

Lundon d. 25/893.
8

Vergessen! Gut Doctor!

Folgende mit Ihnen von mir
 gestern gegebenen Brief
 samt Zeichnung an Ihnen
 zu übersenden.

Das Leben wird gross
 die Gesundheit vom Pflanz
 des. neuen Jüngling mir
 nicht klar gelegt, sondern
 ist es aber im ganzen Tage
 immer bei mir fürchterlich
 mit der Tage befüllt
 gut.

Ich. v. Schönerer die in
 bei Tages aufsteigen über
 und auf, zum Tages Tage
 v. gab mir die Zerstörung
 Tage in der „verw. Schloß“

nicht gleich zu Anfang der Saison
geben - nicht mit einigen
Korrekturen abgeben wollen,
im Gegenteil, sie soll schon
von der Dage in der jetzigen
Form, v. wird sie nun Briefen
zu schicken sein.

In der Voraussetzung dass die
und sehr bald das besagte
Hof besichtigt werden werden
v. mit vielen folgenden
Gruppen von Hund zu Hund
bin in

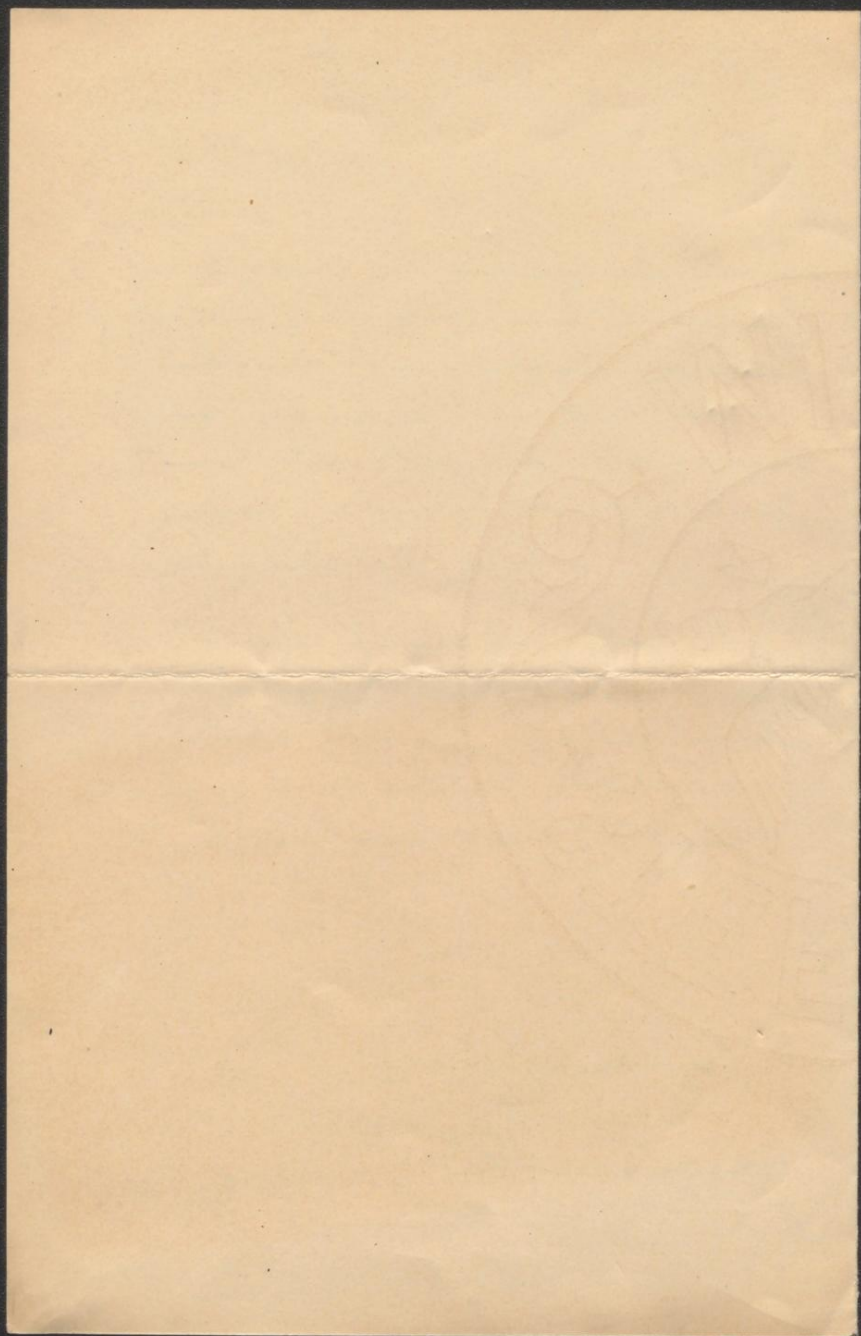
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Arrive				
Edinburgh (Pr. St.).....	3 55	5 50	6 30	7 40
Glasgow (Central).....	3 45	6 0	6 45	8 15
Greenock	5 38	7 20	7 40	9 52
Gourock	4 50	7 31	7 50	10 2
Oban	8 48	...	...	...
Perth	5 45	...	...	8 17
Inverness— via Dunkeld .....	...	...	...	...
Dundee	7 15	...	...	9 10
Aberdeen.....	9 5	...	...	10 45
Ballater .....	...	...	...	...
Inverness— via Aberdeen .....	...	...	...	...

