

# 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: Voice and piano, waltzes, galops, polkas, mazurkas, schottisches, redows, 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.

### Adam Geibel.

This gentleman was born in the little village of Neuenheim, near Frankfort-on-the-Main, Germany, on September 15th, 1865. He became blind in early childhood, through an unskilled physician, who, to remove a slight cold from his (Geibel's) eyes, used caustic, which completely destroyed them. In 1862, his parents removed to America, settling in Philadelphia. Two years later, Adam Geibel, then but nine years of age, was admitted to the Pennsylvania Institution for the Blind, where he remained eight years, as a pupil, and afterwards was appointed an assistant teacher of the violin and organ. He resigned this position in 1875. While at this institution, he studied harmony and composition with the able organist and director of St. Stephen's Church, Mr. D. D. Wood.

His first composition was written and published in March, 1874; this was followed by others, until his works at present number more than two hundred, both vocal and instrumental.

Mr. Geibel is still a resident of Philadelphia and is organist of one of the largest churches in that city. Among his more recent compositions, which are eliciting marked attention, are: "The Fisherman's Bride," "Tis better thus to part," "Bring me a letter from home," "Angels are watching above," "What could I wish for?"—vocal; and "Song of the Lilac,"—instrumental.

There is no writer in America who gives promise of a more brilliant musical future than Adam Geibel, and ere long we expect to give the public an evidence of what we here predict.

### Why Foreign Music becomes Popular.

It is frequently remarked that American music fails to achieve the degree of popularity so noticeable in foreign reprints. That there is good reason for such remarks no one can truthfully deny; yet it must not be inferred that this discrepancy is the result of inferior composition on the part of our countrymen, for such would be a most unjust deduction. The real cause seems to be this: When a foreign song reaches us, any publisher may print and sell it without let or hindrance, as no copyright obtained abroad holds good in the United States. The result is that the same piece is issued by every publisher in the land simultaneously, and by each individual house advertised and pushed, which brings the composition into prominence in all sections from Maine to California. On the other hand, a native work is published by one house only, and, being a copyright, it has but the one concern to introduce it. From this cause many a good piece is comparatively unknown, which, if it had the same chance as that given to foreign music, its success would be unquestionably assured. Each publishing house is interested in its own music—no; that of other houses, and until the American people show a preference for home productions, the case is likely to remain unchanged.

### Something Important.

Parents and guardians cannot exercise too much care in the selection of teaching music and books of instruction. The market is flooded with all kinds of cheap and worthless publications, compiled simply to sell and with no thought as to their fitness for imparting knowledge.

"Be sure you're right, then go ahead," is the famous motto of Davy Crockett, and it applies with great force to the early tuition of children. Be sure you start right, or money and precious time may be worse than wasted in selecting bad music or books for the little ones under your care. Get books that teach correctly, and buy teaching pieces that give knowledge as well as amusement.

Our catalogue furnishes an abundance of good instruction books and reliable teaching music in vast variety. Each work has been thoroughly tested and approved by the best authorities in the country.

### Music for Children.

Not long since the playing of a melody by a child, while studying the primary branches of music, was considered highly improper. The result was that music lessons were a bore to most little ones. At present, however, the system of teaching is more rational, and instead of keeping the tiny fingers constantly employed with exercises, an occasional instructive piece is allowed by way of relieving the monotony of practice. This is sensible. It changes what was heretofore labor into pleasant recreation, and at the same time instructs.

With a desire to render our teaching pieces more attractive to the young folks, and also cultivate in their minds a taste for the beautiful in art, we have resolved to adorn our music with magnificent pictures, selected from the choicest products of France and Germany. Neither trouble nor expense shall prevent us from maintaining our justly-earned reputation for publishing the best teaching music in America.

### New York Symphony Society.

At the annual meeting of the New York Symphony Society, held a few days ago, the following officers and directors for the ensuing year were elected: John D. Prince, president; Hilborne L. Roosevelt, vice-president; Charles F. Roper, secretary; Frank E. Draper, treasurer. S. M. Knevals, librarian. Directors—Dr. William H. Draper, Augustus Lewis, Fr. Berringer, Charles A. Sackett, Dr. Damrosch, Geo. Merritt, S. M. Knevals, Dr. Joseph Weiner, Robert H. Coleman, Frederick Neilson, Morris Reno, John D. Prince, H. L. Roosevelt, George Ehret, William E. Strong, Henry Villard, William R. Travers, L. M. Bates and Charles F. Roper. It was resolved to give for the next season six concerts, each to be preceded by a public rehearsal as usual. The dates decided on were November 4th, December 16th, January 13th, February 17th, March 21st and April 28th. It was also decided to considerably increase the orchestra and to give the concerts in the future in the Academy of Music.

