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BOSTON'S MUSICAL PROJECT.

DETAILS OF THE SCHEME TO ESTABLISH A NATIONAL INSTITUTION.

The Boston Journal gives the details of a very important musical and literary enterprise. Dr. Eben Tourjee and the directors of the New England Conservatory of Music have purchased the St. James Hotel, opposite Franklin Square at the South End, and will expend \$700,000 in the purchase of the building and the changes necessary to make it the headquarters of the New England Conservatory of Music. It is proposed to furnish instruction not only in all branches of music, but in literature and other branches of knowledge. Preparations for this great work have for a long time been making, and its consummation is confidently announced for September. It is proposed to rent the present hotel building, and to erect on an adjoining tract of land a building to contain a hall of 1600 sittings, together with other inside and outside alterations and improvements. In one department of the establishment will be a five manual organ; on the second floor and above will be rooms for the accommodation and board of 560 students, ladies exclusively, who come to the Conservatory from other parts of the country. The other departments will be for resident pupils, as well as for those boarding in the building, and one of the principal instructors in the Royal Academy of Music at London and another from Stuttgart have already been engaged, and negotiations are pending with other teachers in various branches of education. The Chautauque Literary Circle will be one feature of literary instruction, Dr. Vincent having been engaged to lecture and direct that branch. Prominent clergymen of the city are expected to lecture on various topics, and it is the intention of the managers to make the institution of a high standard in all educational matters. There are now 951 students from the thirty-eight States receiving instruction at the present quarters of the Conservatory. These rooms will be retained, and instruction to such resident students as wish will be there given.

MISS KELLOGG.

Clara Louise Kellogg bade farewell to the Philadelphia stage at the Academy of Music, where she has sung so often during the past twenty-one years and always with credit to herself and pleasure to her hearers. Miss Kellogg's career has been a very honorable one. By her intelligence and industry she made herself one of the ablest singers of her time, the best of all distinctly American singers. Though her voice was not of any extraordinary quality, there is not much of which a woman's voice is capable that she did not learn to do and to do with certainty, exactness and artistic polish, so that as a mistress of the fine art of vocalization Miss Kellogg will always hold a high place in the history of the American stage. Though she

was not naturally gifted with much dramatic feeling, her intelligence in large measure overcame this deficiency and enabled her to acquit herself worthily in a wider range of operatic characters than many singers of the day attempt. Thus her service to the lyric drama in America has been very great, and she has probably given pleasure to a larger number of persons, learned and unlearned, than have listened to any operatic singer in this country. We speak of Miss Kellogg's work as in the past, not because it is necessarily ended, but because she herself has announced her determination to retire from the stage, and there is no reason to doubt that she means it.—Philadelphia Times.

"GIRQUETTE" (The Weathercock).

The above is the title of a new opera just given at Daly's Theatre, New York. The Herald says: "The music of 'Girouette' is by Cosca, one of the jolliest of jolly good fellows in Paris, who waited so long for luck to strike him that when at last he scored a success with this opera a couple of years ago his good fortune and consequent surprise turned his head temporarily and sent him to an asylum. His score lacks only contrast to make it a great success. Even as it is there is enough to please any one who really enjoys music. There are about twenty-five numbers, many of them set to sentimental songs, but others need only to be sung with abandon to make decided hits. The piece opens, like most light operas, with a chorus, by the false Eustache and his companions. Suzanne, maid to the Princess, melodiously asks 'What is love?' and then the Princess' 'Virginal Guard,' consisting of about two dozen comely maidens in military helmets and carrying stout canes, but otherwise quite feminine and harmless, advances in military style and explain themselves in a lively chorus. The true Eustache defines his position in a rondeau, 'From Seville I Came,' which is the gem of the piece, and Signor Montegriffo made a great deal of it. A duet, on the lightning-like effects of love, between the same artist and Miss Guthrie as Suzanne, was also very effective. The puzzled father—'The Weathercock'—expresses his inability to decide which of his prospective sons-in-law is the true Eustache, and the first act ends with a number of unexpected tuneful and slightly effects by a crowded stage. The second act opens with spirited fencing between the 'Virginal Guards,' followed by a trio by the father and the two Eustaches, after which the two couples of lovers indulge in considerable intrigue and strategy that terminates in the true Eustache being confined in a windmill on suspicion. In the third act all mistakes are tunelessly righted, and in a grand finale everybody is tunelessly made happy.