Leave	p.m.	p.m.	A p.m.	p.m.	p.m.	p.m.	A night
London (Euston)	2 0	7 30	8 0	8 50	9 0	10 0	12 0

BOTCHED OPERAS.

TO THE EDITOR OF "THE MORNING."

SIR,—It is with much pleasure I note the opening of your columns for the ventilation of a distinct grievance of the playgoer.

Why cannot we get the best work of the best Continental composers? Much of it we never hear at all, and what does come is simply botched to death in the way Mr. Solomon so ably describes.

The reproach that we are an unmusical nation has long since been killed by universal consent of the best judges, Mascagni being the latest to add his pronouncement to the general verdict.

That comic opera will pay, if good, is evidenced by the success of *Les Cloches de Corneville*, which has been running without interruption for about 14 years—undoubtedly helped by a good libretto.

According to the latest plan, it seems to be the correct thing to arrange for the English rights of a comic opera by some acknowledged Continental composer. Then a year is wasted right away. After that period has elapsed a bad "book" gets manufactured in some way—nobody knows how—and sundry notoriety-hunters are given the opportunity of cutting away three-parts of the original score in order to find room for some engine-turned tunes of their own; and they consider the original composer quite an inferior animal, if one may judge from their music as well as their airs before the curtain. Their insufferable impudence in taking the call intended for the proper composer needs no comment.

Across the Atlantic a better state of affairs exists. While having as good a musical taste as ourselves, they have much more wisdom. Over there most Continental operas are popular favourites years before we hear them here. Perhaps we do not hear them at all—very seldom without being botched—and so we are unable to obtain a just estimate of their value.

Millöcker, Czibulka, Von Suppé, Strauss, are some of the composers we are still waiting for, and we want their work un mutilated by men who shall be as nameless as they should be.—Yours, etc., HAROLD QUILL.

TO THE EDITOR OF "THE MORNING."

SIR,—I have been much interested in the letters from your correspondents on this subject. Having, until recently, resided in London I have had opportunities of seeing nearly all the light operas for the last 10 years. Surely *Les Cloches*, *Rip Van Winkle*, *La Mascotte*, etc., were all the better for being "unbotched" (as your correspondents term it). The adding of a number or two by another hand always seemed to me a sort of sacrilege, but when poor M. Lecocq's *Incognita* was produced in London with additions by four or five other composers I became disgusted and have not seen an opera or bought a score since. I sincerely hope the powers that be will find a remedy soon, or I am afraid light opera will have seen its best days in England. Apologising for trespassing so much on your space,—Yours, etc.,

Abergavenny,

NELL GWYNNE.

July 19.

Zu L. N. 165.891



ENTERTAINMENTS, &c.

CRYSTAL PALACE. — GRAND ARCHERY FETE, SPORTS, and PASTIMES EXHIBITION, ORCHESTRAL CONCERTS, 12.30 and 4. Military Manœuvres of the Famous Women Warriors, Great Free Spectacular Shows and Fireworks and Illuminations, TO-DAY (Thursday). Palace open 10 to 10.30, 1s.; children half-price. Band of Feltham Industrial School in Rose ry, at 3.30; Organ Recitals.

