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W. F. SUDDS.

This well-known composer was born in London, England, in 1843, and at the age of seven years came to this country, with his parents, who located on a farm near the village of Gouverneur, N. Y.

His genius and fondness for music were evinced very early in life: so that at the age of fifteen, he was a self-instructed performer on the violin, guitar, flute, cornet and violoncello.

What was still more remarkable, was the natural purity of his musical taste, his precocious insight into the principles of harmony, and his deep interest in church music, although at that time possessing neither organ nor piano.

A year or two later, through the kindness of a friend, he was permitted to practice the piano, and eagerly walked three miles after his day's work on the farm, in order to avail himself of the privilege.

His first regular piano lessons, were from a French professor in New Orleans, while a convalescent soldier in an army hospital in 1864.

In 1873, we find him a pupil at the Boston conservatory of music, studying the organ with Eugene Thayer, and the violin and composition under Julius Eichburg, who gave him much encouragement, and seemed to foresee his future success.

It was not until about six years ago, that he fairly entered the field as a composer. Since that time his reputation has been as rapid as it has been well merited—furnishing a practical refutation to the fallacy that good music cannot become popular.

Among the latest works of this author is "Anthem Gems"—a collection containing about fifty anthems and sentences. About one-half its contents consist of arrangements and selections from standard authors, and the remainder of original compositions by the editor, and to quote from a recent notice concerning the latter, "it is superfluous to say anything to those who know the author's reputation among competent musicians and music publishers." To others it may be added that no young writer of the present generation has risen more rapidly. The compositions of few indeed are more sought, or more profitable to publishers, rendering the name of the author already a shining mark to stimulate worth, and to provoke hostile criticism only from ignorance and envy.

Of his recent compositions for piano, "Elin Dances" "Message of Love" series, "Le Rere de la Danse, Waltzes," "Jolly Hearts" March, "The Evening Hour," meditation, are destined to become more popular. Mr. Suds is still located at Gouverneur, N. Y., and to the thousand who admire and play his compositions, a sort of "pen picture" of him, would no doubt be interesting.

To begin with, he is not only a composer, but music dealer, and teacher, keeping a well-appointed music store, with studio adjoining, is organist of the First Baptist Church in Gouverneur, and was until recently in charge of the musical department of the Gouverneur Seminary. He still teaches but cannot accept all his applications owing to the growing demands from his publishers. In appearance he is tall and well proportioned, walks in a vigorous energetic manner,—is quite neat-sighted, but does not wear glasses when on the street, hence often passes his best friends without recognition; wears his hair quite short; and except to intimate friends has very little to say, unless on business. Hence he is really well known by his intimate friends only.

That his habits are regular may be inferred from the fact that an old lady, a neighbor of his, confessed to

having set her clock by recognizing his steps on the pavement as he passed her door on his way home at evening. Possessing naturally an independent spirit, Mr. Suds, to the great dissatisfaction of a certain class of society, would never allow himself to be patronized, even when his circumstances suggested that it would have been policy. And now, with a cheerful disposition, an enviable and growing reputation, a liberal income, largely from the sale of his compositions. Probably few people enjoy life better than does the subject of this sketch and his excellent wife at their pleasant home in Gouverneur, N. Y.

The Italian Opera Season at the Academy (New York)—"Lohengrin."

Lohengrin.....Signor Campanini
Telramondo.....Signor Galassi
L'Araldo del Re.....Signor Monti
Barico.....Signor Novara
Ortruda.....Mlle. Clémence Kalas
Elsa.....Mlle. Minnie Hauk

The Italian opera season of Her Majesty's company at the Academy of Music, begun on the 17th with "Lohengrin." The audience was a large and fashionable one, although many of the *habitués* were absent from their accustomed places in their boxes. Miss Hauk was warmly welcomed back, as were Signors Campanini, Galassi and the other favorites of former years, but the performance was not a brilliant one, and there were evidences throughout the evening of hasty and insufficient preparation. The audience was seldom roused to any great degree of enthusiasm, and altogether the opening night of the present season was not a brilliant one by any means. The final curtain did not fall until an unwarrantably late hour.

Miss Hauk's reappearance upon the New York stage is an important and interesting event in the musical year, and the welcome she received on her appearance amply testified to the fact that she had left many and lasting friends behind her three years since when she departed for Europe. Her *Elsa*, in Wagner's "Lohengrin," has been highly spoken of by foreign critics, and there was much interest expressed here to see her performance in the part, but results obtained last evening confirmed the impression heretofore expressed by those who know her powers well, that neither the character nor the music are suited to show her dramatic or vocal powers at their best. In a piquant *role* Miss Hauk is charming, but in the broadly heroic or the deeply sentimental her natural powers are at a disadvantage. Nor is Wagnerian music well adapted to her voice, which has deteriorated since she was last here in quality, as has her method of singing. Her voice is not so round and full; it has lost something of its power and excellence in the upper notes, which do not now possess the brilliancy of a high soprano which they once had, and there is often a hardness, a metallic roughness, which robs them of their former freshness and sweetness. We do not mean to say that there were faults glaringly apparent in Miss Hauk's voice last night; but that there were frequent, if brief, indications here and there that the slight failing in the voice these three years was in the directions noted. They were faults only fully apparent to the careful listener and one who was thoroughly acquainted with Miss Hauk's voice these many years, but they were nevertheless apparent on close examination. She will do well to abandon the German music and German methods, which seem to have left unpleasant traces in her singing lately, and confine herself to the Italian school, and lighter dramatic *roles*, in which she has always had great successes in the past. She looked the character of *Elsa* charmingly and dressed it with taste and beauty of effect.

