

Musical Journal.

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—It is very gratifying to any patriotic American in Europe, to note the brilliant position assumed by American prime donne on the great lyric stages of the world. Time was when the opera-houses of Paris and London recorded merely a series of failures of American debutantes, each one more disastrous than the other. The great success of Mlle. Albani had led to the premature production of a number of young American singers with little training and absolutely no experience, and, as might have been expected, with the most disastrous results. Time and experience have taught the managers, and the young students as well, a needed amount of wisdom: and the result has been that the rising stars in the operatic firmament reverse the rule of celestial bodies and come nearly all from the West. Foremost on the list comes of course that "queen rose in the rosebud garden" of girl singers, the triumphant little Marie Vanzandt, who accomplishes a tour de force twice a week at the Opera Comique, by crowding the house to its utmost capacity to hear that most stupid of all Meyerbeer's operas, the "Pardon de Ploemel." When, after her great success in "Agnon," M. Carvalho asked her what opera he should next mount for her and she named "Dinorah," the astute manager looked aghast. "But, Mademoiselle, that opera has never drawn even with Favre and Marie Cabel!" "Let me sing in it and I'll make it draw," quoth the undaunted little transatlantic maiden. And she has nobly kept her word. Then at the Grand Opera, Miss Griswold continues her series of successful debuts by appearing as "Zerlina" in "Don Juan." Miss Norton is to enter the Grand Opera on the first of April, her contract with M. Vaucorbeil being signed and sealed. Her success this season in St. Petersburg has been very great, a renewal of her engagement being offered her for next year, but she preferred the opera of Paris. Her comrade and fellow artiste in Russia was another American singer, Madame Marie Durand, whose noble dramatic voice and fine acting have been thoroughly appreciated for some years past in the opera houses of Italy. Emma Nevada (Miss Wixom) is the star of the season in Florence, and goes thence to La Scala in Milan, where she is a great favorite.—Miss Lucy H. HOOPER'S Paris letter to the Phila. *Evening Telegraph*.

—THE *American Art Journal* says: Adelina Patti, the highly distinguished prima donna, is another verification of the old adage, "blood will tell," so often found true. Her father and mother both maintained in fastidious Italy eminent rank among operatic artists of their day, and the mother especially, interested that public, so hotly enthusiastic over good deeds in opera and intolerant of mediocrity or mere pretention without adequate means to a comply their claims. Long did Mdme. Barilli-Patti reign paramount in grand opera as the great lyric tragedian of her era. In February, 1843, while performing an engagement at the Madrid Opera-house, she appeared one night in one of her grandest roles, and next day Adelina Patti first saw the light, bringing with her-born life her mother's voice, which from that day fell off in a marked degree. When little Adelina was some two or three years old, the family emigrated to America, making New York, in the vicinity of Tenth Street and Fourth Avenue, their usual abode.

—MISS KELLOGG'S farewell concert in Cincinnati will take place January 5.

—It is said that Fred Vokes intends to institute a music hall, modeled on the London article, in Boston.

—"PATIENCE" is to be given in Montreal during Christmas week, by the company now playing at the Boston Museum.

—ANTON DVORAK has written a comic opera entitled *Der Dickschadel* (The Thickskull), which is to be given in Vienna in the course of the coming season.

—MLLE. VALLERIA will be among the principal singers of Carl Rosa's English Opera Company, which will begin its London season on January 14.

—THE oldest prima donna in existence is Mrs. Marconi, who is now enjoying excellent health at eighty-four years, at Darmstadt, Germany, after having been the Patti of her day.

—SATURDAY (17th) was Beethoven's birthday, and the programme of the Boston Symphony Concert, conducted by Mr. George Henschel, was composed exclusively of his works.

—THE Handel and Haydn Society, of Boston, will give Handel's "Messiah" on Christmas Day in Boston. Mrs. Osgood, Miss Cary, Mr. Courtney and Mr. Whitney will have the solo parts.

—WHEN "Genevieve de Brabant" was hurriedly put on the stage of the Royalty (London) Theatre to replace "Dust," which was a complete failure, it was Miss Emily Soldene who took the part of Drogan, not Lydia Thompson.

—A WESTERN contemporary, speaking of the late Rudolf Bial, remarks that he was "one of the best living composers." This is rather rough on Gounod and Wagner and Verdi and a few other gentlemen not unknown to fame.

—MR. MAPLESON'S company opened a season of Italian opera at the Boston Theatre on the 26th inst. "William Tell," "Aida," "Carmen," "Rigoletto" and "Lohengrin" are announced for the first five performances.

—PROBABLY the oldest vocalist in the world died in the last week of November, at Geneva. He was Signor Agostino Dodero, who had attained the age of ninety-two years, and who seventy-three years ago made his debut, thereby ranking as a singer who began his career before Haydn died.

—It is related that when Patti demanded \$5000 for each concert from Manager J. H. Haverly, he remarked that it would be equivalent to \$50,000 a month, and added *sotto voce*, "The President of the United States works a year for that amount." "Well," responded the diva promptly, "get the President to sing for you."

—THE Boston Symphony Orchestra presented its memorial programme, at Music Hall, in that city, on Saturday night, in commemoration of the birthday anniversary of Beethoven, whose great Symphony in C minor became the acknowledged feature of the performance, at which there was an immense attendance.

