

# Musical Journal.

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—IMMEDIATELY upon her arrival in this country, Miss Kellogg was interviewed by the *Herald*, with the following result:—

"I have had a delightful time abroad," she said, in answer to the usual inquiry, "but am glad to return, as should all good Americans, to New York."

"It was understood by your friends when you left for Europe that you were going abroad simply for rest and pleasure, but you seem to have made numerous public appearances, of which there have been pleasant accounts."

"Yes; when I left New York and was fairly at sea, I thought to myself, 'Now I am going away for a long holiday; to do nothing but come and go as I like; to travel where and when I please; to give no thought to operatic scores or rehearsals or performances; to do nothing, in fact, but give myself up solely to the enjoyment of travel and the lazy pleasure of indolent sight seeing.'"

"A resolution which seems to have been made only to be broken."

"Indeed, yes. The first departure from the programme came sooner than I had any idea of. As soon as I reached England I received numerous kind and tempting offers from European managers which I declined with thanks. But somehow (I can give no better reason than that the operatic instinct is strong in the average artistic nature) I found myself accepting an engagement at Her Majesty's, in London, where I first sang *Aida*, creating the part there. My reception was very kind. I must say that the English audiences, and in fact all those before whom I came, treated me in the nicest manner possible, receiving and encouraging me in the warmest manner when I first appeared, and afterward treating me as though we were old friends and were to be always fast friends. My stay in England was a delightful one, and between the agreeable occasions at Her Majesty's Theatre and my visits to other theatres and concert rooms, the receptions and dinners tendered me by friends and the jaunts and excursions I enjoyed here and there, my remembrance of my days in England is more than an agreeable one."

"You were offered an engagement at the Grand Opera in Paris, were you not?"

"I was offered an engagement, true, but I did not accept it as it was coupled with conditions which I did not feel I could comply with. It would have necessitated my signing a three years' contract, and flattering as was the offer of an engagement I had made plans for a pleasure trip through Europe, which would have been broken up; and then again I was looking homeward, and did not want to remain away for as long a period as such an engagement would have entailed. Three years in Paris would have probably meant two years more in Germany and Russia. To tell the truth, I wanted to feel free to come home when I liked, and here I am, you see, far in advance of the expiration of the time of the Paris offer."

"But you sang in Vienna and St. Petersburg?"

"Yes; and in the Austrian provinces as well; and those engagements—I mean the Vienna and St. Petersburg engagements—were, I consider, my special European appearances, as successful as was my London appearance. I did not go to Vienna with the faintest idea of appearing in public. I merely went there to see the city and its sights. But I was tendered an appearance at the Hof-Theater, and in such a manner that I felt that I ought to gladly accept it."

"But at the Opera House it is the custom to sing in German?"

"True, but an exception was kindly made in favor of the American, and I was allowed to sing in Italian, although the rest of the company sang in German. It was an innovation for which there have been few precedents—only one or two I believe—but the people accepted the situation amiably and treated me in the kindest manner in every way. My tour in the provinces was equally agreeable and successful, and I left for St. Petersburg after a charming stay in Austria."

"And in St. Petersburg? That was your final operatic appearance, was it not?"

"Yes; I did not sing in opera again after leaving the Grand Opera House there."

"Were you not nervous while residing in the land of the Nihilists?"

"Not at all, although I had to put up with certain evidences of the peculiar phase of political affairs there. For instance, all my letters were opened. When I received them, I noticed that the seals had been broken and the contents evidently carefully examined. Papers sent me by friends in America were often mutilated, and articles, evidently distasteful to the Imperial official eye, had been cut out carefully. Letters and various papers came infrequently and were often behind time in the mails."

"You were warmly received in St. Petersburg, were you not?"

"Yes, indeed, and I received every attention in Russia from the very frontier. Everything was delightful on the Russian trip except the reception at the frontier. There I was stopped, and the officials looked dubiously at my eight or ten trunks. 'An American lady traveling? But why with ten trunks?' Very suspicious. And grave head shakings and official shoulder shrugs followed. Ah, yes; passports no doubt were all right, but the ten trunks? They could see no reason for a lady needing ten trunks—a mistake often made by male humanity elsewhere."

"They probably thought they contained red hot bombs or double-back-action dynamite for His Imperial Majesty."

"Probab y. We did not know exactly what to do when a happy thought struck us—to show my operatic contracts. We showed them, explained away the extensive list of trunks as necessities of the profession for holding my operatic wardrobes and we were once more on our journey to St. Petersburg, where I had a grand welcome and an entirely successful engagement."

"Have you any plans for the immediate future, Miss Kellogg?"

"None, except to try to keep cool in this oppressive weather which I find here on my return. I have had several American offers, but preferred to make no arrangements until my return. Now that I am here I will first rest a little and then determine what I will do professionally; but at present I am under no engagement, though I am considering certain plans for the coming season."

—DURING a recent performance of Gounod's new opera, "Le Tribut de Zamora," at the Opera House, Paris, while the ballet of the third act was in progress, a pistol shot in the auditorium produced almost a panic. It was at first thought that the gas main had exploded, and people rushed wildly from the house. Several shots followed in succession, and the manager discovered that the son of M. De Eaby, a nobleman, seventeen years of age, had attempted to commit suicide in one of the boxes.

