A Welsh Collection of Mendelssohniana: Letters at Aberystwyth

By David R. A. Evans, R. Larry Todd, and Judith E. Olson

A report in a recent edition of *Current Musicology* drew attention to the little-known Powell collection of music manuscripts, now housed in the Hugh Owen Library of the University College of Wales, Aberystwyth. The nineteenth-century bibliophile George Powell presented the majority of his vast collection of books, manuscripts, paintings, and mineral specimens to the college between 1872 and 1882, and it has since provided scholars with an invaluable source of research material. Among his uncatalogued private papers there exists a folder containing his collection of autograph letters, most of which date from the eighteenth and nineteenth centuries. The majority of them were written by French literary figures, but a smaller portion of the folder's contents is given over to letters by composers of note. There are single examples by Onslow, Offenbach, Adam, and Halévy, and two by Paisiello, but the remaining sixteen letters were all written by that most assiduous of correspondents, Felix Mendelssohn Bartholdy. Eleven of these appear to have come to the college as a result of the Powell bequest; recent investigations have shown that the remaining five belonged to another of the college's benefactors, Sir Hugh Owen, after whom the university library is named. The sixteen documents span a large portion of Mendelssohn's life, the earliest being dated 1832 and the last coming from 1847, the year of his death. For the purposes of this report the Mendelssohn documents have been arranged in chronological order and have been assigned the numbers 1-16. Despite the ravages of time, all of them, save a reply to No. 9, are quite legible. The earliest letter is written in French; all the others are in German.

Of the sixteen documents in the collection, all except No. 12 are published here for the first time. They disclose new information about several facets of Mendelssohn's life and career, including his social engagements in Paris and Berlin (Nos. 1 and 9), details about concert life in Leipzig (Nos. 3, 4, and 13), and Mendelssohn's own creative work (Nos. 2 and 5, regarding the publication of the *Midsummer Night's Dream* Overture and the completion of the choruses to *Antigone*). In several letters the composer responds to special requests, e.g., to consider a plan for an opera.
libretto (No. 12), to assist in publishing some vocal trios (No. 7), to lend a portrait (Nos. 14 and 15), and to write a recommendation for a musician (No. 11). Mendelssohn is also shown in an administrative role, as an evaluator of some wayward students at the Leipzig Conservatory (No. 16). The recipients of the letters include minor musicians and *litterateurs* of the 1830s and 1840s, but also the well-known poets and playwrights Adolf Böttger, Wolfgang Robert Griepenkerl, and Ludwig Tieck. Punctuation, spelling, and spacing in transcriptions (and, wherever possible, in translations) follow that of the Mendelssohn documents.

[No. 1]

Madame,

acceptez mes remerciments pour l'aimable invitation que vous avez bien voulu me faire. Je dois vous paraître bien coupable de ne pas être déjà venu moi même vous remercier pour Toutes les bontés que vous avez eu pour moi, & vous dire combien j'ai regretté d'avoir été privé du plaisir de pouvoir être avec vous lundi passé: une assez forte indisposition m'en a empêché, (je suis forcé encore à garder ma chambre) mais demain j'espère pouvoir la quitter & je m'empresserai alors de venir vous remercier & de vous dire avec quel plaisir j'accepte votre invitation pour lundi prochain.

Recevez les sentimens les plus distingués de votre très devoué

21 fevr. 1832

Felix Mendelssohn Bartholdy

*Dear Madam,*

*Please accept my thanks for the gracious invitation which you have generously extended to me. You must consider me very ungrateful for failing to thank you in person for all the kindness you have bestowed on me, and to tell you how much I regret having missed the pleasure of being with you last Monday: a somewhat severe indisposition prevented my coming—I was forced to keep to my bedroom yet again—but I hope to be able to leave it tomorrow and I will then hasten to come and thank you, and to tell you with what pleasure I accept your invitation for next Monday.*

*Please receive kindest regards*
This letter was written during Mendelssohn’s Parisian sojourn of December 1831–April 1832. During this time he finished the first version of his cantata *Die erste Walpurgisnacht*; appeared in French high society; met frequently with the pianists Chopin (who made his Parisian debut on 26 February), Kalkbrenner, and Ferdinand Hiller; saw the poet Heinrich Heine; and attended some meetings of the utopian St. Simonian sect. At the Conservatoire his *Midsummer Night’s Dream* Overture (op. 21) was performed by Habeneck on 19 February, two days before the letter, and the *Reformation* Symphony (op. 107) rehearsed. Mendelssohn was heard before the French court in a performance of Beethoven’s Fourth Piano Concerto. Mendelssohn contracted cholera during an outbreak of the disease in Paris, and this delayed his arrival in England, where the *Hebrides* Overture was premiered by the Philharmonic on 14 May. The composer’s pocket diary contains the entry for Monday, 27 February, “soirée Lombard,” presumably the second engagement to which his letter refers.4 “Mde. Lombard” is written on the reverse of the letter in Mendelssohn’s hand.

