

Excellent Testimonials

Concerning the merits of "National School," still continue to come in.

GRO M. & W. N. GREEN (New Haven, Conn.) say After a thorough examination as well as a practical use, we do not hesitate to assign to it the first place among books of its class. For comprehensiveness, thoroughness, as well as for the intelligent manner in which important subjects hitherto neglected have been treated, it stands without a rival.

E. COOK (Portland, Oregon). No work which has come under my notice can compare with it in general excellence. Great judgment in compiling, as well as marked skill in preparing original matter, has been shown. I know of no work with which the student can accomplish so much without a teacher.

JAMES C. BECKEL (Philadelphia, Pa.): I take pleasure in bearing testimony to the author in arranging, and to the publisher and all concerned, for the very excellent manner in which it is published.

MISS M. BYRNES (Cincinnati, O.): It is the most comprehensive method I have seen. Mr. Sudds deserves the gratitude of all teachers for his masterly treatment of all important subjects. I take pleasure in recommending the work to all lovers of music—amateur and professional. To the earnest student it is a mine of valuable information.

W. SHARP (Tipton, Mo.): After a thorough test with teachers and pupils, I can afford to be a little enthusiastic with the "NATIONAL SCHOOL." I have handled all the popular instructors of the day and have found nothing that so fully fills the bill. It is replacing and superseding all others. I must quit exchanging for others, or I shall accumulate too much stock of an unsalable character.

—NOTE. To all who are desirous of obtaining the latest music, vocal or instrumental, we recommend the REVIEW, which contains a full list of the best current publications. If the reader has a musical friend to whom he or she desires to send a copy of this valuable little book, we will take pleasure in mailing the same to any point, on receipt of the address and a one cent postage stamp.

—NILSSON comes now.

—CATHARINE LEWIS is back in New York.

—TOSBY VERN expects to go back to England this month.

—VERDI is going to re-write the scene of "Don Carlos."

—PAULINE LECCA will sing at Berlin in opera in December.

—MISS MINNIE HARK will soon arrive in New York from Havro.

—WAGNER's daughter was recently married to the Count Gravina.

—BESSIE SANSON is to return to America to rejoin the Vokes family.

—MISS LAURA DON has made some improvements in "A Daughter of the Nile."

—STRAUSS will have a new opera, "Venetian Nights," ready in January.

—MOORESKA will shortly appear at the Chestnut St. Opera House, Philadelphia.

—MISS HENRIETTE BEEBE has been engaged to sing with the Boston Symphony Society.

—MME GERSTER has been engaged to sing at the Scala Theatre, Milan, for \$800 a night.

—LANGTRY, the famous "Jersey Lily," will be seen at Haverly's, Philadelphia, in December.

—It is decided that neither Madame Gerster nor Campanini will visit America this season.

—A NEW opera, "The Siege of Florence," by Terziani, will be produced at the Apollo, Rome.

—GLUCK's "Deceived Cadi," a little comic opera, has been received with great success at Vienna.

—MADAME F. RICHTER, a niece of Wagner, has opened a school for music and dramatic art at Meiningen.

—CARRIE E. MASON has been engaged as the prima donna to travel with Edouard Remenyi's concert company.

—THE Liederkrantz Society, of New York, talk of producing Max Bruch's noble cantata, "Odysseus," this winter.

—JOHN E. OWENS is lessee of the Academy of Music, Charleston. He will play there this season in "Esmeralda."

—COLONEL MAPLESON announces a repertoire of thirty-one operas for his season. We shall probably hear about six of them.

—AN "Alice Coleman Concert Company" is being projected. Miss Alice is said to be a "remarkable and brilliant cornet soloist."

—EDWIN BORTH is meeting with great success in his English provincial tour, which will end at Birmingham on the 18th of December.

—GOUNOD's "Redemption" will get its first London performance on November 1. The principal soprano music will be sung by Madame Albani.

—MME. JUCH, who was said to have thrown up her engagement with Mapleson, has arrived in this country to serve once more under the Colonel's banners.

—LAURA JOYCE has received so much benefit from the pure air of Nyack, where she has been spending the summer, that her contralto voice is now as clear as a bell.

—MME. PAOLINA ROSSINI will inaugurate her coming season with the Italian Opera Company at the Academy of Music, Philadelphia, as *Selka* in "L'Africain."

—THE new tenor, Theodore Bjorksten, who is to accompany Nilsson on her American tour, is said to have a remarkably clear and beautiful voice. He is a native of Sweden.

—MR. HEINRICH HOFFMANN has written for the New York Philharmonic Club a sextet in four movements for flutes, violins, viola and 'cello, and the work will be produced during the winter.

—BEN E. WOLFF, of Boston, has finished the score of an original comic opera, in two acts, for which he has written the libretto and music. It will be performed in Boston in the course of the season.

—MME. MARIE ROZE has undoubted courage. After singing the role of *Psyche* at Birmingham she has attacked *Fidelio*, a part which demands a lyric tragedienne and a singer of the first order at the same time.

—THE Brooklyn Philharmonic Society's season will consist of eight concerts, the first of which will take place on November 4, when Miss Emma Thursby will be the vocalist, and Mr. Theodore Thomas the conductor.

—ETELKA GERSTER is now on a concert tour through Belgium and Holland. She will next visit Scandinavia, and next season will appear at La Scala, Milan, receiving £160 per night. She will also sing at Rome.

—REHEARSALS for Gounod's "Redemption" by the New York Chorus Society, under the direction of Mr. Theodore Thomas, have commenced at Steuway Hall. The chorus is to be reorganized, and will be limited in number.