—SPEAKING of Manager Mapleson's "cheap" season, "Cherubino" of the *Figaro*, says: "Several of the artists, it is understood, object to sing to anything but guinea stalls, fearing that their delicate reputation will suffer in consequence; and as operatic managers are really in the hands of their artists, they cannot carry out even much-needed reforms as thoroughly as they would like to do. 'A beaburd hour of performance (8.30) is retained, and nothing is said about the abolition of evening dress, so that no bid is made for the suffrages of the suburban folks."

—RICHARD WAGNER is making preparations to bring out his latest opera, "Parsifal," in great style at his Bayreuth theatre in the August of next year. Heinrich Vogl, of Munich, and Winkelman, of the Imperial Vienna Opera, will alternate in the *title-roles*. Frau Reicher-Kindermann will probably be the *Kundry*, and it is likely that Reichmann and Schelpel will impersonate *Titurel* and *Amfortas* respectively. The magnificent orchestra of the Munich Hof-Theater will go to Bayreuth on a special two months' leave of absence granted by the King. The scenery is to be painted in Munich, and the costumes are to be made there after designs by a Polish artist, who is an intimate friend of Wagner's. King Ludwig has granted Wagner a subsidy of 300,000 marks, or about \$75,000, to guarantee the success of the undertaking.

—THOMAS THOMAS has received an odd request from a young gentleman of Whitewater, Wis., to the effect that Mr. Thomas insert in one of his "Request Programs" two very familiar tunes—"O, Who Will Kiss those Ruby Lips," and "The Bull Dog on the Bank and the Bull Frog in the Pool."

—MR. L. W. MASON has remodeled the Japanese musical scale, adding three notes to it. Think of the horrid possibilities of a similar addition to our own musical scale, and then let your heart go out in sympathy to these poorly-treated brown men of the outraged Orient! It is said that even the youngest pupils in Japan "now sing as gracefully as Boston children of the same ages." Come to think of it we have no desire to go to Japan.—*Boston Transcript*.

—HARR VOIGT, of Leipzig, who, died recently, was a devoted patron of music, and for Beethoven had a love that knew few limitations. It appears now that he left in his will the sum of 6000 marks, the interest of which should be used every year to pay for the production, with the greatest possible care, of the famous Ninth Symphony. In case there should be insurmountable obstacles in the way of presenting the work every year, he provides that the accrued interest shall be used every two years for the same purpose, being distributed in equal shares among the active members of the orchestra. He provides further, that, should the custom after a time cease to exist, which, however, he says, may Heaven forbid, the capital itself shall then be divided among the members of the orchestra in equal parts.

—THE following is an outline of the route and dates of the Patti and Nicolini Concert Company: She opens her season in New York, at Steinway Hall, on Wednesday evening, Nov. 9th. Concerts will be given Nov. 12th, 16th, 19th, 23d and 26th. Then follows one appearance in Brooklyn, Nov. 28th. Then Boston, where concerts will be given at Music Hall, Dec. 2d, 5th, 10th and 13th. After which she will appear as follows: Providence, R. I., 16th; New Haven, Conn., 28d; New York [return], 29th; Baltimore, Jan. 3d and 6th; Washington, 10th and 13th; Rochester, N. Y., 19th; Philadelphia, 24th, 27th and 30th; Indianapolis, Feb. 4th; Louisville, Ky., 7th; New Orleans, 11th and 14th; St. Louis, 21st and 24th; Chicago, March 1st, 4th and 7th; Detroit, Mich., 10th; Cleveland, O., 14th; Buffalo, N. Y., 18th; Syracuse, N. Y., 21st; Albany, N. Y., 24th; Boston [return], 28th; New York [return], 31st. Thus she sings in New York eight times, in Boston five times, in Philadelphia and Chicago three times, and in other cities no more than twice, and in most of the places only once. She will give just thirty-nine concerts altogether.

—CONCERNING Italian Opera in England, the *London Musical Times* prints the following:

"It is not altogether true that Italian opera has flourished in this country because it had no rival. Fettered by the aristocracy, it became a fashionable pastime, and, as the artistic minority could not support another establishment, gradually it assumed the form of a national institution, so that the few attempts which were made from time to time to perform operas in the language of the country in which they were written seemed actually opposed to the sympathies of the English people. That the rage for lyrical works sung by vocalists of all nations to Italian words has now declined can scarcely admit of a doubt; and, as the first practical proof of this fact, we hail with pleasure the announcement of the advent of a German operatic company. Years ago we remember having heard "Fidelio" represented by German artists, who in their own country might have ranked as third-rate, and, although there was not a "star" in the whole company, never shall we forget the effect of the *ensemble*, not only upon ourselves, but upon the entire audience. The earnestness and genuine pathos thrown into the "Prisoners' Chorus" drew tears from all; and yet, with what is termed a first-rate Italian company, we have often heard this same piece received without the slightest recognition, and on several occasions even with laughter. The "Meiningen Court Company" have shown us how attention to perfection of detail and uniformly good acting can infuse a new life into the drama; and we may hope that the German operatic artists with whom we shall make acquaintance next year will prove to us that something better than well-worn Italian operas, inadequately represented, are ready for us when we require them. There can be no reason why we should not have purely Italian operas sung by Italians, but we also want French operas sung by Frenchmen, and German operas sung by Germans; and if to these we add English operas sung by Englishmen, the taste of the whole art-loving public of this country, instead of that of a small section, will be amply appealed to."