[No. 2]

Nachschrift für den Stecher:

Alle Kreuze, Been, B Quadrate, kurz alle Veränderungen u. Correcturen die in diesen Stimmen mit Blei oder Rothstift oder sonst gemacht sind, sind gültig, und werden also nach dem Bleistifte gestochen.

Es sind 2 besondere Stimmen, Violoncello und Contra[...] basso, da. Diese müssen in eine Stimme zusammen gestochen werden, unter dem Titel: Bassi. Gehen Violoncello u Contrabasso zusammen, so wird nur eine Linie für beide gestochen, weichen sie von einander ab, so werden es zwei Linien, und wenn die Cello’s getheilt sind, 3 Linien (2 für die Cellos, eine für den Contrabaß.)

Die Violinstimmen müssen so eingerichtet sein, daß man niemals umzudrehen braucht, wenn die Violinen getheilt sind, u. zwei Systeme haben. Eben so für die anderen Saiteninstrumente.
Facsimile 1: [No. 2] Felix Mendelssohn Bartholdy, postscript for the engraver, inserted in a letter to Breitkopf & Haertel dated 19 April 1832 included with parts for his Midsummer Night's Dream Overture (reproduced with the permission of the Library, the University of Wales, Aberystwyth).
Die *bis* werden sämmtlich ausgestochen.

Der Titel ist:

\[
\begin{array}{c}
\text{Ouvertüre} \\
\text{zum} \\
\text{Sommernachstraum} \\
\text{von} \\
\text{Shakespeare} \\
\text{componirt} \\
\text{von} \\
\text{Felix Mendelssohn Bartholdy}
\end{array}
\]

\[\text{op. 21}\]

*Postscript for the engraver:*

All sharps, flats, naturals, in short all emendations and corrections which have been made in these parts in lead or red pencil or otherwise are valid and thus to be engraved according to the pencil marks.

There are two particular parts, violoncello and contrabasso, there. These must be engraved in one part together under the title *bassi*. If the violoncello and contrabasso move together, then only one line is to be engraved for both. If they deviate from one another, there should be two lines, and if the cellos are divided, three lines (two for the cellos, one for the contrabass.)

The violin parts must be so arranged, that one never needs to turn the page if the violins are divided and have two staves. The same for the other string instruments.

The [passages marked] *bis* are to be completely engraved [written out].

The title is

\[\text{Overture to a Midsummer Night's Dream by Shakespeare} \]

\[\text{composed by Felix Mendelssohn Bartholdy} \]

\[\text{op. 21}\]

On 19 April 1832 Mendelssohn dispatched from Paris the parts for his *Midsummer Night's Dream* Overture to Breitkopf & Haertel.\(^5\) In the letter he included a special note (above and facsimile 1) with instructions for the engraver. The Overture was published in parts by B&H in December 1832 (an English edition of the parts and four-hand piano arrangement had already appeared from Cramer, Addison, and Beale in July).\(^6\) The somewhat unusual instructions concerning the instrumental layout were necessitated by several passages in the overture in which the strings were subdivided, most notably in the celebrated music in E minor to depict the elves. It is not clear who has crossed out the title in the above *Nachschrift*. The parts published by B&H in December 1832 bore the title *Ouvertüre zum Sommer-
nachtstraum von Shakespeare für grosses Orchester componirt von Felix Mendelssohn Bartholdy, i.e., the same as the crossed-out title but with the additional "für grosses Orchester."

[No. 3]

Hochgeehrter Herr


Ihr ergebener

Leipzig d. 20sten Nov
1837

Felix Mendelssohn Bartholdy
Dear Sir,

Your communication, which was delivered to me by Miss Möllinger, gave me the greatest pleasure, because it enabled me to get to know this charming young lady, and gave me the opportunity, though not to the extent that I might have wished, still of contributing somewhat to her becoming known in the musical world here. She has also taken part in one of our performances in the church, and with much applause from the music lovers here.

Your letter anticipated one of mine, which I wanted to send to you for a long time, and also in regard to a female singer. Namely, for the past few weeks we have Miss Clara Novello here from London. I have persuaded her during her journey to the continent to spend a few weeks here and be heard in the concerts. She would very much like the chance to see Berlin and to sing there between the acts in the theater, and the question is now whether you would be able to use your influence, in order to fulfill her wish, and whether she could be guaranteed a single or double appearance in this way. Miss Novello is a most tasteful, educated young singer, a pupil of Malibran, with a fresh, youthful voice, united to a very pleasant appearance, which I do not doubt would please those around you, and I can recommend her sincerely in every regard as an excellent singer. Thus, if it were possible for you to fulfill her wishes you would be doing her and also me a great favor, and at the same time, I am convinced, the lovers of music in Berlin would be very much in your debt. Please send me an answer of a few lines as soon as possible, and I remain with complete respect,

