

# Musical Journal.

## OUR NEW CATALOGUE.

Just issued, is a handsomely bound book of 164 pages, it is of convenient size, and will prove a valuable guide in the selection of musical publications. Its contents, comprising above 4000 pieces and over 75 books, is divided into four parts, and includes the best productions of the most celebrated writers of Europe and America. Part 1, is devoted to sheet-music publications, viz.: Voies and piano, waltzes, galops, polkas, mazurkas, schottisches, redovas, quick-steps, quadrilles, four-hand arrangements, piano solos, cabinet organ music, collections of teaching pieces, violin and piano arrangements and exercises. With each title is given the key, compass, degree of difficulty, name of author and price. Part 2, a description of popular and standard book publications. Part 3, a convenient and comprehensive classification of the vocal and instrumental music of the best-known writers, arranged under proper heads. Part 4, a thematic catalogue of popular vocal and instrumental music, which will be found particularly valuable in assisting the purchaser to make proper selections. Part 5, contains "odds and ends" not to be found in the parts above-mentioned. Mailed free to any address.

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

## The Music Boom.

Never since the commencement of music publishing in the United States has the trade been so heavy as at present. At a time, too, which in former seasons has been the dulllest. To such an extent are orders coming in upon us that it is with difficulty we can keep abreast of current work. That this is phenomenal we admit; yet in looking for the cause of this remarkable increase in business, one fact seems to account for it, if not wholly, in a large degree. It is this: for several months past quantities of cheap music have been distributed throughout the country, mostly in districts and among classes heretofore deprived of the luxury and therefrom has grown a demand that is but a natural sequence to its introduction.

No sooner is the latent taste for music aroused, or its pleasures felt, than rapidly comes the desire for more and for better compositions, and as the cheap editions necessarily furnish but a meagre variety, the result is a direct recourse to the regular music dealer.

As a medium for the speedy advancement of musical culture cheap music is a wonderful success, but as a profitable venture it must prove a failure, inasmuch as there is no use for it after the regular and correct editions are had and appreciated.

## Messrs. Sudds and Wilson.

The abilities of Messrs. W. F. Sudds and G. D. Wilson are too well known to need any comment. Their respective works find a welcome wherever music has a place and not a few of their compositions grace the repertoires of our most distinguished artists, both here and abroad. These two gentlemen have done as much as, if not more than any other composers toward obtaining for American writers a recognition in the field of music. Some of the most valuable compositions yet produced by these eminent composers are exclusively owned and controlled by us, and are contained in no other catalogue than our own, both gentlemen having contracted to give us all their productions for the current year. Thus it will be seen that we spare neither labor nor expense to the end, that our catalogue, in point of variety and excellence shall outstrip all the rest.

## A Noted Composer.

Adam Geibel has made music a lifelong study. In his native village in Germany, when but seven years of age, he could repeat upon the piano with remarkable correctness any air that he chanced to hear played in the streets by wandering minstrels. And later when given piano exercises to study, he would spend the greater part of his time in composing. A noticeable fact in connection with Mr. Geibel's ability as a writer, is that each new composition contains some distinctive feature of excellence not found in his previous works. "Rose Leaves," his latest waltz song although a companion to "Orange Blossoms," has a beauty peculiar to itself.

## A Concert at Sea.

During her trip across the ocean, on the steamer *Amérique*, Mme. Minnie Hauk arranged a concert for the benefit of the Société de Sauvetage Sig. Campanini and several members of Grau's French Opera company being among the passengers, an entertaining programme was easily made, containing, among others, the duet, "Parigi Caro," of Traviata, and the duet in the second act of "Carmen," which were sung by Mme. Minnie Hauk and Sig. Campanini. One of the passengers then sold three of Minnie Hauk's autographs at auction, which fetched 300 francs, whilst the receipts of the concert were over 1500 francs. As a token of reconnaissance, Minnie Hauk received a copy of the concert programme beautifully calligraphed, and signed by all the artists and passengers of the *Amérique*. The concert was held under considerable difficulties, the sea being very heavy and the ship rolling about in such a manner that the artists had to support each other in order to prevent a catastrophe.

## From Paris.

The following is an extract from the Paris correspondence of the *Philadelphia Evening Telegraph*:

The most important coming event in the theatrical world for us Americans is the approaching debut of Miss Norton at the Grand Opera. I hear that the management founts great hopes on this young lady, and that "Faust" is being rehearsed anew throughout for her, so that the performance may a strong and complete one in all its parts. If her voice is as lovely and if she looks as lovely on the stage as in a dressing room, there can be no doubt of her success. Marie Van Zandt and her mother will leave in a day or two for Cauterets, the waters of that mountain resort being considered as peculiarly beneficial to the throat. Before leaving Paris she was to be present at the reading of the new opera of "Lackmo," by Leo Delibes to the company and manager of the Opera Comique. She is to create the title-role, and is delighted both with the music and the libretto. Despite the little lady's brilliant success as "Cherubin," and the warm estimation in which she is held by manager and public alike, it must be confessed that the latter part of the season at the Opera Comique has been for her a decidedly stormy one. This has been owing to the not unnatural desire of Madame Miolan-Carvalho, as a ci-devant great singer and the wife of the manager, to "sit upon" the audacious, pretty, gifted, self-willed child who has flashed like a meteor upon the tranquil skies of the Opera Comique, the little stars that twinkled there before having been tiny luminaries of the third or fourth magnitude only. But "la petite Van Zandt" knows her power and is not to be put down by any body. She is well aware of the fact that she attracts a thousand francs extra into the treasury every night that she sings. And so M. Carvalho is fain to soothe the ruffled feelings of his estimable and elderly wife (she is something on the shady side of fifty) when the saucy little "Cherubin" positively refuses to submit to her dictation by reminding her that the young lady in question is an American, and is self-willed in consequence. By the way, I am very glad that he recognizes the fact that,

"Reets ing all temptations  
To belong to other nations,  
She remains American."

