An Old Tune-Book

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"Ring der Nibelungen," has had the misfortune to be thrown from her horse at a rehearsal of the "Götterdämmerung" at Munich. Besides the severe shock, she sustained an injury to her left hand by a kick from the horse's hoof. We are, however, glad to hear that the latest news from Munich reports her to be making good progress towards recovery.

At the two town theatres of Leipzig 635 performances were given from August 1, 1882, to July 31, 1883, of which 102 were representations of operas. Amongst the novelties produced we find Rubinstein's "Makkabäer" ten times, the same composer's "Dämon" six times, and Reinthaler's "Käthchen von Heilbronn" seven times.

The Cologne Town Theatre began a series of operatic representations on August 31 with Meyerbeer's "Huguenots." Liszt's "St. Elizabeth" will be given during the winter.

The excellent pianist Theodor Kirchner, who lately left Leipzig for Dresden, has been appointed teacher of the pianoforte at the Royal Conservatoire of the latter city.

The monument erected by pupils and friends on the grave of the composer and pianist Theodor Kullak, at Berlin, was unveiled on the 12th ult.

Johannes Brahms has left Vienna for Wiesbaden, which will be his future place of abode. He has just finished a new symphony, which will be performed at Berlin by Wüllner's orchestra.

A work on Richard Wagner in Dutch, called "Richard Wagner: zijn Leven en zijne Werken geschetst," by G. Viotta, has been published in Amsterdam.

Signorina Teresina Tua, the young violinist who was heard in London during last season, will play at the second Gewandhaus Concert at Leipzig.

Gluck's "Armida," with Frau Antonie Schreiber in the title-part, has been performed at Bremen, under the management of Herr Angelo Neumann.

The programme of the Paris Grand-Opéra for the coming season has been issued, and promises as novelties the ballet "Farandola," music by Dubois; Gounod's almost rewritten opera "Sappho"; and a two-act opera, "Tabarin," by Emile Pressard.

The revived Italian Opera at Paris announces as novelties for the forthcoming first season "Simon Boccanegra," by Verdi; "Hérodiade," by Massenet; "Gioconda," by Ponchielli; and "Guarany," by Gomez.

The Opéra-Comique will produce the following novelties: "Le Joli Gille," by Poise and Monselet; "Manon," by Massenet; and a new opera by Paladilhe, of which the title has not yet been announced.

A great competition of male choral societies took place at Aachen (Aix-la-Chapelle) during August. The first prize in prima-vista singing was gained by the Cercle Vieux-tremp from Verviers, and the second prize in the same competition by the Kölner Sängerkreis. The principal competition of the festival took place on the evening of August 27, in the theatre, when the highest prizes were gained by two Belgian societies, La Legia from Liège and L'Orphéon from Brussels.

The result of the "Prix de Rome" at the Brussels Conservatoire this year has been that no candidate has shown sufficient merit to justify the first prize being given. The second prize was awarded to M. Heckers, of Ghent, and M. Soubre, of Liège.

Benjamin Godard is engaged on a new opera, "Pedro de Zalamea," which, it is expected, will be performed at Antwerp in January, 1884.

Sir Michael Costa has presented to the Naples Royal College of Music the manuscript scores of four operas and four ballads. Each score bears the inscription "To the famous Archives of the Naples Royal College of Music, in memory of M. Costa. London, August 15, 1883." Besides these scores, the gift includes a *baton* of ebony, with coral mountings, which Sir Michael used for ten years.

Mr. Theodore Thomas has finished a most successful concert tour through the United States, and the new series of the Philharmonic concerts will begin at New York, under his conductorship, at the end of this month. Amongst the new works we find that Mackenzie's orchestral ballad "La Belle Dame sans Merci," which, our readers will remember, was performed with great success at one of the London Philharmonic Society's concerts last season, will be given at the first concert.

A musical and theatrical paper has been started at Buenos Ayres. It is entitled *Frou-Frou*, and is printed in four languages—English, French, Italian, and Spanish.

A new opera, entitled "Marion Delorme," has been written by the composer Ponchielli.

The novelties in preparation at the Italian Opera at St. Petersburg are Salvayre's "Riccardo III.," Rubinstein's "Nero," and two comic operas.

It is seldom that the continental musical papers condescend to mention the doings and whereabouts of English composers and musicians, but when they do so the names are given in such a careless manner that it is often difficult to recognise to whom allusion is intended. Messrs. Mackenzie and Thomas, our rising stars in the operatic sky (as one German paper has it), have been often mentioned lately on account of their great success with the operas written for the Carl Rosa troupe, but their names have mostly been twisted about in the most merciless manner. The latest version we find in No. 39 of the "Neue Zeitschrift für Musik" (the well known Schumann-Brendel paper), which reports that Carl Rosa has commissioned three English composers to write new works for his coming campaign—viz., "Herren Mackenzy-Goring, Thomas, and Villieu Stanford." In the same paper we find that the ballad concerts under "Bonsey" begin on November 21, and that the Crystal Palace Concerts are under the direction of "Mans."

Léon Halévy, brother of the famous composer of "La Juive" and several other operas, and father of the well-known author Ludovic Halévy, lately died at St. Germain-en-Laye, aged 81.

Victor Massart, a celebrated teacher of the double-bass, died at Liège on the 6th ult.

Carl Kuntze, a very popular composer of comic songs and part-songs in Germany, died on the 7th ult. at Delitzsch, in Saxony.

CORRESPONDENCE.

AN OLD TUNE-BOOK.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have an old tune-book (old 8vo, pp. 100) the title-page of which is lost, and I should be very thankful if one of your readers could furnish me with a copy of the same. The following marks, taken from the book, will I trust be sufficient to identify it. The preface runs thus: "It was the design of the editor in this publication to furnish schools with a set of Psalm Tunes, Hymns, and Anthems," &c. Then follow "Graces or Ornaments of Music, Tuning the Voice," &c.; on page 2, "General Remarks"; on page 3, "Composition"; on page 4, "Index" of tunes, &c., and these are succeeded by pages of musical instructions. It contains forty-six tunes, and thirteen anthems. The first tune in the "Index" is "Amsterdam" (p. 7), by Williams. Then tunes by the following authors: West, Arnold, Dr. Madan, Gillet, &c. The anthem index is put after that of the tunes and the first anthem in this index is "Arise, shine, O Zion" (page 85), by Williams. Then follow anthems by Stephenson, Ashworth, Knap, West, and number nine in this index is "O Lord God of Israel" (page 36), by Williams again; and the last of all is "The beauty of Israel" (page 29), by Arnold. From these indications I hope that some of my musical friends may be able kindly to favour me with a copy of the title-page.—Yours, &c.,

EOS LLECHYD.

Llanberis, September 21, 1883.

BAPTIE'S "BIOGRAPHY OF MUSICIANS."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you allow me a small space in your valuable paper to point out one error (among others) in the book "Biography of Musicians," by David Baptie? Sir Robert Stewart is described as Organist of St. Patrick's (National) Cathedral, Dublin, whereas Mr. Charles Marchant occupies that position, and previous to his appointment the post was held by the late Mr. William Murphy, Mus. Bac. I enclose my card, and am, Sir, yours, &c.,

R. Y.