others, by Johannes Brahms.

Anton Rubinstein, on the occasion of his recent jubilee, received about 500 telegrams, and the number of congratulatory letters and addresses from all parts of the world was exceedingly large. Some of the addresses were in splendid covers of silver, velvet, mosaic, &c. Prominent among the innumerable presents stands a set for a writing table in Russian style, and splendidly enamelled; it is valued at about £350. The pianist-composer also received two pianofortes—one of Becker's make, beautifully finished, ornamented with various inlaid work, and with a medallion portrait of himself; the value is put at £500. The other is of Schröder's manufacture, and the same firm has promised to present a pianoforte every year to the best pupil at the Academy, for pianoforte playing. There are also established three different scholarships for pupils at the Academy in commemoration of the event.

A monument erected over the grave of Friedrich Kiel, one of the most gifted of modern German composers, chiefly of sacred music, has just been unveiled at Berlin.

Carl Banck, the highly esteemed Dresden musical critic and composer of songs and pianoforte pieces, died at the Saxon capital on December 28, aged eighty. Banck was also the editor of an excellent selection of sonatas by the old Italian masters Scarlatti and Martini, of airs by Gluck, &c.

Madame Minna Peschka-Leutner, the once famous *prima donna* of the operas at Leipzig and Cologne, died on the 12th ult., at Wiesbaden, from an attack of influenza, aged fifty.

Professor Matthison-Hansen, Cathedral Organist at Roskilde (Denmark), and an esteemed composer for his instrument, died on the 7th ult., aged eighty-three.

The death is also announced recently at Barcelona (where he was born on January 4, 1807) of Baltasar Saldoni, the *doyen* of Spanish musicians, equally distinguished as an organist, composer, and author on subjects connected with his art. As a composer he was successful in works for the stage and for the church, while his "Diccionario biografico-bibliografico de efemerides de músicos españoles" remains to this day the most complete source of information on the subject to be found in Spanish literature.

We have also to announce the death, on December 31 of last year, of Guiseppe Apolloni, a distinguished composer of opera, notably of "L'Ebreo," which some thirty years ago made the round of all the leading operatic stages of Italy. Apolloni died at his native Vicenza, where he had lived in complete retirement for several years past.

CORRESPONDENCE.

THEMATIC COINCIDENCES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The following tuneful phrase seems to have entered the minds of three of our most celebrated composers, as witness below—

2nd subject from 1st movement of Mendelssohn's "Italian" Symphony.

Leitmotive from Gounod's "Redemption."

Entr'acte from Wagner's "Lohengrin."

Yours truly,

ALFRED ALLEN.

71, Lancaster Road, Notting Hill, W.,
January 14, 1890.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I append some coincidences which may, perhaps, interest some of your readers—

No. 1. Beethoven. Quartet, Op. 18, No. 4.
Allegro ma non tanto.
Cello. *p*

Viol. 1.
cres. *p*

Rossini. "Messe Solennelle."
Allegro giusto.

No. 2. Brahms. Serenade, Op. 11.
(a) *f* (b)

Tempo marziale. Gounod. "Faust."

(a.)

I am, Sir, yours faithfully,

FRANK FREWER.
6, Wilmot Place, Rochester Road, N.W.,
January 11, 1890.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have not seen the following in the list of coincidences you are publishing—

No. 1. Bennett's Serenata.

Mendelssohn's Quintour.

No. 2. Barnett's "Paradise and the Peri" (Introduction).

Mendelssohn's "Elijah."

And in that still voice on-ward came the Lord.

It would be interesting, when the correspondence is closed, to ascertain whose music has been most frequently assimilated.—Yours truly,

E. S. BENGOUGH.
Hemingby Rectory, January 9, 1890.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The two examples given below are chiefly remarkable on account of the diverse tendencies of their composers, Brahms and Wagner—

No. 1. Brahms. Sonata in A major, Pianoforte and Violin.

Wagner. Prize Song, "Meistersingers."

No. 2. Brahms. Song, No. 5, Op. 19.

Wagner. "Lohengrin" (Prelude).
Adagio.

It is the *flavour*, rather than exact similarity of notes, which renders the second examples alike.

Yours truly,

N. K.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Here are some coincidences which, I think, have not been noticed in the correspondence on this subject that has appeared in THE MUSICAL TIMES and which may be considered interesting—

No. 1. Theme in G. Beethoven.

From last movement of Sonata, Op. 22. Beethoven.

From Concerto, F minor (first movement). Bennett.

No. 2. Weber's "Der Freischütz."

Schumann's "Gipsy Life."

Believe me, yours sincerely,

CHAS. STIEBLER COOK.
17, Keppel Street, Russell Square,
December 21, 1889.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—On this subject I beg to send you an example which is too striking to be passed over—

"Along the monster Atheist strophe" (Saul).

Seb. Bach. 2nd Concerto in A minor, for 2 Claviers and Pedal. *Adagio.*

The Bach Concertos are, I believe, arrangements by Vivaldi, which had been probably seen by Handel about 1738, when "Saul" and "Israel" were composed.

Yours faithfully,

EDWD. B. KNOBEL.
Bocking, Braintree, December 23, 1889.