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NEW YORK'S MAY FESTIVAL.

The festival in May, under the presidency of George William Curtis and the musical direction of Theodore Thomas, is daily assuming greater proportions. It will not only be memorable as the occasion for a first bearing in New York of great artists—among them Materna—in their interpretation of important musical works which are new to us, but, of much more importance, the festival will bring together for the same purpose, a magnificent chorus of trained, disciplined singers from the well-known societies of Boston, Baltimore and Philadelphia, the value of which for the due performance of so colossal a work as Handel's "Israel in Egypt" cannot be too highly estimated. Besides the two great choruses of the New York Chorus Society and the Brooklyn Philharmonic, each 600 strong, the Oratorio Society of Baltimore, of which Mr. Otto Suro is president, and Mr. Fritz Finks is musical director, has accepted an invitation to take part in the festival, and will bring its fine chorus of 600 voices to New York. This society will perform the "Israel" at one of its own concerts in Baltimore during the winter. The Cecilian Society of Philadelphia is considering a similar invitation, and will no doubt take part in the festival. The Handel and Haydn Society of Boston, will also bring a splendid chorus of 600 or 700 voices to the festival. There is the greatest interest manifested in the coming of this society by those who remember the magnificent work it did in New York at the festival given here by Mr. Thomas in 1872.—*New York Herald.*

—CONDERT BROTHERS, who are attorneys for Adelina Patti, were served with the papers in a suit brought against the prima donna by Max Maretzek. One of the firm said he was not at liberty to make the particulars of the case public until Madame Patti had gone over the papers. Mr. Maretzek's claim, he said, was twenty years old. Mr. Maretzek had evidently written to Madame Patti of his intention of bringing the suit, because she had instructed the firm to appear for her in the matter. To a question if the amount of the claim was \$40,000, as had been reported, the answer was that it was not so much. Mr. R. S. Newcombe, of No. 4 Warren Street, attorney for Mr. Maretzek, also declined to give the particulars of Mr. Maretzek's claim. From other sources it was learned that the suit is for an alleged breach of contract to sing in Mexico in 1861. It is said that Patti was engaged for a stipulated amount, and that Maretzek prepared the route, engaged the rest of the company, purchased the necessary wardrobe, made contracts for the theatres and advertised the tour. It is alleged that Patti finally refused to go to Mexico, that Maretzek had expended \$10,000 in making the arrangements for the tour, and that he lost nearly three times as much besides, by reason of the contract. Mr. Maretzek is in New York.

—The second Operatic Festival, given under the auspices of the College of Music, will be held Feb. 13th and 18th. Her Majesty's Opera Company will appear. The principal operas to be given are "Fidelio," "William Tell," "L'Africaine," and "The Magic Flute." There will be a chorus of two hundred and an orchestra of one hundred. Arditi, Otto Singer and Max Maretzek will direct. Two dollars is to be the price of single reserved seats, the admission to be one dollar.

A Concert for the Benefit of President Garfield's Mother.

On Friday evening, December 2d, Miss Pauline Canissa will give a concert at Steinway Hall, for the benefit of General Garfield's mother. Miss Canissa states that Theodore Thomas consented to give his services gratuitously on this occasion and to secure the co-operation of an orchestra composed of fifty of the best musicians in the Philharmonic Society. All of these gentlemen have since then given their consent with the utmost cordiality to assist in the concert. Several singers of distinction have also volunteered their aid. To lend additional *clat* to the occasion General Hancock has promised to be present with his staff, and several distinguished personages from Washington have also signified their desire to attend.

Miss Canissa invited Signor Campanini and Signor Galassi to take part in the concert, and both gentlemen at once consented, refusing at the same time all offers of remuneration. Miss Canissa then applied to Mr. Mapleson for his permission for them to sing, deeming it merely a matter of form, and she was not a little surprised to meet with a perfectly polite but absolutely firm refusal on the part of the manager of Her Majesty's Opera to allow them to have anything to do with the concert. The public will therefore be deprived of the pleasure, and old Mrs. Garfield of the benefit of Campanini's and Galassi's singing. However, the work of Miss Canissa, of Mr. Thomas and his band, and of the other artists who will take part in the concert, will unquestionably make it successful, and the presence of General Hancock and other notabilities will make the occasion an unusually brilliant one.

—The dismal collapse of the Patti boom will give very general satisfaction. To hear Madam Patti in a complete musical performance would be a treat worth paying for, and had she appeared in opera, or even in concert surrounded by other good singers and supported by a worthy orchestra, there can be no doubt that her reception would have been more than cordial. It was the attempt to put them off with two or three songs interspersed in a dreary concert carried on by people of no reputation, and to make them pay exorbitant prices even for that, the American public resented, and Madame Patti, great artist that she is, has actually suffered in prestige as well as pocket through the presumptuous stupidity of her management. Nobody questions her eminence as a singer, but all the same, people do not flock to her concerts, and the matinee last Saturday was "postponed." The diva sang on the 16th for the benefit of the Michigan sufferers, with tickets five dollars. This concert was a grand success, but it does not help the concert enterprise much. Meanwhile the talk is renewed of her joining Mapleson for a season of opera, and she has accepted an engagement to sing in the Christmas performance of the "Messiah" at Cincinnati. Patti in opera with Mapleson's organization or Patti in oratorio with the Cincinnati chorus and orchestra that would be worth ten dollars to hear. But Patti with Nicolini and two or three nobodies singing little ballads and duets in a bare hall, with piano accompaniment, is another thing altogether, and it is to the credit of the New York public that it kept its ten dollar notes for something else. The prices will doubtless come down, but the boom can hardly be started hopefully again. The goose was killed before any of the golden eggs had been laid.—*Philadelphia Times.*