Yours truly,

Leipzig, 20th Nov. 1837

Felix Mendelssohn Bartholdy

Addressed by Mendelssohn to “Herrn Hofrat Teichmann,” presumably Johann Valentine Teichmann (1791–1860), a singer in Berlin. The soprano Clara Novello (1818–1908) was the daughter of the English music publisher Vincent Novello. Her teacher, the Spanish mezzo-soprano Maria Malibran, had died tragically in 1836, from complications following a horse-riding accident. In September 1837 Clara Novello appeared at the Birmingham Musical Festival, in which Mendelssohn conducted his oratorio St. Paul. The composer then invited her to Leipzig, where she made her debut at the Gewandhaus on 2 November. Two weeks later, she was featured at the Paulinerkirche in Mendelssohn’s performance of Mozart’s arrangement of Handel’s Messiah; among the soloists for that performance, for which a chorus of 300 was assembled, was a Fräulein Möllinger, an alto described by a reviewer in the Allgemeine musikalische Zeitung as a “Theatersängerin.” Möllinger had been recommended to Mendelssohn by Teichmann, who had written the composer on 6 November.
Hochgeehrter Herr Hofrat


Hochachtungsvoll stets

Ihr ergebener

Felix Mendelssohn Bartholdy

Leipzig, 3rd Jan. 1841

Dear Counselor,

Enclosed is the copy of the plan for the concerts in which I have most gratefully included all your suggestions. Only in two concerts (that is the Haydn and the Mozart) have I taken the liberty of changing something further, because it bothered me not to have a symphony in the first one, and thus to leave the entire second half without a Haydn symphony, and because further I would like to include apart from Winter [from the Seasons], some other composers from the time of Mozart. I thus included the duet by Sacchini and the (to be determined more precisely) vocal piece by Romberg, and I now ask you to correct once again everything which does not please you in this and in the remaining concerts (in which, though, I have only here and there made minor alterations) and then circulate the plan to the remaining
directors. Of course I agree in advance with all the changes in pieces made by you and will accept them gratefully.

Respectfully always,

yours truly,

Felix Mendelssohn Bartholdy

The letter, to an unnamed director of the Leipzig Gewandhaus, concerns Mendelssohn’s plans for the subscription concert series, in particular, a series of “historical concerts” that he gave in January and February 1841, which featured the music of J. S. Bach, Handel, Haydn, Mozart, Beethoven, and composers from Mendelssohn’s time. Sacchini: Antonio Sacchini (1730–1786), composer of opera seria; Romberg: the violinist Andreas Romberg (1767–1821).

Dear Counselor,

Today I finished the choruses for Antigone, and some of them are already with the copyist. Also, I have heard that the reading rehearsals are to begin already this week. Could I then ask you to discuss several points with me when your time allows it, and whether you could indicate a day on which you could come over, or whether you wish to remain in Potsdam and will expect me there? It would have to be delayed until the end of the week because a terrible catarrh has incarcerated me in my
Facsimile 2: [No. 5] Felix Mendelssohn Bartholdy, letter to Ludwig Tieck dated 27 Sept. 1841 (reproduced with the permission of the Library, the University of Wales, Aberystwyth).

[Image of the letter]
room for some days, and it would not be possible for me to travel by train until then. Awaiting your further advice in this matter I remain always your most devoted

Berlin, 27 Sept. 1841

Felix Mendelssohn Bartholdy

Recipient identified from the context as Ludwig Tieck (see facsimile 2). On 8 September 1841 the Prussian monarch, Friedrich Wilhelm IV, had given Mendelssohn the title of Kapellmeister. Mendelssohn had been summoned to Berlin as part of a plan to revitalize the arts. In response to the King’s efforts to revive classical Greek tragedy, Mendelssohn composed music for a production of Sophocles’s *Antigone*, including an overture and settings of the choruses for male choir. He collaborated on this project with the classical scholar August Böckh and the playwright, novelist, and poet Ludwig Tieck, who served as the royal “Vorleser,” or court reader.\(^9\) Rehearsals began at the end of September, and the new production was premiered privately before the court at Potsdam on 28 October. In 1845 Mendelssohn completed music for *Oedipus at Colonus*, and evidently began to ponder music for *Oedipus Rex*, which would have completed Sophocles’s Theban trilogy. “An Ludwig Tieck” is penciled on the letter in an unidentified hand.

[No. 6]

Hochgeehrter Herr


Ihrem ergebensten

Berlin d. 31 October 1841

Felix Mendelssohn Bartholdy
Dear Sir,

You knew that you would provide me with great pleasure by dedicating such a skillful translation of Byron’s Don Juan, and yet I cannot let the occasion pass without expressing to you once again my heartfelt thanks. The beautiful appearance and the convenient format perform the same service for the external appearance of the book which your translation does for its content; it becomes doubly so clear and accessible to me, and for all this together I must thank you a thousand times. I hope I can express this to you verbally very soon, as next month I definitely intend to spend a few weeks in Leipzig. In the meantime please also accept the written assurances of my indebtedness to you. I assure you of my friendship.

