

Musical Journal.

OUR CATALOGUE.

A large (sheet music size) book of 46 pages, containing over 4000 pieces and about 70 books, is mailed free to any address. The most celebrated authors of Europe and America are well represented by their most successful and valuable productions. Although our catalogue is one of but 40 pages, it contains many more pieces and represents a greater amount of usefulness for teaching purposes, than any other catalogue of double the size.

Our sheet music is printed from finely engraved plates, on the best quality music paper.

QUEENS OF SONG IN AMERICA.

In an article on Mme. Patti's tour in this country, published in the *London World*, the writer indulges in reminiscences of the experiences of other singers in the United States. He says:—Very much depends on the way a singer is "prepared" before arrival. The moment Mme. Lucca set foot on American soil, the *New York Herald* published every morning a bulletin of what she had done the day before. Whether she went to a circulating library for German books, or whatever she did, there was her half column. So that on the evening of her first performance she was literally the nine days' wonder. Mme. Lucca, at her second "Faust" evening, made over \$7000, a sum unknown at the Academy, except during the combination opera with Pareps-Rosa, Waschtel, Santley and Phillipps, where one evening they took \$8000. Mme. Lucca made, in her winter and spring, \$152,000. Mme. Nilsson, about whom, before her arrival, there were seven columns small print of her biography in the *New York Herald*, in her first American season made a clear profit of \$246,000, and her manager, Max Strakgech, made \$60,000 besides. But the agent of Mme. Nilsson, and the following year of Mme. Lucca, was Mr. Henry Jarrett, at this moment the agent of Mme. Sara Bernhardt. Mme. Tietjens was not a success; and Mme. Albani was such a failure that the contract had to be broken, whether through her own fault, or through indifferent management, I am unable to say. Mme. Patti was not prepared as she should have been; and I do not say so now that the beginning has been spoiled. I am not one of those wisecracks who after the game tell you, "You should have played the queen of hearts; I had the ace." Of course that is very plain, when the fifty-two cards are on the table. But I told Mme. Patti beforehand, and several times. Anyhow, if she did not take everything by storm, her great talent and captivating charm are sure to conquer in the end; only \$80,000, which she hoped to take, are over \$40,000, and that I humbly beg to doubt. Jenny Lind, even, who took the cream of American enthusiasm, received from Barnum, who had so wonderfully managed her, as net avails of ninety-five concerts, \$177,675; to which must be added \$32,000, which she paid forfeiture for withdrawing from the contract. But these times seem gone forever. Why, in one concert in Richmond, she made over \$12,000, and in the first concert in New York, sold by auction, no less than \$17,804 (about £8600)! And the most remarkable part of the affair is that she gave six concerts after each other in New York, the last one bringing over \$16,000.

—"IL DUCA D'ALBA," the recently discovered posthumous opera by Donizetti, is to be produced at the Apollo Theatre, Rome

—It seems that the Odessa mob was mistaken in attacking Sara Bernhardt as a Jewess. She is of Hebrew origin, but she is in religion a Catholic, having received both baptism and her first communion at the Church of Autcail.

—SIO. RICORDI recently brought suit, in Vienna, against a certain impresario for fees for performing "Il Trovatore," and when the defendant insisted that proof should be brought forward that Verdi really composed that opera, the judge actually sustained the point! Verdi will now have to prove that he is the composer of the operas which have been credited to him.

DEATH OF MR. MACK, THE COMPOSER.

Edward L. Mack was born in Stuttgart, Germany, August 24th, 1826. He came to this country when about six years of age.

His first knowledge of music was obtained at the Institution for the Blind, Philadelphia, having been admitted as a pupil in 1844.

His progress here was so rapid, and his musical talent so marked, that in a few years after entering upon his studies, he was employed as teacher, which position he held continuously until his marriage, in 1868, with the exception of a months' engagement as special instructor in New London, Ct. In the latter named year he was appointed teacher at the Academy for the Blind, Macon, Georgia.

After remaining at that institution for some considerable time, he resigned his position and returned to Philadelphia, where, for a number of years, he taught and composed music.

In January, 1869, he opened a store on Spring Garden Street, in the latter named city, where he engaged in the sale of pianos, organs and music.

Mr. Mack has composed a great many musical compositions, perhaps more than any other writer in America. His productions possessed much merit, were pleasing, and generally became popular, which made them eagerly sought for by publishers. He was versatile in style, writing instrumental and vocal, humorous or sentimental pieces with equal facility.

He wrote under many assumed names, his favorite *nom de plume* being "Pierre Latour."

The last composition of the higher order of Mr. Mack's productions, is a beautiful fantasia entitled, "Dreams of the Past."

Mr. Mack was well known as a warm-hearted, genial gentleman; his nature was unselfish to a marked degree, and few men derived more pleasure in doing good to their fellow beings. If obeying the command "Love thy neighbor as thyself," constitutes the groundwork of a Christian life, then he was indeed a follower of the Master.

In business circles his reputation for straightforwardness and integrity was unquestionable.

He departed suddenly from time into eternity early on the morning of January 7th, mourned by all who knew him.

DEATH OF CAROLINE RICHINGS-BERNARD.

Mrs. Mary Caroline Reynoldson Richings-Bernard, the well-known English opera singer, died of smallpox in the city of Richmond, Va., early on the morning of January 14th. On the evening of the same day her remains were interred in Hollywood Cemetery.

