

# 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.

### Song-Poems.

It is a noticeable fact that nearly all the songs of foreign origin which meet with world-wide popularity are built upon poems possessing in themselves intrinsic merit. A composer of ability may write good music to indifferent words, but his master-stroke is sure to be the result of inspiration derived from the verses he selects as his theme. This is apparent in nine out of every ten vocal pieces republished in this country. Americans are not slow to learn, and much of our success is due to the fact that we strive to give the public not only the productions of the best composers, but also words that would be eagerly purchased by the leading magazines of the country. An example of the foregoing will be found in the song entitled "The Fisherman's Bride," the words of which are published elsewhere in this number. Mr. Vickers received as much money for this poem as most publishers pay for a manuscript with the music included.

### Proof-Reading.

None but an author can appreciate the importance of correct proof-reading; and many's the writer who has had occasion to regret the typographical blunder that distorted or made vague his otherwise meritorious effusion. It is doubtful if a writer lives, or ever did live, who has not had such experience. No matter how careful the professional proof reader may be, he is bound to overlook errors in his proof-sheets. It may not be in a misspelled word, which is the least objectionable mistake that occurs, for the sense is generally preserved; nor may it be a misplaced cap or lower case letter, nor even a "wrong font," for any and all of these will be instantly detected by any proof reader. The great difficulty comes when a wrong word is introduced, either by the incorrect reading of copy by the type-setter, or by the omission or addition of a letter, thus: the word *band*, by leaving out the *b*, becomes *and*, a properly spelled word, and *band* with the *d* omitted makes *ban*; while *band* with the *n* wanting conveys a *bad* idea of the author's intention. Now, few proof-readers would note an error of this latter description, as not one in a hundred reads his proof to get the sense of the matter before him, but merely runs over the column mechanically, and passes over the mistake because it is a rightly spelled word. Of course some copy is hard to read, but as a rule any manuscript is liable to meet with the same trouble. This is proved by the numerous proofing mistakes that are met with in cheap reproductions of foreign music, the price at which it is sold rendering the examination of the proofs a matter of impossibility. Even with the best talent in America to revise our proof-sheets, we occasionally have to make a correction. However, our publications, both copyright and reprints, are noted for their perfection.

## Foreign versus American Music.

It will be a bright day for musical progress in America when fair and adequate recognition is meted out to the meritorious composers of our country by certain so-called musical periodicals of the United States. With unerring regularity are the works of foreign writers lauded to the skies, while with the same certainty are all native productions, regardless of merit, sneered at, ridiculed and denounced as crude attempts—and by whom? Frequently by a person whose chief and only interest lies in his weekly stipend. That these adverse criticisms are often made in the face of a storm of national appreciation is too well-known to need any comment. In literature the case is entirely different, and instead of throwing cold water on dawning genius, most publishers give encouragement where appears the slightest evidence of merit. And by what standard are these self-constituted arbitrators to be judged? By whom are they tested? It is the case of two western men who were about to bet; the question arose as to who should hold the stakes, but when that individual was found, the more momentous question arose as to who was to hold the stakeholder. The whole system is wrong, and evinces an anti-American spirit. It is a pity we have no National Music Committee to whom appeal could be made, and where decision on mooted musical merit would, in case of worth, offset unfair comments, the object of which seems to be the suppression of musical progress on this side of the Atlantic.

### Music from Engraved Plates.

There is a vast difference between printing music from engraved plates and printing it from type. If you have ever examined any music—and there are few persons who have not—you have noticed how very black, clear and well defined some of the music appeared; in fact, that the characters seemed to stand out from the paper in bold relief, and that the paper was heavy and readily stood on the music-rack without bending with its own weight. Well, that was music printed from engraved plates, by the same process that steel engravings are printed. The other music that you observed, perhaps in a cheap music book, was printed in a grayish brown color, with here and there a note or line omitted; the paper was thin and flimsy, entirely lacking the elegance and neatness so apparent in the engraved work; that was music printed from type, a method identical with that employed in printing a newspaper. Now, the cost of producing plate-music, on account of its being printed by hand, is many times greater than the cost of printing from type, yet almost any musician or teacher will readily pay the difference, as plate music, on account of its clearness, is easier to play or sing from, and therefore less hurtful to the eyes. Nearly all the sheet music, and many of the books contained in our catalogue, are printed from finely engraved plates, only the highest grade paper being used. With music, as with everything else, the best is always the cheapest.