ARTEMUS WARD

wrote twenty years ago, as follows, about Patti: "Miss Patti is small for her size, but as the man said about his wife, Oh Lord! She is well built, & her complexion is what might be called bronnetty. Her eye is a dark bay, the lashes being long & silky. When she smiles the audience feels like axing her to doo it sum moor & continner doin it to indifinitt extent. Her waste is one of the most bootiful waistis ever seen. When Mister Strackhorse led her out I thawt some pretty skool gal, who had just graduatid from pantallet & wire hoops, was a cumin out to read her fust composishun in public. She cum so bashful like, with her head bowd down, and made such an effort to arrange her lips so thayed look pretty, that I wanted to swaller her. She reminded me of Susan Skinner, who'd never kiss the boys at parin bees till the candles was blowed out. Miss Patty sung suthin or ruther in a furrin tung. I don't know what the sentiments was. Fur awl I know she may have bin denouncing my wax figgers and sagashus wild beasts of Pray, & I don't much keer of she did. When she opened her mowth a army of martin-gales, bobolinks, kanarys, swallers, mockin-birds, etactery, bust out and flew all over the haul. Go it, little I, sez I to myself in a highly exsited frame of mind, & of that kount or royal duke which you'll be pretty apt to marry 1 of these dass don't do the fair thing by yo, you kin always hav a home on A. Ward's farm, near Baldwinville, Injianny. When she sung comin throw the Rye, & spoke of that Swayne she dearly loved herself, individually, I didn't wish I was that air Swayne. No, I gess not. O, certainly not. [This is Ironikle. I don't mean this. It's a way I have of goskin.] Now that Maria Picklechinomy has got married [which I hopes she likes it] & left the perfushun, Adeliny Patty is the Championness of the opery ring. She carries the belt. Thar's no draw sht about it. Other primy doanys may as well throw up the sponge first as last. My eyes don't mislead my ears in this matter.

LONGFELLOW.

The London Punch publishes the following on our dead poet:

"A life psalm staidly sweet and stately strong,
As any the dead singer gave the throng,
Sinks to its close, but fame will yet prolong
In echoes clear across two worlds wide winging,
And in all English hearts like home bells ringing,
Glad memory of the singer and his singing."

—Miss EMMA THURSNY sang with great applause at the concert given by Max Strakosch at Mentone, in honor of the visit of Queen Victoria, and the King of Saxony.

—Miss ROSA FRYNBERG has sailed for England. She will return in the autumn to fill an engagement under the management of Colonel Sian, of the Brooklyn Park Theatre.

—THE ONE-HANDED Hungarian pianist, Count Gera Zichy, is at present on a concert tour in Germany; the proceeds of the tour are to be devoted to charitable purposes.

—A MAN fell over the railing of the amphitheatre, one night last week, at the Grand Theatre, Lille, and was picked up in the pit without apparent injury beyond a few bruises.

—THE death of F. W. Kücken, the well-known song writer, is announced. He is best known by his "Young Recruit" and the "Trab, Trab," which Jetty Trefftz made so popular.

—GOUNOD's "Tribut de Zamora" has proved a dire failure in Turin. The music is pronounced to be cold and monotonous, according to the local critics. The ballet was hissed unmercifully.

—It is said that the Hess Opera Company, with Wm. Castle and Mrs. Zelta Seguin, will produce the new American opera, "The Widow," at the Standard Theatre at the close of the regular season.

—"THE LIGHT-KEEPER'S DAUGHTER," a new opera, music by Charles D. Blake, libretto by Geo. M. Vickers, will be brought out soon at the Boston Casino, under the management of Mr. Chas. A. Atkinson.

—A FREE performance of the "Messiah" was to be given to the poor of Liverpool, England, on Good Friday. Clergymen of every denomination were furnished with tickets to be distributed exclusively among the poor.

—THE auctioneer who sold the seats the other day, for Patti's last performance in New York, was arrayed in full dress. Notwithstanding this, the fourth choice seat went for the beggarly sum of \$85.—Cincinnati Enquirer.

—THE run of "Patience" has not ended at Mr. D'Oyly Carte's London Theatre, the Haymarket. The piece is still being performed, with Messrs. George Grossmith and Barrington as the rival poets, Miss Kleonora Braham as Patience and Miss Alice Barnett as Lady Jane.

—MR. EDWARD B. RICE, of "Rice's Surprise Party," has leased the Pickwick Theatre, Cincinnati, together with the spacious illuminated garden attached to it, and will open it on the 15th, for a summer season. The entertainments will consist of light opera, comedy and the like.

—MRS. MIRNIE HAUZ, whose connection with Her Majesty's Opera Company is about to be severed, was offered a benefit by Mr. Mapleson, but has declined it on the ground, it is stated, that she and Mr. Mapleson would get a great deal of glory and money from it, but that she was afraid there would be too much glory in her share.

—DELIGHTFUL! An odd performance of "Patience" by candle-light was recently given in Kingston, Canada, the gas supply of the city giving out suddenly, during the presentation of the opera. The management, as soon as they recovered from their astonishment, lighted up the stage with candles and lamps, and the players went through with the rest of the opera with lighted candles in their hands.

—A PARIS SCHEME. A scheme is on foot for the construction of an immense popular opera house in Paris, to be named the Opera Populaire and hold between four and five thousand people. M. Paul Ferry is to be the manager of the new theatre when, or if, it opens. To admit of the execution of M. Ferry's plans it will be necessary to expropriate the Belfort Panorama at the Chateau d'Eau. The enterprise will be supported, it is said, by foreign capital. Among the novelties promised for production are Saint-Saens' "Etiennette Marcel," an unperformed opera by Membrée, and Victor Masse's "Nuit de Cleopatre." The prices of seats will be fixed so as to allow every workman to enjoy good music. There will be 4500 seats at from half a franc (ten cents) to five francs, and for ten francs it will be possible to secure a comfortable box. The architect of the Opera Populaire is M. Bernise.