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LETTERS TO THE EDITOR.

“WHO KILLED ‘POOR JONATHAN’?”

TO THE EDITOR OF “THE MORNING.”

SIR,—I have read with great interest the letters from “Pittite” and “Galleryite” on this funeral, and thoroughly agree with them as to the cause of *Poor Jonathan's* early death.

We have had many opportunities in London of hearing light comic opera (“botched” and otherwise) from the pen of eminent French composers, but seldom, if ever, have we had the chance of hearing the Continental successes of such masters as Suppé, Strauss, Milloecker, Czilbulka, etc., our apathy in this respect being remarkable considering the energy displayed by the American managers in securing operas by the famous German and Austrian composers.

It is now many years since London was charmed with the striking originality and graceful melody of Milloecker's *Beggar Student* and when I recently saw announced the forthcoming production of *Poor Jonathan*, I was preparing for a musical treat, when suddenly various interesting little pars in the Press restrained my enthusiasm considerably, and I decided to wait reports before seeing it. I am now very glad I saved my money, as I have no desire to see Milloecker's three-act opera boiled down into a two-act variety show, with but little of the original music.

Recalling some very able and pungent letters on the “botching” question which appeared a little while back from Mr. Edward Solomon, his opinion at this inquest would be of great interest to your readers.—

Yours, etc.,

ANTI-BOTCHER.

Shepherd's Bush, W., July 12.

LETTERS TO THE EDITOR.

Vol. I. N. 765. 891

WHO KILLED "POOR JONATHAN"?

TO THE EDITOR OF "THE MORNING."

SIR,—In your issue of Friday last you reprinted an admirable article from the "Stage," which should be learnt off by every manager producing comic opera. I cordially agree with every word the "Stage" says, and would point out a most flagrant case, proving the statements contained in the article in question, which has just occurred in a first-class West-end London theatre. I allude to the massacre of *Poor Jonathan* at the Prince of Wales's Theatre. This is an opera by no less a gifted composer than Millöcker, and written in his most refined and most melodious vein. It has been played in every town and hamlet throughout Germany and Austria, amounting to thousands of performances. In the United States it was an enormous success, and, in fact, wherever performed the opera has been an artistic and financial "draw." Still this same opera could not live for more than a fortnight in London. It would be interesting to know the reason for this. Perhaps some of your readers can explain.—Yours, etc.,

London, July 8.

PITTITE.

Premier, in a low tone of voice, apologized for "an error of memory which he was quite at a loss to account for," but which had led him to state that they were introduced because the matter was experimental, whereas they were intended to show that the representation of Ireland in the Imperial Parliament was really an English question. Nobody made any remark upon this peculiar explanation. Mr. Goschen, speaking upon the proposal of Mr. Ambrose to omit the words in question, twitted the Government with having now settled the question of the Irish Legislature, as far as it could be settled by the House of Commons, by a majority of 15 against a majority of 65 representatives of Great Britain. He smartly ridiculed Mr. Gladstone's allusions to "compartments" and "organic details" of the Bill, condemned the experimental and imperfect character of the measure, and by giving a fancy sketch of what must have gone on in the Cabinet, extorted from the Premier the angry exclamation, "It's all wild imagination." As Mr. Balfour did not think it necessary to press Mr. Ambrose's amendment, it was negatived without a division.

Then occurred an amusing yet distracting episode. Mr. Balfour suggested that, in the interests of order, Mr. Heneage's proposal to exclude Irish members should be taken first.

"BOTCHED OPERAS."

TO THE EDITOR OF "THE MORNING."

SIR,—Knowing the interest I take in opera music, a friend has sent me copies of your issues containing letters from "Pittite" and "Gallèryite." Since then I have daily invested the humble halfpenny and secured a copy for myself. To Mr. Edward Solomon belongs the credit of first attacking the botcher, and to you, Sir, that of giving him his death blow by admitting this correspondence.

Poor Jonathan I never saw in London, as, after witnessing the horrible massacre of Lecocq's *Le Cœur et la Main*, as represented at the Lyric under the title of *Incognita*, "I swore off" operas until the extermination of the botcher.