### Patti and Jenny Lind.

"Patti's visit will always remain a memorable episode in the history of music in this country. Jenny Lind, many years ago, created a great *furor*, but the musical education of the American people had not then reached its present state. An 'Echo song' or a bravura aria, executed with pyrotechnic brilliancy and ornamented with giddy feats of vocalism hitherto considered impossible, was enough to arouse the wildest enthusiasm. It is no longer so, however. Observant critics and even many artists themselves find that the standard of musical taste is quite as high here as in the old centres of music in Europe. The profound and universal delight to which the American people in every city of the Union which Patti has visited, have been stirred by her unpretentious and yet matchless art, best shows how lofty a standard the musical judgment of this country has attained. And we are not certain but that her refined and subdued acting has had a great share in her success, accomplished against so many adverse circumstances. In 'Traviata' it was remarked that many of Patti's scenes were worthy of the most finished actress. Few great singers have had a more vivid sense of the dramatic proprieties of opera. That artificial straining for extravagant tragical effect which has become a kind of cast-iron tradition in opera, completely melts away before the sound instinct of Patti's soft and mellowed art. We believe that we interpret the feelings of the American people correctly when we refuse to bid Adeline Patti good-bye, hoping that hereafter the land of her girlish triumphs shall share more equally with the rest of the world the glories of her womanhood."—*N. Y. Herald*

## Mr. W. F. Sudds.

The *Musical Record* pays the following just tribute to Mr. Sudds, author of the "National School for the Piano-forte." It says: "The compositions of this truly American composer need no words of commendation or introduction. They speak for themselves, and the name of their talented author is everywhere familiar as that of one to whom success has come in a remarkable degree, and who can safely be classed as one of the most brilliant and popular American composers of the day."

The foregoing expresses the sentiment of all who are familiar with his works, and aside from the profession, his vocal and instrumental pieces find a welcome "every home."

### G. D. Wilson, Esq.

As an evidence of the high estimation in which Mr. Wilson is held by the leading publishers, we give below an extract from a comment on some of his recent works:—

"It is seldom that the productions of any one composer, achieve the uniform success which has been attained by the pieces that the publishers have here the pleasure of presenting to the notice of the public. This pleasure is enhanced by the circumstances that this is a truly American success, and Mr. Wilson may be regarded as one of the leaders in the movement that is to give us the best and highest of Instrumental Music, the work of true native talent."—*Musical Record*.

### How She Looks.

The critic of the Boston *Transcript* gives the following description of Mme Materna: "She is not so stout as her photographs lead one to expect; she has neither the huge arms nor the unwieldy waist that usually accompany decided embonpoint. Her hair is black, her eyes very dark, and her face without great regularity of feature, gives the impression of much beauty; eminently a vivacious face, full of intelligence and something more; the eyes sparkling, the lips singularly flexible and mobile."

### Afraid of the Snake.

Adolph Adam, composer of "Si J'Etais Roi" and "Le Postillon de Lonjumeau," wrote an amusing letter to a man who had sent him the libretto of a proposed opera called "Eve," for which he hoped M. Adam would feel called upon to write the music. The composer read the text, and on finding it devoid of both literary and dramatic merit returned it with the following note: "Very much honored Sir.—To my lively regret I find it quite impossible to avail myself of the accompanying libretto, with an offer of which your great goodness has prompted you to favor me. For, believe me, should Adam allow himself to be tempted by this particular Eve, the public would most assuredly undertake, with surprising spontaneity, the part of the serpent—at least as far as hissing is concerned." Disastrous precedent warns us against a revival of so sinister a combination; wherefore I hasten to return your remarkable production, with every assurance of my perfect consideration. Adam."

### New York's May Festival.

After commenting on each day's performance the *New York Herald* sums up as follows: Its results have been emphatically satisfactory. No such chorus singing has ever been heard in this city before, and the performances of the orchestra have been as astonishing as the work of the choral bodies. Among the solo singers there have been several artists of the highest rank, such as Mme Materna, Mme Gerster, Herr Cauditus, Signor Campanini and others, who have contributed largely and worthily to the enjoyment of the public. There can be no question of the artistic value of the week's concerts, and there can be no doubt of their popular success. The audiences have been large and appreciative, and they have shown an unusual amount of enthusiasm. The expenses of the Festival have been very great, but the managers are confident that the receipts are more than enough to cover them, though they neither expect nor desire a large surplus. With such a state of affairs, artistic and financial, Mr. Thomas and his associates have every reason to be gratified with the result of their efforts. The public has cause to feel grateful for a series of performances which have not only given great pleasure in themselves, but which have assuredly done much to elevate the standard of musical art in this country.