—MUSICAL instruments which are thought to throw important light on the history of music, have been found in the royal palace at Potsdam. Three early Silberman pianos, discovered there by Mr. Hopkins, have been identified with those on which John Sebastian Bach improvised before Frederick the Great. All are copies of the instruments invented by Cristofari, the Italian, and this fact is thought to dispose of the claims made for Silberman as the inventor of the piano. Another piano, also found there, is believed to be one of Stein's, Mozart's Augsburg friend. Two Schudi harpichords, one of which is dated 1766, and has silver keys, have turned up in the same place. Mr. Hopkins is to write about them for Grove's "Dictionary of Music," and the "Encyclopedia Britannica."

—It is a curious fact that the large and magnificent organ at St. George's Hall, Liverpool, known as the City Organ, has never until recently been played by any one but Mr. Best, the well-known organist. The organ is locked and Mr. Best holds the key.

The first time in its history that a change took place, was on the occasion of Saint Saens' organ concerts, October 20th and 22d.

Saint-Saens is regarded as the most wonderful organist living, and it was due to this prestige that a more liberal policy was inaugurated.

—The following was the programme of the first public rehearsal of the Brooklyn Philharmonic Society:

Symphony No. 3 ("Eroica").....Beethoven.
"Il mio tesoro ("Don Giovanni").....Mozart.
Signor Campanini.
Overture, "Academie".....Brahms.
Fantasia, Op. 16.....Schubert.
Mdm. Madeline Schiller.
Romance, "Euryanthe".....Weber.
Signor Campanini.
Ballet music, "Nere".....Rubinstein.

The Academy of Music, where the rehearsal was held, was filled with a large and enthusiastic audience.

—This *diletant* of the far distant province of Manitoba were recently afforded the rare satisfaction of a classical concert. This pleasing entertainment, which was both a financial and artistic success, was organized by Mr. Francis Boucher, violinist, and came off at Winnipeg the 15th of November last. Mr. Boucher performed Mendelssohn's celebrated violin concerto, Ernst's "Elegy," Guichard's "Faust," and Prume's "Sauvenière"; he was also ably assisted by Madame Hunter, pianiste, who contributed Heller's "Trite," and an impromptu by Chopin, and by Messrs. W. Lamothe, J. Shea, and J. R. Morache, distinguished local vocalists.

—AMONG the humorous anecdotes to be found in the biography of Gottschalk, we find the following:—At Hartford, Conn., Gottschalk overheard the following conversation between two ladies:

"Are you going to Gottschalk's concert?"

"Yes, if I can find a place in the front seats."

"It is too near, the sound is not so pure as at a distance."

"I do not care about hearing. I want to see his fingers. I know all his pieces."

"Ah, you play the piano?"

"No! but I have a friend who plays them all on the guitar."

—QUEEN CLEOPATRA seems to be a favorite subject for opera composers. Kapelmeister Freudenberg's recent composition, which is about being brought out at Magdeburg, is the fifteenth of that name. The first one was composed by Castrovillari in 1662, the second by Graun in 1642, the third by Monza in 1776, the fourth by Anfossi in 1778, the fifth by Danzi in 1779, the sixth by Cimarosa in 1790, the seventh by Guglielmi in 1798, the eighth by Weigl in 1807, the ninth by Paer in 1809, the tenth by Napolini in 1813, the eleventh by Combi in 1824, the twelfth by Truhn in 1853, the thirteenth by Baroness de Malsaire and the fourteenth by Lauro Rossi in 1876.

—"SOCIETY," as well as the musical world, is exercised over a report that Miss Clara Louise Kellogg will, at the determination of her present concert engagement, be united in marriage to a Mr. Whitney, a wealthy gentleman of this city, after which she will quit the stage. The ceremony will take place at Chicago, at the home of one of Miss Kellogg's friends. There is no reason to doubt the report. The wedding, it is understood, will be a quiet one.

—The Southeastern Massachusetts Musical Festival, held at Taunton, has been a grand success. Among the artists who appeared were Miss Fanny Kellogg, Mrs. E. Humphrey-Allen, Mrs. C. T. Westlake, Miss Annie Louise Cary, Miss Sophia C. Hall, Messrs. Jules Jordan, Charles Bonney, George Brigham, W. H. Sherwood, C. N. Allen and the Temple Quartette. "Elijah" was well given.

—Is criticising the first public rehearsal of the Brooklyn Philharmonic Society, the *New York Herald* ends with—"Why is it that an artist who can do such fine work as Campanini generally does, will once in a while permit himself to do something so utterly unworthy of him as were his alterations of Mozart's music yesterday?"

—The receipts of Patti's concert for the benefit of the Michigan sufferers are said to have been close to \$10,000, but after the expenses are deducted (which were supposed by the public to be very small) the management says there will be only about \$5500 to send to Michigan.

—The original intention to have the scenery painted at Munich for Wagner's "Parsifal," has been altered. The scenic arrangements are all in the hands of Gebrüder Brückner, of Coburg, Saxony, who, in conjunction with the stage manager of the Darmstadt Opera House, are setting the scenes.

—OSGOOD. Mrs. E. Alina Osgood's Boston *reef tree* was the feature of the Bay State Concert of last week. She was most cordially welcomed home. Her voice has gained in power, her lower notes being especially strong and good. She is at her best in ballads, her enunciation being faultless.