

Musical Journal.

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—AMONG the passengers of the steamship *Mair*, which arrived at New York on Saturday last, was Mr. William Candidus, of this city, who left Philadelphia in 1872 to enter the Conservatory of Music at Leipzig, and who is now the principal tenor of the Frankfort (Germany) Opera Troupe. Mr. Candidus comes to his native country with Madam Peschka-Leutner to fill an engagement for the principal solo parts in the Northwestern Song Festival, which is to be held at Chicago from the 29th of the present month until July 3d. Mr. Candidus is a native of Philadelphia and an honorary member of the Young Men's Society, of which organization his father was one of the founders. He made his debut in London in 1878 as principal tenor to Christine Nilsson in "Fidelio," and subsequently sang with her in "Lohengrin," under Manager Mapleson. Mr. Candidus is declared by the London press to be one of the finest tenors who has ever appeared on the lyric stage. He arrived in Philadelphia, on Saturday evening and proceeded to the residence of his widowed mother, No. 2023 Norris street. He makes his headquarters at the Continental Hotel, where he was serenaded by the Young Men's Society. Mr. Candidus will remain in this country until the last of next month, when he will return to Frankfort-on-the-Main to fulfil engagements abroad. Mr. William Melchior, President of the combined singing societies of Philadelphia, has been empowered to ascertain what arrangements he can make with Mr. Candidus to sing at the bi-centennial celebration of the landing of William Penn in that city.

CONGRATULATING the successful operatic debut of Miss Emma Juch, of New York, at Her Majesty's Theatre, London, on the 4th inst., as "Filina" in *Lignon*, a London dispatch to the New York *Telegram* says: "Miss Juch possesses a high, clear soprano voice, well trained to sing perfectly in tune and with intelligence. Her execution of florid passages is remarkably clear and distinct. She sang the difficult music with perfect ease, her voice in the upper register being of a beautiful quality. She is young and graceful, and has a good stage presence. Her acting was unconstrained, remarkably so for a first appearance. She appeared to great advantage in the second act, and had a recall after the waltz and duet. The polacca called forth the most enthusiastic applause of the evening, the audience demanding a repetition. Miss Juch was as fresh at the conclusion of the opera as at the beginning."

—AN official report on the Fine Arts Budget, which has just been published, contains interesting information concerning the subventioned theatres of Paris. They are four in number. The Opera receives a subsidy of \$160,000; the Theatre Francais, \$480,000; the Odeon, \$20,000; and the Opera Comique, \$60,000. During 1880 the doors of the Theatre Francais were occasionally thrown open to all comers, when, although fifteen people crowded into stalls seated for five, the representations passed off in perfect order. Some performances given at reduced prices were successful at the Odeon, but failed at the Opera Comique. The experiment of a free representation will probably be tried at the Opera in the ensuing season. In spite of the subvention the Opera last year made a net loss of about \$3000. The Theatre Francais spent \$280,000, and with the subvention contrived to make both ends meet.

—MR. FRED. A. SCHWAB is to make engagements in Europe this summer for the May Festivals to be given in New York, Cincinnati, Chicago and possibly Boston.

—How little Wagner cares for abuse is shown by the lexicon which he published, entitled, "A Wagner lexicon, or dictionary, of impoliteness, containing rude, mocking, hateful and slanderous expressions, which have been used against the master, Richard Wagner, his works and his adherents, by enemies and scorers—for delectation of the mind in leisure hours." How early he became accustomed to it is evident from the following story, recently published in the *Musical World*: "A German artist was sitting near Wagner on the stage at the first performance of 'Tannhauser' at the Paris Opera, and tried to console him when the hissing began. But Wagner, preserving all his coolness in the midst of the tempest, turned to his friend and said: 'You must know that I am accustomed to ovations of this kind. I have not been too much spoiled in our "Fatherland"!' "

—A short time ago, Max Strakos made an assignment to Charles H. Nelson for the benefit of his creditors. Schedules were filed in the Court of Common Pleas, New York, a few days ago, and they state the liabilities as \$37,466.64; nominal assets, \$14,000; actual assets, \$5200. Among the creditors are Mario Roze, to whom he owes \$1816.85; Mlle. Octave Torriani, \$1600; and Mlle. Belocca, \$1629. He is indebted to Stout and Thayer, \$11,012.10, and to the assignee for services and advances, \$1500. Among his assets are the scores of seventy operas and sheet music, which he values at \$4000. He also had complete wardrobes of the operas of "Aida," "Carmen," "Faust" and others which he values at \$10,000, but which he does not think will realize over \$4000.

—THE following announcement has just been made: The Philharmonic Society of New York design giving one or more concerts for the purpose of raising money to defray the expense of erecting a monument in Central Park to Beethoven, and it hopes to increase the sum by subscriptions. It is proposed to procure a duplicate of the bronze statue by Zumbusch, now in Vienna, conceded to be a very fine work of art, and which will be at once a memorial of the estimation in which the great master is held by the music-loving citizens of New York, and an ornament to the Park. Mr. Joseph W. Drexel is president, Mr. Theodore Thomas, vice-president, and Mr. E. P. Fabbri, treasurer.

—THE organ speaks! What soft mysterious sounds; what murmurings, musings, solemn statements; what majestic repose. The sounds retire, they vanish. It speaks again! serious, calm, grave, contemplative, meditative. How strange silence seen. Once again! It rolls forth a resistless torrent—agitated as an ocean lashed by tempests; it is fired—like flames its utterances run, they spread roaringly. We are inspired with awe. We are spellbound by its magical influence. We rise and depart in silence, spiritually healed or purified by its exorcising power, or elevated by its inspiring ministrations.—*Music and Dramatic Courier*.