The addition of a song, if required to strengthen a particular part, has been tolerated for years, but latterly nearly every light opera produced in London has been botched wholesale, and it is time to protest. Thanking you for opening your columns on this subject.—I am, yours, etc.,

TRAVELLED ENGLISHMAN.

High-street, Kensington, W., July 17.

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WHO KILLED "POOR JONATHAN" ?

TO THE EDITOR OF "THE MORNING."

SIR,—It does not appear to me to be difficult to answer this question. As "Pittite" truly observes the opera was a great and deserved success wherever played, until, when brought to London, it was deemed necessary entirely to reconstruct the dramatic frame, "costerise" and vulgarise the principal characters, and introduce a lot of fresh musical numbers. Lecocq's *Incognita* was served the same. Why don't these gentlemen write an opera of their own, and submit it to a long-suffering public under the title of *The Botcher's Opera*.—Yours, etc.,

July 11.

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LETTERS TO THE EDITOR.

"BOTCHED OPERAS."

TO THE EDITOR OF "THE MORNING."

SIR,—I have read with great interest the various letters which have appeared in your columns on the above subject. It is distinctly satisfactory to find the public—surely the party most interested—is taking up the question as well as the Press. I have refrained from contributing any epitaph or dead march to the obsequies of *Poor Jonathan*. This hybrid gentleman, had, we know, a short life; but, alack, and welladay, not a merry one. I wish to state that I am a great admirer of Senor Albeniz's musical talent and it is precisely for this very reason that I am sorry to find that he is enlisted in the ranks of the "botching" brigade. Let me once more protest against a well-known comic opera composed by so eminent a maestro as Millocker being produced and published in this country with the name of another appended to it as "joint composer." If I were to buy a picture by Sir John Millais, and subsequently sell it to a Frenchman, the original artist would have every right to protest vehemently against it being partly repainted, even by one of the first artists on the Continent, but how much worse the condition of the unfortunate canvas when "scumbled" by one of the pot-boiling fraternity. The same principle applies to art, however unpretentious. Moreover, the best of the quality of "botched" pudding is to be found in the limited public demand for the delicacy. Too many cooks can spoil a dish. Too many composers can ruin an opera, and fatigue an audience with slabs of "plum-duff" engrafted on a light and agreeable *souffle*. It is doubly impertinent to adopt this method first to the originators of the work, and secondly to English playgoers, who are asked to patronise "pigs in pokes." The argument that because the book is changed to suit our insular taste that therefore the music must also be emasculated is but a lame excuse for giving ambitious conductors and self-seeking middlemen over here opportunities for beating, as they think, foreign composers with their own bâtons. In short, sir, the massacre of the innocents must cease even if looked upon in the interest of unprofessional backers who find current coin for irredeemable failures. We have had enough of "botchery" and "botchers." Let the latter close their business and devote themselves to the milder forms of sprightly dance music, and irresistible shop ballads. But let every composer of an opera, whether foreign or British, distinctly notify on his score both to purchaser and producer, "No rubbish allowed to be shot here."—I am, yours etc.

EDWARD SOLOMON.

13, Albert-road, Regent's Park, N.W.,
July 15.

TO THE EDITOR OF "THE MORNING."

SIR,—If you have not closed this interesting correspondence I should like to add a few words to "Anti-Botcher's" very able letter of July 12. I am speaking from memory, but believe I am right in saying that the four composers he mentions have only been represented in this country by performances of *Boccaccio* (Suppé), *The Merry War* (Strauss), *The Beggar Student* and the botched version of *Poor Jonathan* (Millocker), while Czibulka has never had a hearing, and is known here only as the author of the *Stephanie Gavotte*. This is a disgrace to English enterprise, as I know personally many enthusiasts who would wait for hours to get a seat if works by any of the above were announced, men who go to the same opera 15 and 20 times to hear the music only, and whom "botching" frightens away. Although the French composers Planquette, Andran, etc., are also great favourites in London, there are several of their Parisian successes for which we are patiently waiting, while managers are tearing their hair declaring comic opera is played out.—Yours, etc.,

"GOLDEN WEB."

South Hackney, July 14.