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A Correction

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successful opera in the third prize competition instituted by Signor Sonzogno, was brought out lately at the Theatre Fenice, of Venice, but met with a very cool reception. The score of the work is described as not deficient in melodiousness, but wanting in originality.

At Lemberg, in Galicia, an Opera-house is in course of construction which is to be devoted exclusively to the works of Polish composers. The house will be opened next year, and meanwhile a competition for a new opera is to be set on foot by the directors of the Institution amongst Polish composers, there being as yet no superabundance of operatic masterpieces by composers of that nationality.

The first performance took place last month, at Graz, of an opera, "Helfrid," by the young Bohemian composer Sigmund von Hausegger, who is also the author of the book. The opera is constructed upon the lines of the modern music-drama, and is said to be the work of a gifted musician, not wanting in originality. It met with a highly favourable reception.

The first performance in the French language of Wagner's "Tristan und Isolde," somewhat pompously announced as a "création en français" of the work, took place on March 22, at the Theatre in Monte Carlo, under the direction of M. Günzburg. The *Guide Musical*, in a detailed notice of the performance, describes it as an utter failure, and altogether unworthy of the work represented.

At a recent sale of the collection of autographs of the late Count Paar some interesting musical numbers were included and realised high prices. Amongst them may be mentioned three letters by Beethoven, which fetched 310, 289, and 200 marks respectively; a letter written by Leopold Mozart, announcing the birth of his son Wolfgang, for which 260 marks were paid; and a letter by Weber, directed to F. Kind, and referring to the successful first performance of "Der Freischütz," which realised 505 marks. Similarly good prices were paid for letters by Mozart, Schubert, and Wagner.

M. Gounod is stated to be actively engaged upon the completion of his new opera "Charlotte Corday," which is to be brought out next year at the Paris Grand Opéra.

M. Gailhard, formerly at the head of the management of the Paris Grand Opéra, has again been appointed a director of that Institution, in association with M. Bertrand, and in the room of M. Campo Casso. The appointment has caused considerable dissatisfaction in musical circles of the capital, where it is looked upon as little calculated to advance the artistic interests of the Académie Nationale de l'Opéra.

The first performance at the Paris Opéra of Wagner's "Die Walküre," with M. van Dyck in the part of Siegmund, is to take place in the first week of the present month.

At the Paris Opéra Comique the long-expected *première* of "Kassya," the posthumous opera by the late Léo Delibes, the libretto by MM. Meilhac and Ph. Gilles, founded upon a novel by Sacher-Masoch, took place on March 24. The work is in four acts, the orchestration having been skilfully completed by M. Massenet, and the performance was a very successful one, with Madame de Nuovino, MM. Gibert and Soulacroix in the principal parts. The favourable impression produced by "Kassya" on the occasion in question has been fully maintained in subsequent performances of the work.

The Association Artistique of Angers, an Institution which has rendered excellent service to musical art in France, has ceased to exist owing to the discontinuance of the small annual subvention hitherto granted it by the Municipality. The Society, which has been in existence sixteen years, gave its 443rd and last Concert on March 26.

The proposed tax upon pianofortes, sanctioned recently by the French Chamber of Deputies, has been very wisely abandoned by the members of the Senate.

All those who appreciate the great Tetralogy of the Bayreuth master will approve of the proceedings contemplated at the Paris Opéra, where portions of the "Rheingold" are to be given in concert form, accompanied by an explanatory Lecture of M. Catulle Mendès, on the eve of the first production of "Die Walküre" and of subsequent performances of that work. The vocal interpreters of the "Rheingold" portion will be MM. Renand, Fournets, and Vaguet; Mdles. Richard, Bosman, and Mercy.

Mdlle. Janotha is writing a new biography of Chopin, in collaboration with the Princess Marceline Czartoryska, Chopin's pupil and friend. Mdlle. Janotha, assisted by the Countess Valda Gleichen, Signor Sgambati, and others, gave a most successful Concert last month in Rome, in the presence of the Queen of Italy, for the benefit of the Academy of St. Cecilia.

M. Michel Brenet, the well-known Belgian musical author, residing in Paris, has just published a very interesting essay, entitled "Jean de Ockeghem, maître de chapelle des rois Charles VII. et Louis XI.," which throws some new light upon the artistic career of one of the greatest musicians of the Flemish school, who flourished during the fifteenth century.

CORRESPONDENCE.

A CORRECTION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In your issue of March 1 I am held responsible, in a quotation from "A musical contemporary," for the following statement:

"The opera overture has no longer a *raison d'être* in the scheme of dramatic music."

As a matter of fact, no remark bearing even a semblance to the above meaning has ever been made by me. My only reference to the opera overture is to be found in the fourth of a series of Lectures on "The Orchestra" (given at the Royal Institution), and, oddly enough, this Lecture will be published, by special request of the Editor, in the first number of the *New Quarterly Musical Review*.

Believe me, Sir, very faithfully yours,
Royal Academy of Music, A. C. MACKENZIE.
April 14, 1893.

TO CORRESPONDENTS.

* * Notices of concerts, 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 must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

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.

HENRY PARKER (IPSWICH).—H. C. Lincoln, the organ builder, was born in 1789 and died in 1864.

NEW YORK.—"The Law of Copyright," by Edward Cutler, Q.C. (price 3s. 6d.), will give the information you require. It is published by Cassell and Co.

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.

ABERDEEN.—Miss Christina Brumleu (violinist) gave a Concert in the Ball Room, Music Hall Buildings, on the 5th ult. Her pieces were received with hearty expressions of approbation, and she was several times recalled. The principal vocalist was Miss Norris Adams, and Mr. Ernest Brumleu acted as pianist and accompanist.

ABERGAVERN.—An Eisteddfod was held here on the 3rd ult., when thousands of visitors from all parts flocked to the town. The prizes given were for choral (male and mixed voices), quartet, and solo singing; brass band and violin and pianoforte solo playing. The usual enthusiasm was shown and much musical talent revealed; but it was a pity that nothing better had been chosen for the pianoforte solo competitors to play than Sydney Smith's "Harpe Æolienne." The vocal selections were on a much higher level. Mr. Riseley (of Bristol) was among the adjudicators.