Most sincerely yours,

Berlin, 31 October 1841

Felix Mendelssohn Bartholdy

The recipient is identified from the context as Adolf Böttger (1816–1870), who dedicated to Mendelssohn a translation of Byron’s Don Juan. Böttger is more well known as the poet of some verses that inspired the opening of Robert Schumann’s First Symphony (“Spring”), op. 38. In December 1841 Mendelssohn briefly considered Böttger’s plan for an opera libretto on the subject of the legend of St. Genoveva. “A Böttger” is written on the letter in an unidentified hand.

[No. 7]

Hochgeehrter Herr

Es thut mir aufrichtig leid Ihren Wunsch hinsichtlich der Terzetten nicht erfüllen zu können, so gern ich dies gethan haben würde. Doch kenne ich hier u. auch in Leipzig keinen Verleger, von dem ich die benannten Bedingungen (so mäßig u billig sie auch sein mögen) erfüllt zu sehen hoffen könnte, auch selbst ohne dieselben würde es schwer sein, Stücke dieser Art zur Herausgabe anzu­bringen, und so sehe ich mich in der Unmöglichkeit Ihnen in der angedeuteten Weise nützlich zu werden. Das Manuscript erfolgt hiebei zurück und indem ich nochmals bedaure Ihnen hierin nicht gefällig sein zu können bin ich mit vollkommner Hochachtung

E[ue]r Wohlgeboren

ergebenster

Berlin 1ster Nov.
1841

Felix Mendelssohn Bartholdy
Dear Sir,

I am truly sorry that I cannot fulfill your wish with regard to the Terzetti, however much I would have liked to have done so. But I know of no publisher here and also in Leipzig from whom I could hope to see the conditions you mention fulfilled (however moderate and inexpensive they may be), and without exactly these [conditions] it would be difficult to publish works of this kind, and so I believe it is impossible for me to be of help to you in the manner indicated. I am returning the manuscript with this [letter] and regretting once again that I am unable to help you in this matter, I remain with greatest respect

distinguished sir,

yours most sincerely,

Berlin, 1st Nov. 1841

Felix Mendelssohn Bartholdy

Addressed by Mendelssohn to “Otto Loewe, Sänger,” of Frankfurt, a tenor who had forwarded to Mendelssohn on 21 October 1841 copies of two “Terzetti” which he wished to publish.

[No. 8]

Hochgeehrter Herr Professor

Regier Advocat


Da ich aus diesen Worten schließen muß, daß Herr Eberwein den ich nicht zu kennen die Ehre habe, mit Ihnen bereits in Verbindung steht, und da ich die Composition des Gedichtes nicht übernehmen kann, so erfolgt es hiebei. Ich schreibe ihm heut um ihm zu sagen, daß es Ihnen übergeben ist und daß er also nun weitere Nachricht darüber von Ihnen zu gewärtigen hat.

Mit vollkommenner Hochachtung

ergebenst

Berlin d. 27. Dec. 1841

Felix Mendelssohn Bartholdy

Dear Professor,

I received the enclosed poem from Herr J. Eberwein, Regier Advocat in Rudolstadt, who wrote and asked me “to pass it on to you for printing in the Gesellschafter” if I did not intend to set it to music.
Because I conclude from these words that Herr Eberwein, whom I do not have the honor to know, is already in communication with you, and as I cannot take on the composition of the poem, I am sending it to you. I am writing to him today to tell him that it has been sent to you and that he is thus to await communication from you about it.

With greatest respect,

yours most truly,

Berlin, 27 Dec. 1841

Felix Mendelssohn Bartholdy

Mendelssohn frequently received unsolicited poems, opera libretti, and the like. Eberwein’s offering was forwarded to the composer on 19 December 1841.11 The professor remains unidentified.

[No. 9]

Hochgeehrter Herr


Ihr ergebenster

Felix Mendelssohn Bartholdy

Dear Sir,

You fulfilled a previous request of mine in such a kind manner, that you will certainly forgive me if I dare direct a second request of this sort to you. Two of my best acquaintances from Leipzig, Herr and Frau Stadtrath Seeburg, I encountered
here again yesterday, and they harbor the grand wish to be able to see your magnificent paintings! But unfortunately they must depart already tomorrow, and they heard that today was not a day on which you would normally allow visitors into your gallery. So I would now like to ask you whether it is possible for you in this case, and as my friends are true art lovers, to make an exception and allow them to visit the gallery for an hour in the course of the present day, which is something they very much desire? If this can happen, I once again will be in your debt for your kindness and courtesy. In any case, however, please do not be annoyed at the freedom which I am taking and accept the assurance of my most complete respect with which I remain