—THE Oratorio Society of New York will give the "Messiah" on Wednesday evening, December 28, the public rehearsal occurring on the afternoon of the preceding day. Miss Hattie Louise Sims, Miss Anna Drasdil, Mr. A. C. King and Mr. Franz Henmertz will be the solo singers. Dr. Damroch will conduct, as usual.

—THE Opera of Paris and the Comedie Francaise have fencing masters, who arrange all the theatrical duels—on the stage—and the miscellaneous sword bouts and scrimmages. M. Simon, the distinguished professor of the small sword at the house of song, is to be presented with his full-length portrait, painted by Bonnaud.

—A PARISIAN musical success called "La Girouette," (The Weathercock), by Hennerly and Bocage, the music by M. Coeder, has been secured by Augustin Daly, and will probably be the attraction at Daly's Theatre, next succeeding "The Passing Regiment." The piece is a comic operetta in three acts, and had a run at the Théâtre Fantaisies Parisiennes. Mr. Daly proposes to take advantage of the adaptability of the piece to the introduction of novel and interesting musical features.

—ANTON RUBINSTEIN is to give concerts at the "Gaiety," Pleyel, Paris, in February next. If negotiations now in progress with M. Vaucorbeil succeed, Rubinstein will conduct at the Opera an extraordinary performance, in which important fragments of his works, and especially of "Nero," will be given.

—A REPORT has been in circulation that Booth's Theatre, New York, has been sold and was about to be transformed into a large dry goods establishment. Inquiry of the business manager of the theatre as to the truth of the rumor was replied to to the effect that he had no intimation of any such proposed change.

—THE struggle between the Cincinnati College of Music and the May Festival Association of the same city, to secure the services of Mme. Patti, ended in her being engaged to sing in the "Messiah" for the association, and in concert for the college. "Meanwhile," says an official communication, "the public must wait to hear her in opera until Manager Abbey consents." Does that mean that there is any likelihood of his consenting? And if so, when and where is she to sing in opera, and in what opera? These are questions in which the public has the liveliest interest.

—THE May Musical Festival in New York, under the direction of Theodore Thomas, will be given the same years as the Chicago and Cincinnati festivals—that is, in 1882, 1884, 1886, &c. This arrangement has been made because it secures great advantages in the matter of obtaining distinguished solo artists, such as Mme. Maturna, for instance, who is to sing here next spring. It has been found impossible for any one festival to bear all the expense of bringing a great singer or instrumentalist from Europe, whereas when the cost is divided up between two or three, the burden is comparatively light.

—THE concert at Steinway Hall, New York, on the 18th, for the family of the late Rudolph Bial, was not very well attended, but it was understood that the size of the audience bore no relation to the sale of tickets, which has been very large. Many people bought seats who were unable to go to the concert, and the pecuniary results of the undertaking have been entirely satisfactory. The concert was excellent. The programme was interesting, the orchestra, which was conducted by Theodore Thomas, was in capital form, and Mme. Caroline Zeiss, the vocalist of the evening, secured an emphatic and well-deserved success.

—THE Christmas-tide performance of the "Messiah," in Cincinnati, is creating a great excitement in the West. Clubs are being formed in Chicago to attend the oratorio, and delegations are expected from Columbus, Cleveland, Dayton, Hamilton, Richmond, Ind., Paris, Lexington, and other cities in the neighboring States. The chief attraction will, of course, be Patti in the soprano part, but the rest of the quartet, which includes Miss Cary, Toedt and Whitney, is excellent. The chorus will be that of the May Festival, numbering 60 voices. Theodore Thomas will conduct, and the orchestra will be that of the New York Philharmonic Society.

—IN speaking of the concert of the Mapleson Opera Company, at the New York Academy of Music, on Sunday evening, Dec. 18th, the *Herald* says: The programme was lengthy, containing some seventeen numbers, nearly all of which were encored and some doubly and trebly demanded. Signor Campanini sang the "Cujus Animam" twice, and with marvelous beauty of expression; Signor Galassi sang the "Pro peccatis" from the "Stabat Mater" in a perfect manner; M. Prevost was heard in the famous waltz trio from "William Tell," in which he appeared to much better advantage than usual; Miss Hauk sang "Angels ever bright and fair," and was enthusiastically recalled three times, when she sang "Beware" and "I'm o'er young to marry yet," in neither of which last did she do herself artistic justice; Signor Ravelli sang "En vain Pharaon" beautifully, and for an encore an aria from "l'Africaine"; Mlle. Ferni was on the programme for Gounod's "Au printemps," but, as she usually does, she changed the selection without notice, singing "Non Torno," and, under a recall, "Si vous n'avez rien à me dire"; Signor Del Puente made a great success of Rossini's Tarantella "Gia in Luna," which was at once re-demanded; Miss Juch sang the "Caro nome," from "Rigoletto," quite nicely, and sang the "Fior di Margherita" twice, under vociferous encore; Signor Novara, Mlle. Dotti, Mlle. Lauri and Signor Monti were also down on the bill for selections, and the orchestra, under Signor Arditi distinguished itself by some charming selections admirably played.