—AT a meeting of the Board of Directors of the New York Oratorio Society, held on the 4th, the following officers were elected for 1881-82:—President, Rev. William H. Cooke; Vice-President, Dr. E. H. Jones; Secretary, Mr. A. L. Train; Treasurer, Mr. Marris Reno; Librarian, Mr. Paul F. Schoen. The following programme for the regular concerts of next season was also adopted:—"Israel in Egypt," Handel; "The Messiah," Handel; the "Matthew Passion," Bach and "The Tower of Babel," Rubinstein.

—MAURICE GRAU writes from Rio Janeiro: "We opened with 'Favart.' Every other company made a failure in it in Spanish or French. We had a great success. The house was crowded from pit to dome. The Emperor and royal family were present, and sent for me to congratulate me. Receipts, \$5000. Next 'Mignon' and 'Le Petit Duc.' Both houses are already sold. The theatre is the largest we ever played in, and holds 6000 people."

—THE preparations for the next May Festival in Cincinnati are already far advanced. Mr. Thomas has already held a chorus rehearsal, when Bach's "Passion Music" and two numbers of Mozart's "Requiem" were sung. The work of the chorus was eminently satisfactory; it was in capital condition, and sang so well as to give the fairest promises for the Festival next spring.

—CANADA is making rapid strides in church organ building. The numerous churches, convents and concert halls of Montreal are well provided with excellent and very complete instruments, all of which have been furnished by the following renowned Canadian organ builders: Mitchell, Casavant, Warren, Forté, Brodeur, and Smith & Bolton.

—THE annual competition (*concours*) of the Academy of Music of Quebec, for the conferring of musical degrees and diplomas to successful candidates, took place this year at Montreal, in the newly opened "Albert Hall," on the 28th June last, under the presidency of Dr. P. R. MacLagan, organist of Christ Church Cathedral. The exorcists were varied and highly interesting:

—THE New York Philharmonic Society has chosen the following officers: President, J. W. Drexel; Vice-President, F. Reitzel; Conductor, Theodore Thomas; Secretary, Samuel Johnson; Treasurer, Adolph Schist; Directors—George Matzka, Richard Arnold, Frederick Bergner, Philip Farber, Hermann Brandt and Adolph Bernstein:

—AN interesting series of performances of Wagner's operas is to be given at Munich about the 1st of September. "Rienzi," "Der Fliegende Holländer," "Tannhauser," "Lohengrin," "Tristan und Isolde," and "Die Meistersinger" are to be performed, and as a sequel, the whole of "Der Ring des Nibelungen" is to be given next year.

—MR. AND MRS. MACKAY, of California, presented Mme. Adelina Patti with a novel gift on the occasion of a recent performance in Paris. It was a parasol made of opening rosebuds on a framework lined with white satin. The manager held the parasol over the lady when she was called out.

—MISS GENTRUE GAISSWOLD, (an American girl, niece of Bret Harte), made her first appearance in Paris in grand opera as *Ophelia* on Monday evening of this week. Her voice is a very high soprano. After the "mad scene" she was called before the curtain. Her success was genuine.

—MR. H. E. HOLZ, teacher of music in the Boston public schools, thinks there is no necessity for the Tonic Sol-fa notation. He also claims that Mr. Thomas's idea, that "it would be better to abolish music entirely from our schools than retain it under the present method," is a great mistake.

—BOUCHER & PRATTE'S *Musical Journal* has replaced A. J. Boucher's *Canada Musical*, discontinued since 1st May last. The new publication, each number of which contains ten pages of valuable music, will undoubtedly prove highly acceptable to the former numerous subscribers of the *Canada Musical*.

—"PATIENCE." News comes from London that "Patience; or, Bunthorne's Bride," is a great success, the enthusiasm over it eclipsing even the *furor* created by "Pinafore." Perhaps—we generally hear something of this kind.

—MASSENET'S *Narcissus*, an antique idyl, was performed for the first time in America, with unbounded success, by the Philharmonic Society of Montreal, Canada, comprising—chorus and orchestra—200 members.

—THE first of the summer garden concerts at the Academy of Music, Baltimore, was well attended. Mr. Max Maretzek was conductor, and the following artists assisted: Miss Anna T. Berger, Mlle. Luzzan, Miss Jennie Dickerson and others.

—THE Council of the New York Musical Festival Association has agreed unanimously that it would be about the proper thing to allow Theodore Thomas from seventy-five to one hundred thousand dollars spending money in the matter of the projected Festival.

—MAJOR FORD says that Patti's lowest figure is \$400,000 for fifty concerts, and that one-half must be deposited in Paris or London before the contract is signed.

—COSTA'S *Dream*, a serenata, little known in the United States, has recently been performed by the Musical Association of Toronto, and the Philharmonic Society of Montreal.

—WALDTREUFL'S most popular waltzes are now published in book form, under the title "Gems of Waldtreufl." It is a large volume of 192 sheet-music six pages, and retails at \$2.00.

—HENRI VIKENTZENS, the renowned Belgian violinist and composer, died at Paris, on June 7th. He was born at Verriers on February 20th, 1820. In 1843, 1845, and in 1870 he visited America.

—E. H. SHEPHERD, Acting English Chaplain at Tunis, is soliciting subscriptions to a memorial window to Col. Howard Payne, author of "Home, sweet home," in the Church of St. Augustine, at that place.