yours most truly,

Felix Mendelssohn Bartholdy

Moritz Seeburg (1794–1851), a Leipzig city counselor, served on the Directorium of the Leipzig Conservatory as Secretary. In November 1843, after having resumed his duties at the Gewandhaus, Mendelssohn returned to Berlin, in part to oversee sacred music in the Prussian capital. During this period he also completed the celebrated incidental music to Shakespeare’s *Midsummer Night’s Dream*, which was premiered at the Neues Palais in Potsdam on 14 October 1843. The recipient of this letter, an art patron in Berlin, remains unknown. Mendelssohn himself was a well-trained and accomplished painter and draughtsman, and connoisseur of fine art. Though his letter is undated, an associated page contains, in a nearly illegible hand, a reply dated 25 March 1844.

[No. 10]

Hochgeehrter Herr Hofrath

Hatten Sie wohl die Güte, mich durch Ueberbringer dieser Zeilen wissen zu lassen, wer augenblicklich der Hof-Intendant des Herzogl. Nassauischen Theaters ist, was Ihnen gewiß bekannt sein wird. Ich meine nicht den technischen Director, sondern denjenigen der, dem Herzog selbst nahe stehend, dem ganzen Musikwesen dort vorsteht. Durch Angabe dieser Adresse werden Sie sehr verpflichten

Ihren hochachtungsvoll ergeben

Berlin 2ten April 1844

Felix Mendelssohn Bartholdy
Dear Counselor,

Would you be kind enough to let me know via the bearer of these lines who at the present time is the director of the ducal theater in Nassau, which is certainly known to you. I do not mean the technical director but rather that person who stands near the Duke himself, and is in charge of all the musical activity there. By sending this address you will much oblige

your respectfully
devoted

Berlin, 2nd April 1844

Felix Mendelssohn Bartholdy

Addressed by Mendelssohn to “Herrn Hofrath Teichmann,” again, presumably Johann Valentine Teichmann (1791–1860); see also No. 3, above.

[No. 11]

that Herr Karl Bach is known to me as an excellent musical director; that I had the opportunity during his stay of several years in Leipzig truly to admire the excellent manner in which he conducted the orchestra, his sure, exact tempi, his familiarity with all old and new popular operas and other musical masterpieces, and his ease and alacrity in preparing the singers as well as the orchestra; that he is one of the best players from score whom I have ever encountered among pianists; that the
totality of his achievements place him on the same level, in my opinion, with the leading musical conductors of Germany, I corroborate herewith according to the best of my knowledge.

London, 27 May 1844

Felix Mendelssohn Bartholdy

Mendelssohn was frequently asked to provide testimonials on behalf of musicians and colleagues. In May 1844, Carl Bach, the Music Director of the Leipzig Theater, wrote to the composer with a request for “ein Zeugniss über meinen geringen Fahigkeiten nach Ihrer Überzeugung. . . .” Bach was pursuing a position that had become available in Karlsruhe, which he assumed later that year.

[No. 12]

Berliner d. 15ten November
1844

Hochgeehrter Herr

Für Ihren freundlichen Brief vom 11ten sage ich Ihnen meinen besten Dank, bedauerte aber daraus zu ersehen, daß ein Misverständniss obgewaltet haben muß. Mein Schwager sagte mir nämlich vor einigen Wochen, daß Sie einen Operntext geschrieben hätten oder zu schreiben im Begriff seien, und fragte mich ob ich geneigt sei denselben zu componiren. Obwohl ich nun furs erste nicht an eine Oper gehen kann, wegen mancher anderer angefangener Arbeiten, so sagte ich ihm daß es mich in jedem Fall sehr interessiren würde eins Ihrer Gedichte kennen zu lernen, und wenn Sie also gesonnen seien mir einen Operntext zuzuschicken, so würde mir das zu großem Vergnügen gereichen.


Mit vollkommner Hochachtung ergebenst

Felix Mendelssohn Bartholdy
Berlin, 15th November 1844

Dear Sir,

I thank you most sincerely for your kind letter of the eleventh; but I regretted to learn from it that there appears to have been some misunderstanding. Namely, my brother-in-law told me a few weeks ago, that you may have written a libretto or intended to do so, and asked me whether I would be inclined to write the music for the same. Although right now to begin with I cannot work on an opera, on account of many other projects which I have begun, I told him that it would interest me very much at any rate to get to know one of your poems, so if you were disposed to send me a libretto, it would please me very much.

In the Shakespearean Tempest opera, I confess openly, I have no such confidence. Likewise The Conquest of Jerusalem, at least as far as I have generally seen it handled up to now, I cannot imagine in the theater. Of course, everything depends on how it is done, and no subject is to be chosen or rejected out of hand.