Mrs. Richings-Bernard, who was among the first to make English opera popular in this country, was born in England, and when a child was brought to this country by her father, J. P. Reynoldson, a writer and adapter of plays, who settled in Philadelphia. She first appeared in public as a pianist, at a concert given by the Philharmonic Society, in Musical Fund Hall, on November 20, 1847. Her father died in 1851 and she was adopted by Peter Richings, then stage manager of the Walnut Street Theatre, who brought her out at that theatre a year later under the name of Caroline Richings. She made her debut on February 9th, 1852, in "The Child of the Regiment." In the following year, on March 21st, she made a great hit as *Stella*, in the comedy of "The Prima Donna." She possessed a fine voice, and in the hands of Mr. Richings she soon rose to a prominent position and was a great favorite with Philadelphia play-goers. She first made her bow in Italian opera at the Academy of Music, March 7, 1857, singing *Adalgisa*, in "Norma." She became a member of the stock company of the Walnut Street Theatre in 1857, and remained there until January 12, 1859, when she left there for the purpose of singing with a travelling English opera company, under the management of Peter Richings. This was one of the first combinations of the kind in America, and for many years it was highly successful. In Boston, on Christmas, 1867, Caroline was married to Pierre Bernard, a singer. Mr. Richings disbanded his company after Caroline's marriage and retired from the stage. Of late years the Bernards made their home in Baltimore, where Mrs. Bernard taught music. In 1880, however, they settled in Richmond, where they have lived ever since, supporting themselves by teaching music. They had no children. Mrs. Bernard's last appearance in Philadelphia was in connection with the production of the operas "Pinafore" and the "Electric Light" at the South Broad Street Theatre.

THE \$1000 PRIZE.

William Wallace Gilchrist, who won the \$1000 prize offered by the Cincinnati Musical Festival Association for the best original composition for chorus and orchestra, is a Philadelphian. He was born in Jersey City and removed to Philadelphia in his ninth year, where he lived up to the fall of 1872. His musical education was acquired in Philadelphia, his only preceptor being H. A. Clark, professor of music in the Pennsylvania University.

—It is said that Verdi, the great composer, has invented a new instrument.

—ADOLPH WILHELM will go to London to play in the orchestra at the Wagner performances.

—MRS. GERSTER sang with great success in New Orleans, in "The Magic Flute," "Sonnambula," and "La Traviata."

—MME. ALBANI has met with great success in Berlin, where she sings opera in Italian, supported by a company which sings in German.

—MME. MINNIE HAWK has been greatly complimented by the Boston press during the Mapleson season there, and received quite an ovation on her appearance in "Carmen."

—STRAUSS' opera of "The Merry War" has positively made a furore at Vienna. One number—a waltz song—had to be repeated eight times in order to satisfy the encores. Mme. Strauss cried with joy at her husband's triumph.

—MR. WILLIAM F. APTHORP, of Boston, the well-known musical critic, has been invited by a number of Brooklyn gentlemen to give a series of six lectures on music, in the hall of the Long Island Historical Society, in the latter city. The subject of his first lecture will be "From St. Ambrose to the French Déchanteurs."

—It is said that the symphony concerts by Theodore Thomas and his orchestra, so far from bringing in a snug little sum to hand over to the Associated Charities, will not cover the expenses of the orchestra, to pay which a call will have to be made upon the guarantee fund. Mr. Thomas and his musicians did their share of the work admirably, and the concerts were the delightful artistic events of the season, though not pecuniarily successful.

—THE New York Philharmonic Society held its third concert of the season at the Academy of Music, New York, on the 14th inst. The Academy was completely crowded with an audience that thoroughly appreciated the finished manner in which the works on the program were rendered. Mr. Raphael Joseffy was recalled four times after his masterly performance of Beethoven's G major concerto, and being compelled to play again by the applause, which continued loud and long, he played for the first time in public his own arrangement of the aria and prelude from Bach's violin suite, which made quite a favorable impression on the audience.

—A NEW ORLEANS critic, thus refers to the singing of "Mrs." Gerster, as he calls her: "Some of her trills are affairs with passionate intoxication, others are 'white and wet' with the tears of grief. Each chromatic scale, each grupeto, has its marked meaning and successful intention. When her voice competes with an instrument in the orchestra, as in the point d'orgue of the folly scene, there vibrates in her an unknown power, which cannot be expressed, but which nevertheless, clearly reveals the impassable chasm which lies between mechanism, however perfect, and the eloquence of the soul." The critic may recover. Such attacks are not necessarily fatal.

—THE second concert of the Oratorio Society, of Baltimore, which took place recently in the grand hall of the Fifth Regiment Armory, was by far the largest and most successful choral performance ever given in that city. Every seat was filled and all the standing-room occupied. Mendelssohn's "St. Paul" was given by a mixed chorus of 700 voices, assisted by a chorus of 100 boys. The solos were sung by Miss Hattie Louise Simms, soprano; Miss Antonia Henno, contralto; Mr. Jules Jordan, tenor, and Mr. Frank Remmert, bass. Mr. F. Fincke was the conductor, and Mr. Harold Randolph, organist. The society, which has been remarkably prosperous since its formation, will take part in the May Festival, in New York, next spring.