For the French papers persistently declare her to be Swedish or Dutch, or in fact anything but what she is, namely, the American-born daughter of American parents.

In spite of the opposition, sneers and envy of our European cousins America is fast winning a position in the musical world that will make her grandparents blush, considering the start they have had.

## The Artless Prattle of a Babe.

One of those unnaturally bright children who are always getting people into difficulties was at a prayer meeting the other evening with his mother, when he asked aloud: "Ma, say ma—who was Dinah Moore?" "Hu u-sh," whispered his mother cautiously, "it's a hymn." "No, it ain't, ma," continued the hopeful; "it's a woman's name; say, who's going home to Dinah Moore?" "Willie," said his mother in a ghastly voice, "you're disturbing the meeting. It means going to heaven to die no more." "Dine no more! O, ma, don't they eat anything there?" His mother explained as well as she could, and Willie sat still for half a minute, his bright eyes roving about the church. Then he asked in a shrill whisper: "Ma, is God out of town?" "No o-o, no-no," answered the distracted woman, faintly. "Then what's Mr. Kelly running this meeting for, ma?" continued the sweet child. The choir sang him down, but as the meeting closed with a moment of silent prayer, his gentle voice was distinctly heard.—*Detroit Free Press.*

## Peculiarities of Meyerbeer.

Meyerbeer, it now leaks out, used to bribe the press awfully. A scandalous gossip on the peculiarities of the maestro, says that "before Meyerbeer brought out a new opera or revived an old one, which had been some months off the bills, he invited all the leading musical critics to dine with him at the Trois Froes, where he gave them the most sumptuous entertainment the head cook could imagine. How can a fellow of decent feeling write harshly of a man who has been pouring the choicest vintages of France, and the most delicate titbits of sea, air, forest, orobard and garden down one's throat? Try it. You will find the thing impossible. This custom is deplorable, for it sensibly militates against the independence and truth of the press. But this is not the worst of Meyerbeer. There were few musical critics in Paris, who were not in receipt of annual pensions from Meyerbeer! These pensions of no trifling gratuities, but solid pensions of several hundred dollars, and in one or two instances they exceeded a thousand dollars annually. There were in Paris critics who had been in receipt of large pensions from 1831 to 1865. Meyerbeer did not content himself with paying them pensions and good dinners, he also made a point of duty to give them costly presents on their name days, and on New Year's day. Meyerbeer used to defend his custom by saying that he did not lay these gentlemen under obligations, as was the person obliged, and he could not see any objection of his giving evidence of his gratitude to them for the substantial services they had rendered him. The habit was unpardonable, and was solely due to what Carl von Weber called the accursed desire of success."

Meyerbeer could not bear the sight of a muskmelon; he fainted when one came near him. Scribe ordered an artist to decorate his dining room; the unlucky painter placed a muskmelon among the fruit which adorned the room. Scribe was out of town; upon his return he discovered the melon and ordered its immediate removal, solely because he never could get Meyerbeer to dine with him if that fruit was visible.—*American Art Journal.*

## "Il Trovatore."

A letter was picked up in the street, last week, from which we make the following extract:—

"Dear Maria—I went to the opera the other night for the first time, and do you know I was dreadfully disappointed. 'Il Trovatore' was the attraction, and you will hardly believe it when I tell you that most of the airs in it were stolen from the old hand-organ which is played in front of our door at home! There were some real funny things in it, though; a fellow they call *Manrico*, after a duet with a woman named *Leonora*, came out of prison to bow to the audience, and then went back to his cell, and they repeated the song as if nothing had happened. He must have been as honorable as Mr. Parnell. Then I noticed there was a green, mossy bank in the jail, on which *Azucena* reclined. I don't think it grew there, and have come to the conclusion that the gypsy must have been allowed to bring it with her from her woodland home.—*Courier.*

Musical education is amply provided for in England. The oldest institution devoted to this purpose is the Royal Academy of Music, where the system of instruction is similar to that adopted in the conservatories of Leipzig, Berlin, Paris and other European continental cities. It was established in 1822 under the musical superintendence of Cipriani Potter, and operations were commenced during the subsequent year under the auspices of George the Fourth, and afterwards, in 1830, it was incorporated by royal charter. The pupils were for some years resident, but this plan is now abandoned and they attend daily for their lessons. The most eminent professors available are engaged, and four orchestral concerts are given in the concert room of the Academy by the students during each Summer session, in which the professors and former pupils frequently take part. A goodly number of scholarships have been founded, tenable for the most part for two years, after which they are again open for competition, the late scholar not being exempted from becoming a candidate a second time.

AMERICA is welding the people of the world into one great homogenous nation, and just so will it weld the dramas of the world into a new American and cosmopolitan drama that shall represent all their characteristics in a bold, generous and liberty-loving fashion. As the drama was always destined to transmit great principles, so may one day the American drama go forth to preach freedom and unity to the nations of the world.—*Music and Drama.*