The main point seems to me that the poet and the composer are able to talk together and understand each other, if only for a short time. Without this, no proper co-operation is possible, I fear. For this reason alone I would like to meet with you again quite soon. May this wish be fulfilled!

With greatest respect, yours most sincerely,

Felix Mendelssohn Bartholdy

Addressed by Mendelssohn to “Herrn Professor Wolfgang Robert Griepenkerl,” the critic and playwright Wolfgang Robert Griepenkerl (1810–1868), author of the novella Das Musikfest oder die Beethovener (1838), who wrote to Mendelssohn on 11 November 1844 to discuss The Tempest and The Conquest of Jerusalem as possible opera subjects. The brother-in-law mentioned by Mendelssohn would have been either the Berlin court painter Wilhelm Hensel, the husband of his sister Fanny, or the mathematician Gustav Dirichlet, husband of his sister Rebecka. Ever since the unsuccessful premier in 1827 of Mendelssohn’s opera Die Hochzeit des Camacho, his only opera to receive a public performance, the composer had been searching for a suitable opera libretto, and had rejected scores of proposals and drafts from a variety of poets, playwrights, and well-meaning friends, including Karl Immermann, Karl von Holtei, J. R. Planché, Eugène Scribe, and Emanuel Geibel, among many others.

So eben erfahre ich durch meine Schwester, daß Sie die Stimmen der Kreuzfahrer in 8 Tagen wieder zurück erwarten. Da uns aber mehrere Hindernisse die sofortige Aufführung unmöglich machen, so wollte ich Sie hiedurch bitten diesen Termin etwas
zu verlängern, und mir zu erlauben die Stimmen bis zum 6ten Februar zu behalten, an welchem Tage ich dieselben an Sie wieder zurücksenden würde. Sagen Sie mir nicht das Gegenteil, so darf ich wohl die Erfüllung meiner Bitte annehmen? Aber ich habe noch eine neue zu thun - nämlich um die Partitur des 3ten Actes der Kreuzfahrer; (die beiden ersten Acte brauchen wir nicht) ich vergaß dieselbe mit auf die Liste der Stimmen zu schreiben, u. so fehlt sie uns nun. Ist es Ihnen möglich so bitte ich Sie dieselbe in den nächsten Tagen an mich zu schicken u. werde Ihnen aufs neue sehr dankbar dafür sein. Stets mit vollkommener Hochachtung

Ihr ergebenster

Leipzig 17 Jan. 1846

Felix Mendelssohn Bartholdy

Dear Sir,

I have just learned from my sister that you expect the parts of The Crusaders to be returned within a week. Because, however, several difficulties make an immediate performance impossible, I would like to ask you herewith to extend the date a little, and to allow me to retain the parts until the sixth of February, on which day I will send them back again to you. Unless I hear from you to the contrary, may I expect the fulfillment of my request? But I have another new request, namely for the score of the third act of The Crusaders (we do not need the first two acts); I forgot to write the same onto the list of the parts, and so we do not have it now. If it is possible I request that you send the same to me in the coming days, and I will once again be very thankful to you for it. Always with highest regard,

yours most truly,

Leipzig, 17 Jan. 1846

Felix Mendelssohn Bartholdy

Addressed by Mendelssohn to “Herrn Hofrath Teichmann”; see also Nos. 3 and 10. Ludwig Spohr’s final opera Die Kreuzfahrer was premiered in Kassel on New Year’s Day 1845. The third act, “mit Orgelbegleitung,” was performed at the Gewandhaus in Leipzig on the last concert of the 1845/1846 season, which took place on 26 March 1846.

[No. 14]

Leipzig d. 18 Januar 1846

Hochgeehrter Herr

Ihren freundlichen Brief erhielt ich am Abend meiner Abreise und mußte Sie daher um Entschuldigung für die verzögerte Antwort bitten lassen. Jetzt sage ich Ihnen

Mit vollkommenster Hochachtung ergebenst

Felix Mendelssohn Bartholdy

Leipzig, 18 January 1846

Dear Sir,

I received your kind letter on the evening of my departure and must therefore beg your indulgence for the delay in replying. I now thank you for your letter and for the honor which you have shown to me and in part to my face. I have no portrait of myself, to be sure—the one by Schramm he took with him at that time, and since then I have seen neither the picture nor the painter—but shortly I expect to receive from Berlin a medallion, for which I sat there at the beginning of last winter, and which is found to be a good likeness. An oil portrait of me has also been made there recently by Magnus, which people praise a lot. This will not come here, however, but would have to be copied in Berlin, and that will presumably take too long. If, therefore, you prefer the medallion, then please let me know this and I will, as soon as I receive it, with great pleasure put it at your disposal.