Miss Kalas was a disappointment. She has an uneven voice, generally of poor quality, though she possesses a few good notes in the upper register. She has little or no dramatic ability, but is blessed with a pretty stage appearance and a ladylike demeanor. Signori Campanini and Galassi sang grandly, the former unfortunately meeting with a slight accident in the duel scene.

—Miss JENKIE WINSTON, Miss Amy Gordon and Mr. A. H. Bell are members of the "Triple Jolly Bachelors" Opera Company which appeared for the first time, at the Windsor Theatre, Boston, on the 31st inst.

—It is promised that Madame Pauline Lucca will appear in three new *roles* during the coming season at the Imperial Opera, Vienna. One of these will be in "The First Wreck," Leschetizki's new opera; another will be in Gluck's "Iphigenia in Tauris," while the third will be the leading character in Goetz's "Taming of the Shrew."

MME. ADELINA PATTI'S CONCERTS.

There having been considerable discussion as to whether or no Mme. Patti had abandoned her proposed concert tour in the United States, the matter would seem to be now settled definitely, the following communication having been received from her agent:

"A dispatch has been received which announces that Mme. Adelina Patti left her country seat 'Craigynos,' in Wales, on Saturday last for London, from which place she starts for Liverpool on Thursday next, sailing thence for New York on October 22d, by the Cunard steamer. In all probability she will arrive in New York about the 1st of November. Already several of those who will accompany her on her tour of the United States have arrived, among others M. Mihal Mortier, one of the staff of the *Figaro*, and brother of M. Arnold Mortier, one of the principal agitators of that journal, who signs his dramatic articles 'Un Monsieur de l'orchestre.' The following is a correct and full list of the company:—Mme. Adelina Patti; Mlle. Augusta Köhenschild, mezzo-soprano contralto; Signor Ernesto Nicolini, tenor du Théâtre Italien de Paris; Signor Federico Salvati, baritone de la Scala de Milan; M. Lévilly, baritone; Signor Augusto Pinto, basse du Théâtre Italien de Paris. Instrumentalists—Mlle. Thérèse Castellani, violoniste; Signor Albino Gorno, pianist, Maestro au Conservatoire de Milan.

KOSTER & BILL'S NINE-HUNDREDTH CONCERT.

An immense audience on the 17th filled the above named place of amusement to overflowing, the occasion being the nine-hundredth consecutive performance and the unusual attraction consisting of an extended programme of the most popular musical selections of the day. In the four parts there were no less than twenty-six pieces, comprising compositions by F. Loew, Strauss, Mercadante, Rudolph Bial, Bach, Verdi, DeBeriot, Carl Faust and Trappe. Aside from the excellent rendering of the above by the well-trained lady orchestra under the direction of Mlle. Julia de Bertrand, who, by the way, handsomely performed a solo on the violin by DeBeriot. The chief feature of the evening was the singing, or rather the warbling, of the Rainer family, a company of eight Tyroleans—three ladies and five gentlemen, whose unique vocalism has afforded no little pleasure and elicited no little praise. Their famous ländler songs are always waited for by the audience and never fail to call for repeated encores. The entertainment was continued until a late hour.

—Mrs. RHODA HUTCHINSON-GRAY, one of the celebrated Hutchinson family, died at the old homestead at Milford, N. H., last month. She was one of the elder sisters of this family. Of the sixteen children only four are now living,—Joshua, John, Asa and Abby.

—The band of the Dominion Piano and Organ Company, of Bowmanville, Ont., under the leadership of Mr. E. S. Meath, recently carried off the second prize (\$175 in cash) at the London, Ont. Band Tournament.

—The newly settled province of Manitoba has been making, of late, rapid strides towards artistic progress. Quite a number of leading musicians from the provinces of Quebec and Ontario have recently removed to Winnipeg and St. Boniface. Among these are Prof. Hecker, band-master, late of Montreal; Mr. Poisson, piano teacher, of Arthabaska; Dr. P. R. Machagan, organist and professor, of Montreal; Mr. L. N. Soper, piano dealer, of Toronto; H. F. Prince, music dealer, and Francis Bencher, violinist, both of Montreal.

—The Philharmonic Society of Toronto, which, under the able direction of Mr. F. H. Torrington, is now entering upon its tenth year, is preparing for an active musical campaign during the coming season. Among other interesting works to be produced, Spohr's *Last Judgment*, Handel's *Acis and Galatea*, together with selections from Schubert's *Rosamunde* and Weber's *Preceosa* are promised. This flourishing association has already favored the dilettanti of Toronto with the following remarkable works: Mendelssohn's *Elijah*, St. Paul, *Hymn of Praise* and *Walpurgis Night*, Handel's *Messiah* and *Judas Maccabaeus*, Mozart's *Twelfth Hour*, Hayden's *Creation*, Romberg's *Lay of the Lull*, Rindogger's *Fridolin*, Rossini's *Stabat Mater*, Bonnetti's *May Queen*, Costa's *Naaman*, Gade's *Spring's Message*, Smart's *Bride of Dunkerron* and Schumann's *Oppey Life*, besides numerous part songs, operatic selections and orchestral numbers. Not a bad record, assuredly.