

# 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, redowas, 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

## How Music is Made.

"The way to cook a rabbit is to first catch a rabbit," etc., applies forcibly to the initial process of producing a musical composition in sheet form: and it may be further added, that manuscripts worth publishing are as hard to secure as the traditional rabbit. As all large music publishing concerns are constantly in receipt of manuscripts sent for examination and sale, it becomes necessary to inspect each composition as soon as possible, otherwise they would accumulate to such an extent that a separate examination would be next to impossible. For this purpose is employed a thoroughly educated and practical musician, one who not only performs at sight, but who is also a master of harmony and composition. After carefully trying over each piece, and noting his opinion thereon, the result may be the selection of one or two manuscripts out of perhaps fifty, the balance being returned to their respective authors marked "rejected." We will suppose that one of the pieces recommended by the inspector is a song. The publisher now holds a manuscript which in the opinion of his inspector is worth publishing, that is, it has some point of excellence that might result in the piece becoming popular. The next step is to read the letter sent by the writer of the song, and if the author's demands are deemed reasonable his terms are accepted and the song is "put in hand," not, however, before the publisher has first satisfied himself that the words are correct and suitable, and that the title is not already in use. The manuscript is then taken by the engraver, who, seated at his table, begins the work of transferring to metal plates the "copy" before him. For this purpose he employs a hammer and a multitude of small steel dies, each one of which represents a character of music, in fact everything from a brace to a double bar, and from a grace note to a "sixty-fourth," besides rests, slurs, crescendos, and a full set of the alphabet in various sizes, such as agate, nonpareil, primer, etc. Upon the table before him rests a slab of iron about two feet square by two inches thick. This is the anvil (?) on which is laid the metal plate aforementioned. The latter is composed of white metal and is one-sixteenth of an inch in thickness. The surface is highly polished and resembles burnished silver. With the aid of compasses, rules, and other peculiar tools, the lines, bars, etc., are laid out, after which the engraver proceeds to fill in the music and words, and thus each plate is treated until the song is finished.

While the music engraver is busy with his manuscript and dies, the title engraver is not idle. By a process exactly similar to bank-note or steel engraving this individual prepares the title, which as an obvious necessity must be entirely original in design, both in lettering and ornamentation. The metal plates used for titles are the same as those used for music.

The music plates and title being finished, proofs are taken from them and submitted to the music inspector, who carefully examines each page and makes the necessary corrections, after which they are returned to the engraver. The latter individual having made the designated changes or additions, passes the plates to

the superintendent of the press-room, where they are in turn given to a pressman.

The press used is the same as employed in steel-plate printing, and can, therefore, only be worked by hand. This process is necessarily slow and tedious, but it is the only method by which first-class sheet music can be made. After the music is printed, the music sheets, which are still wet, are hung upon racks to dry. The drying process consumes about two or three hours, when they are taken down, folded, and put in a press, where they are usually left over night. In the morning they are taken out, and we have before us a pile of elegant plate music, "the latest song of the season." "Plate" editions will always be preferred by all who appreciate music that can be easily read, in fact to those accustomed to plate work, "type music" seems like no music.

## Music a Home Attraction.

There is nothing that gives more pleasure, or that can be enjoyed at a less cost than music. Unlike most enjoyment it leaves behind no ill effects, nor is it followed by any disagreeable reaction. Music is at all times appropriate, for its strains can be modulated to suit every condition of the human mind. It serves to cheer the drooping spirits, to nerve the warrior to deeds of valor, and it soothes the anguish of a dying hour. In the home circle its power is beyond estimate. For the inmates it supplies entertainment ever acceptable, to the young it does more, it constitutes a strong home attraction, and by its sweet influence more than one inexperienced youth has escaped the "tempter's snare."

Parents and those having charge of the education of children can bestow upon their offspring or wards no more precious boon than a knowledge of music, whether partial or thorough, for if one is only able to sing or perform as a means of self-amusement, even that is worth all the time and money requisite for its attainment.

Nothing facilitates the study of music more than good teaching pieces, and thoroughly reliable instruction books, both of which can be found in our catalogue, together with the price and all other information concerning their purpose and merit. Our publications are used by the most competent and successful teachers in the land.

## Songs and Song-Writers.

Music publishers at home and abroad, seem to have universally adopted the idea that music is of no particular time, and that it belongs to the everlasting now, it is true that it cannot be limited to any one point or space, because it is a universal language, but if every piece of published music, every tune, and the words of every published song, every poem or selection of spoken language, adapted to music for the purpose of being sung, bore upon its title-page, or over the opening strain, the date when written, the name of the composer of the music, the name of the author of the words, and the name of the publisher, with the date when first published and the place of residence of the author and composer as well as publisher, then it would be a comparatively easy task to trace the history of songs and song-writers. This not being a custom renders it extremely difficult to determine the age or authorship of many of the popular songs in circulation, and in some instances makes it almost impossible to learn either the names of authors or the dates needed to make an account of such songs or song-writers complete.