With highest respect, yours most truly,

Felix Mendelssohn Bartholdy

Pertaining to this and the following letter, the recipient is Julius A. Baumgaertner of Leipzig, the owner of the Allgemeine Moden Zeitung. Baumgaertner had written Mendelssohn on 5 January 1846 to request the loan of an original portrait of the composer from which he might produce an engraving. Schramm may be the President of the Verein für Tonkunst in Düsseldorf, where Mendelssohn had served as municipal music director from 1833 to 1835, and where he had studied painting and worked with several artists at the Düsseldorf Academy. Eduard Magnus
(1799–1872) finished an oil portrait of Mendelssohn in 1845 which was widely copied and disseminated.

[No. 15]

Hochgeehrter Herr

Vielen Dank für die Übersendung der beiden Stahlstiche die mir sehr gelungen u. getroffen scheinen, u. die beiliegend zurück erfolgen. Wie ich Ihnen schon in meinem vorigen Briefe erwähnte ist das Portrait von Magnus nicht in meinem Besitz, sondern gehört dem Maler selbst. Es wird daher allein von ihm abhängen, ob er es der Künstlerinn zum Stahlstich überlassen will, und da ich mit ihm nicht in Correspondenz stehe so kann ich meine Vermittlung dabei nicht anbieten, sondern muß es Ihnen anheim stellen ob Sie ihn darüber selbst befragen wollen. Mit vollkommener Hochachtung

Leipzig d. 22 Jan. 1846

Ergebendst

Felix Mendelssohn Bartholdy

Dear Sir,

Many thanks for sending the two steel engravings which appear to me to be well done and a good likeness, and which I enclose herewith. As I mentioned in my previous letter, the portrait by Magnus is not in my possession, but belongs to the painter himself. It will therefore depend on him alone whether he is prepared to give it over to the artist for [making] the steel engraving, and as I do not correspond with him I cannot offer my services in this matter, but must leave it to you whether you wish to inquire with him about it yourself. With highest respect,

yours most truly,

Leipzig, 22 Jan. 1846

Felix Mendelssohn Bartholdy

Addressed by Mendelssohn to “Herrn Stadtrath Baumgaertner” (see commentary on previous letter).
Herrn Grenser


Gertz zu sagen, daß er, wenn die Concert-Proben mit seinem Harmoniestunden zusammenfallen, die Proben aber nicht die Lectionen aufgeben muß; ihn auch zu größerem Fleiß für Hrn. David anzuhalten, dessen Zeugnis war "Nicht fleißig genug."


Krauss Hauptman "kommt nicht." David Orch: "kommt nie" Wie oben.

Lammes Böhme "kommt jetzt sehr selten." Wie geht das zu?

Schilling Böhme "kommt nicht; war früher ganz regelmäßig, bleibt jetzt ganz weg." Wie geht das zu?


Szpakowski Hauptmann "kommt unregelmäßig" Plaidy "nachlässig" Sachse "unregelmäßig". Wie oben.

Petitpierre Richter "sehr mäßig fleißig u. kommt unregelmäßig" Wenzel "ziemlich ungenügend" David Orchst "zieml unregelmäßig" Becker "zieml. ungenügend". Bericht!!

Johannsen Gade "zieml. unregelmäßig" David Orchest. "kommt nicht."

Lang Hauptmann u Gade "bleibt oft aus." David "könnte fleißiger sein." Wenzel "hat versprochen sehr fleißig zu sein. Bericht!!

Meyroos Richter "fleißig aber unregelmäßig" Plaidy "unregelmäßig." Sachse "unregelmäßig." Becker "sehr unregelmäßig." Strenge Mahnung u. genauer Bericht!!

De Sentis Gade "kommt unregelmäßig" Böhme kommt nicht immer regelmäßig"
Suggate fehlt in Davids Orchesterstunde. Sonst ist man allgemein sehr zufrieden in allen Fächern. Also ja keine strenge Mahnung, nur eine Erinnerung!
Fräulein Faltin fehlt bei Dr. Brendel in Deklamationsstunde u Vorlesung. Erst einmal anzufragen, ob sie dispensirt ist? Und wenn sie nicht dispensirt ist zu mahnen.

F. Mendelssohn

Herr Greuser
10th Jan. 1847.

Ascher. To ask Professor Moscheles in a few days time whether he has spoken with him on account of his irregular attendance at the harmony, violin and singing lessons; and if this has happened, to receive a report about him in one week from Richter, Klengel, and Böhme, also from David and Plaidy, who were all more or less dissatisfied.

Gertz. To say that if concert rehearsals coincide with his harmony lessons he must give up the rehearsals but not the lessons; also to encourage him to be more diligent for Herr David, whose report was “Not diligent enough.” Likewise a new report in 10–14 days from Herr Richter and David.

Haycraft David orchestral lesson “never comes” Böhme “does not come regularly.”

As above.

Krauss Hauptmann “doesn’t come.” David orchestra: “never comes” As above.

Lammers Böhme “now comes very rarely.” What’s going on?

Schilling Böhme “doesn’t come; previously was quite regular, now stays away all the time.” What’s going on?