—MARIE BOCKELL and Samuel Reed, members of Ford's Opera Company, were married recently at Baltimore. Blanche Chapman was bridesmaid and George Denham best man. Mr. Reed is the second comedian of Ford's party.

—M. PLANQUETTE, the composer of the music of "Les Cloches de Corneville," is to write a new opera for Miss Kate Santley, to be produced at the reopening of the old Royal Theatre, London. Messrs. Farnie and Hersee will furnish the libretto.

—THE bracelet that was presented to the late Parepa-Rosa by the Grand Duke Alexis is said to have been in turn presented by Carl Rosa to Miss Irene Ware, of Boston, who, under the name of Irene Adams made her debut as the Shepherd Boy in "Tanhauser" at Her Majesty's Theatre, London, at the close of last season.

—THE vocalists who appeared as flower-girls at the "Parsifal" festival have prepared an address to Wagner, thanking him for the honor conferred on them and for his kind recognition of their services. Wagner has also issued in the *Jayreuth Tageblatt* a notice thanking all concerned for their successful efforts.

—It is said by the manager of Emma Abbott that her business this season is the greatest she has yet experienced. "In eight performances at Denver," says he, "the actual receipts were \$12,000—the largest receipts ever taken at the Tabor. In one hour after the sale of seats opened in Leadville \$2000 worth were sold."

—MISS CLARA BERNSTEIN, who is professionally known as Clara Bernetti, is at present residing in Milan. At home in Cincinnati she was well known in musical circles, and in Italy is winning certain success. She is a dramatic soprano of noble voice, and is engaged to sing in "Lucrezia" and "Ernani" for two months in Northern Italy.

—THERE is talk of Patti making a tour of Mexico and South America after her Mapleson engagement. There is, however, hardly money enough in both places to pay Patti's terms, to say nothing about the expenses and the "profits" of the manager.

—If Mr. Wallack decides to play the tenor hero of "Moths," it is to be hoped that he will not quit to sing. He used to compose music in Tom Baker's time. We have seen sheet-music with his name on as a composer. He also used to sing. His *Luddy Puddy* in "Rosedale," will not soon be forgotten. Such talents should not be allowed to rust for want of exercise.

—THE London correspondent of the *Paris Continental Gazette* says, speaking of the attractions at the Savoy Theatre: As is natural when a not overpowerful play reaches its five hundredth night, public interest in "Patience" is beginning to flag somewhat, despite the whimsicalities of Mr. George Grossmith and the spirited acting of the company in general. As a successor, "Princess Pearl," the latest Sullivan-Gilbert opera, is now in active rehearsal and will be performed in London so soon as certain difficulties are overcome. Whether Messrs. Gilbert and Sullivan have played themselves out remains to be seen; certainly, if there be originality in the situations and freshness in the music of this, their fifth joint opera, too much cannot be said of the resources of their genius. That it will be well mounted is to be desired, for the single drawback to the enjoyment of these operas is the monotonous scenery, "Pinafore," for instance, having but one locale throughout.

Adelaide Phillips.

AN EXCELLENT ARTIST AND A GOOD WOMAN.

A good woman and an excellent artist has passed away. A lady, who, though born in England, in 1833, at Stratford-on-Avon, had become a thorough American, and was to all intents and purposes an American artist. Gifted with a rich contralto voice and natural musical talent, Adelaide Phillips became a star on the musical horizon in the United States, at a time when few new ones had risen.

Adelaide appeared at the Boston Museum as *Little Pickett*, when very young, and labored in light parts for eight years, studying under Mme. Arnault when in her teens. She aroused general interest among musical people, and a subscription list, to which Jenny Lind contributed, as well as our worthy friend, Max Maretzek, to the extent of \$100, enabled the young singer, in 1852, to start for Europe and there complete her education. In London, Adelaide studied one year under Garcia, and then went to Italy to complete her studies and to appear first on an Italian stage.

Adelaide Phillips sang in 1853 in Brescia, and a month later at Milan, in the "Barber of Seville." Her debut made, she returned to this country and sang first in her favorite Boston, at the Music Hall, in 1855. Having been exceedingly well received, she found her former friend Maretzek ready to engage her for opera at the Academy of Music, New York, in March, 1856, for three years. There she sang in "Semiramide," also in "Il Trovatore," as *Azurina* to Madame La Grange's *Leonora*. She appeared later as *Rosina* in "Il Barbiere," as *Leonora* in "La Favorita," as *Maffeo Orsini*, as *Adalgisa*, and the quartet of the German Wachtel, the Englishman Santly, the Italian Parepa-Rosa and the American Adelaide Phillips, was one of the great attractions in the "Trovatore" of that time.

Adelaide Phillips had her heart history. Having gone with Mr. Maretzek and her father to Havana in 1859, and there sung at the Tacca Theatre, she not only became a general favorite, but inspired a medical man of good standing with a strong passion for her. He offered marriage, and Adelaide had to own that she loved him, but that her father objected positively to letting her marry. Her income went entirely into her father's pocket for the needs of the family, and the celebrated singer had often not a sufficient wardrobe for her position.

The unfortunate result of this love-episode preyed upon Adelaide's mind and she fell ill with the yellow fever; she never was the same woman after her recovery. The brightness of her early life was gone.

Miss Phillips went again to Europe and appeared in Paris and elsewhere with success.

Of late years she was connected with the Ideal Boston Opera Company. Her old friend, Maretzek, met her in Cincinnati a year ago, and she was then in failing health. Her death was not unexpected, as she had tried for months to alleviate her sickness by attending mineral baths, but had found only temporary relief. Through the death of Adelaide Phillips the artistic world has lost a thorough and most conscientious artist, and the social world a most worthy and amiable woman.

ANSELIA LEWIS.