### Blind Tom.

There is little doubt that those who have had him in charge have rather cultivated than repressed his eccentricities, and probably if he had been trained with a view to it he could have been as well educated as many another "Innocent." Neither his idiocy nor his blindness are total, although both are no doubt genuine. His musical memory is, however, something phenomenal and enables him to bring out repeatedly, and after long intervals, what he has taken in through the ears. His playing is not his but that of those who have taught him his pieces. This is shown in his playing of pieces set him as tests of memory in the presence of an audience. If some one plays for him nervously, hitting wrong notes or blurring the runs, exactly as the piece is played Tom reproduces it. He is as much responsible for the playing as a mountain echo would be. Some of his best pieces have been learned from good teachers. His playing of several of the Beethoven Sonatas, which we have heard him render at different times, was admirable and by means of them his teachers were able to do a work of musical education very much like that which a perfected telephone may some day enable them to do. It is true Tom does a great many inartistic and catch-penny things at his concerts, but they serve to get him an audience, and, since he gives the audience some good music after he has them within hearing, let us wish him well in his journeyings and hope that no worse thing may happen to music in America than to have such characters as its exponents.

### A New Opera.

"The Light-Keeper's Daughter," a nautical opera in three acts, was recently produced for the first time at the Casino, Boston. This piece, the libretto of which is by Geo. M. Vickers and the music by Charles D. Blako, is exceedingly interesting in plot. The music has many pleasing and well-conceived passages, and throughout is flowing in its numbers. Judging from the enthusiasm exhibited by the large and cultured audience upon its first production, it bids fair to become quite popular. Both the authors are Americans.

Miss Ros Temple, as *Mattie Berne*, the unrecognized heiress, looked pretty and sang with pleasing expression. The singing of Miss May Stevens, as *Rose Meredith*, her companion, was also enoored, and Mr. Percy J. Cooper, as *Captain Mayville*, the lover of *Mattie*, had the advantages of a handsome presence and an effective tenor. A good deal of pleasantry was occasioned by the comicalities of Ignacio Martinetti as a susceptible Chinaman, *Teng Loo*. Robert Evans, as *Sally Berne*, the light-keeper, in his song, "The Proudest Ship," took the house by storm. The orchestra was large and played well. The costumes and scenery were novel and beautiful. It will soon be produced in New York and the principal cities.

### Missing.

Mr. Alfred H. Pease, the Philadelphia pianist, went to St. Louis from Chicago on June 1st with a St. Louis friend. He was at a hotel there two or three nights, paying his bill and going out each morning, and his friend never found him in. Finally on Wednesday morning of last week he left the hotel and has not been heard of since and his friends have been telegraphing all over the West without avail.

### The Benefit for George Conly's Family.

The entertainment in aid of the family of the late George Conly and in memory of Hermann Bietzel was given at the Academy of Music in New York recently. The critic of the *Herald* says of the performance: "The entertainment proved to be one of the most successful undertakings that has taken place for a long time. From an artistic as well as from a financial standpoint the entertainment in every way proved to be all that its most sanguine well-wishers desired. It is roughly estimated that between \$3000 and \$4000 will be realized. The programme began with the overture to 'Egmont,' by the orchestra, led by Max Maretzek; then came the second act of 'Maritana,' with Mrs. Zelta Seguin Wallace, William Castle and W. Carlton, Mlle. Emma Juch sang the 'Il Sogno' waltz, by Murio Celli; Miss Jeffreys Lewis recited 'The Bridge of Sighs,' after which Mr. L. G. Gottschalk sang the Toreador song from 'Carmen.' Miss Clara Louise Kellogg, Signor Brignoli, Mme. Lablache, Signor Tagliapietra and Mr. W. Seaman gave the fourth act from 'Trovatore.' Mlle. Teresa Carraro played Liszt's 'Rhapsodie Hongroise,' No. 5, a favorite selection of hers, and was followed by Mr. Leopold Lichtenberg in a violin solo. Miss Emma Abbott, in the mad scene from 'Lucia,' was assisted by Mr. Ellis Ryse and a large chorus. Mr. John Raymond and Miss Laura Don appeared in the little sketch, 'A Conjugal Lesson.' Mlle. Rossini sang and Mr. Arbuckle gave selections on the cornet. The famous quartet from 'Rigoletto,' was sung by Mlle. Rossini, Mme. Lablache, Mr. Christian Fritsch and Mr. Gottschalk. The orchestra performed Donizetti's funeral march from 'Don Sebastian,' and the curtain fell on a performance which was in every way a success."

—A LAUGH WITHOUT WORDS. She had ordered nothing but vegetables, and was eating them vigorously when a little old lady seated next to her—one of those busybodies ever anxious to be pleasant—smiled and interrogatively said: "Vegetarian?" "No," said the other, in quick response, "Unitarian, I'm from Boston, are you?" One of those grand old Beethoven laughs without words went round the table—*Hotel Mal.*

—SCIENTIFIC ITEM. "That man is a phrenologist Pat," said an east-side citizen to a son of Erin. In reply to an inquiry regarding a long-haired individual who was just closing the door behind him. "A phat?" asked Pat, puzzled. "A phrenologist." "Phat's that?" "Why, a man that can tell, by feeling of the bumps on your head, what kind of a man you are," explained the obliging citizen. "Bumps on me head, is it?" exclaimed Pat. "Begorra, then, I should think it would give him more of an idea phat kind of a woman me wife is!" And then the much-abused Hibernian changed his pipe to the other corner of his mouth and walked out.—*Yonkers Statesman.*