Szpakowski Hauptmann “comes irregularly” Plaidy “negligent” Sachse “irregular”.

As above.

Petipierre Richter “very moderately diligent and comes irregularly” Wenzel “fairly unsatisfactory” David orchestra “fairly irregular” Becker “fairly unsatisfactory.”

Report!!

Johannsen Gade “fairly irregular” David orchestra “does not come.”

Lang Hauptmann and Gade “often absent.” David “could be more diligent.”

Wenzel, “has promised to be more diligent. Report!!

Meyroos Richter “diligent but irregular” Plaidy “irregular.” Sachse “irregular.”

Becker “very irregular.” Sharp warning and exact report!!

De Sentis Gade “comes irregularly” Böhme “does not always come regularly”

Suggate absent in David’s orchestra lesson. Otherwise very satisfactory in general in all subjects. Thus no sharp warning, only a reminder!

Fräulein Faltin absent for Dr. Brendel in declamation lesson and lecture. Inquire at first whether she is exempted? And if she is not exempted she is to be reminded.

F. Mendelssohn
This is not a letter but a report about students in the Conservatory, which Mendelssohn had helped found in 1843.\textsuperscript{18} There are several references to faculty members, including Moritz Hauptmann, the Kantor of the Thomaskirche, who taught harmony and composition; Louis Plaidy, who taught piano; Ernst Friedrich Richter, director of the Leipzig Sing-Akademie, who taught harmony and composition; Ferdinand Wenzel, piano; Ferdinand David, violin; Carl Ferdinand Becker, the organist of the Nikolaikirche, organ and music history; Niels Gade, the Danish composer who deputized for Mendelssohn at the Gewandhaus; Ferdinand Böhme, singing; Carl Franz Brendel, Robert Schumann’s successor as the editor of the Neue Zeitschrift für Musik, who gave lectures in music history; the pianist-composer Ignaz Moscheles; and Moritz Klengel, violin.\textsuperscript{19} Carl Grenser (d. 1863) was first flutist of the Gewandhaus orchestra and held the post of “Inspector” at the conservatory.

Notes

* Sincere thanks go to Caroline Bithell and Jochen Eisentraut of the Department of Music of the University College of Wales in Bangor as well as to the late Richard Brinkley, formerly Senior Humanities Librarian at the Hugh Owen Library, the University of Wales in Aberystwyth, and to Professor L. W. Jones of the Department of German at the University of Wales in Aberystwyth. The authors wish to thank the Librarian of the Hugh Owen Library for permission to publish these documents.


2. Reserve Collection, Hugh Owen Library, Aberystwyth.

3. The documents have not been formally catalogued by the Hugh Owen Library, and thus inquiries regarding any of them should be accompanied with a description of the contents as well as the number. The five Hugh Owen documents, Nos. 1, 5, 6, 14, and 15, are in a paper folder within the main folder. Written on the cover is “These valuable letters have been presented by Hugh Owen, Esqr., of London.” Richard Brinkley, Senior Humanities Librarian at Aberystwyth, was unable to find any evidence concerning the arrival of the letters in Aberystwyth, despite a long search of auction records and similar sources. The Hugh Owen letters probably came to the college after his death, perhaps as a part of his bequest (however, no record of this has been found). The Powell letters were part of his bequest to the college. Powell travelled widely on the continent and so could have acquired his documents in Britain or abroad.

4. Staatsbibliothek zu Berlin, Mendelssohn Archiv Ms. 143, p. 3.


9. Green Books XIV, Nos. 100 and 102, Tieck to Mendelssohn, 29 and 30 September 1841.
13. Regarding Carl Bach, see further *Allgemeine musikalische Zeitung* 41 (1839), 240, 976, 1032; 42 (1840), 374; and 46 (1844), 544.
15. Green Books XX, No. 165.
18. Full names of these students, cities of origin, and dates matriculated at the Leipzig Conservatory are: Joseph Ascher from London (matriculated 1845); W. Gertz from Hannover (1845); Henry John Haycraft from London (1846); Wilhelm Krauss from Radom (1844); J. W. C. Lammers from Osnabrück (1846); Arthur Schilling from Leipzig (1845); W. J. Simon from Leipzig (1846); Nicole Szpakowski from Cracow (1843); A. J. Petitpierre from Neuchâtel (1846); J. E. C. Johannsen from Copenhagen (1845); Adolph Lang from Thorn (1844); H. A. Meyroos from Enkhuizen (1846); Michel de Sentis from Warsaw (1844); A. A. Suggate from London (1846); and Elise Faltin from Danzig (1846). Taken from a complete roster of students in Leonard M. Phillips, “The Leipzig Conservatory: 1843–1881” (Ph.D. diss., Univ. of Indiana, 1979), pp. 247 ff. There is a discrepancy between Mendelssohn’s spelling and that given by Phillips for the names “Szpakowski” and “de Sentis.”