Many of our songs have from time to time appeared among us as waifs, dateless and nameless. We know that a popular song is in the mouths of the people. We know that it may be new and that it may also be very old to such as have heard or known it previous to our first hearing—it may have come from the hall of merriment and festivity, from among the shepherds, the laborers, the peasants, the pipers, the singers, the harpers, the public singers or fiddlers who wander from place to place, strolling actors, the stage, the camp, the garrison, the sailor's cabin—or it may have come through war and strife, through party and passion, or from the home of sorrow and suffering. We know that the popular song is sung, that the instrument plays it, that it is familiar among the people. We know that songs come like seeds in the wind, some to take root and live, others to perish and be forgotten, but when we ask who was the author of the words, or who was the composer of the music, or when and where it was written, and when and by whom the well-known song was originally published, it is often too late to find one who can answer such questions, the author or composer may be dead and forgotten if any one ever knew him, and now no one remembers more than that there was such a tune to which such words were adapted or that it was once very popular.

It is a well-known truth that songs without number, as well as other kinds of music, have been claimed by persons who never could have composed them, as original; and it is not a novel thing to see songs bearing the names of composers who were unborn when the songs thus published as new were known as old songs among musicians. Many of the ancient songs of Scotland, previous to the time of Robert Burns, were composed by the laboring classes, and Allan Ramsay, a Scottish barber, who lived in the days of Pope and Swift, and attained great notoriety for his songs, wrote "Auld Lang Syne," which even Scotchmen, with one accord, credit to Burns, who only altered and added to it, making it popular. Walter Scott, who originated many songs which ought to be better known to the world, was never so favorably known to his own countrymen as a poet as was Burns. He was known for his historical novels, but Burns was the Scotch poet, and his songs were regarded as next to those found in the Bible.

The songs of Ireland date back many years; and they in general partake of fun throughout, though many of them were written by Englishmen. Thomas Moore was the first Irishman who wrote much that attained great popularity, he wrote for the drawing-room and the nobility—and some of the songs which perpetuate his name were English and not Irish. Samuel Lover, the author of "Rory O'More," partook fully of the Irish national element and thus built up an enviable reputation. It occasionally happens that some modern writers, in the hope of giving character to their compositions, send out editors with the name of some distinguished composer attached instead of their own, and such wickedness generally is rebuked very soon. Burns, in one of his letters to the publisher of the "Scots Musical Museum," says: "I have lately seen a couple of ballads which have been sung through the streets of Dumfries, with my name at the head of them as the author, though this was the first time I had ever seen either of the songs."—*Musician, in Musical Record*

—NORRHEIMER'S HALL, Montreal. This hall, which has been completely rebuilt, is pronounced one of the most elegant in Canada, and is situated in the centre of the city. On entering, it forcibly reminds one of the Madison Square Theatre of New York. The same elegance and taste reign supreme. It will, undoubtedly, win the title of "Gem" among other places of amusement in the city. Its seating capacity is 1000, and the stage with scenery elegant and complete. The lighting is perfect, and on the whole, Norrheimer Hall is one where beauty prevails, and comfort and convenience can be obtained.

—THE comic opera by Gilbert and Sullivan, for next season, will not be finished before December. They work carefully and slowly, discarding a great deal, and revising again and again what is retained. The completed portions of the piece contain a pretty barcarolle in F sharp—a trying key for amateurs; a military march for two or three bands; a duo, "On every lip, 'Her ladyship,'" descriptive of the wife of a London knight, and another duo, "With a curly, curly wig," in which an old man tries to dazzle a girl with his title.

—THEY tell the story of a Brazilian bandit that would make the James boys feel that they had just begun to learn the rudiments of their business. After listening awhile to an organ-grinder, he stepped up to him, cut off his head, and, placing it on the top of the organ, proceeded to turn the handle himself, while the bystanders looked on with horror. Governor Crittenden ought to write him to come and live in Missouri.—*Detroit Free Press*

—MR. L. H. MASON, of Boston, has succeeded in his attempt to make foreign music popular in Japan. He has been conducting classes in the public schools, in which two hundred children sing Japanese words to English airs. Mr. Mason has also enlisted the services of a native composer, who has produced a four-part song.

—THE New Casino, New York, which is being rapidly hurried on, will be completed by the 11th of this month, when Theo will appear. Her company consists of thirty-four members. She will play in "Mme. L'Archiduc," "Le Jolie Parfumeuse," "Lili," "Niniche," and "Le Fille du Tambour Major."

—AT the last meeting of the Philharmonic Society, Montreal, the following named officers were chosen: President, Mr. Hector Mackenzie; Vice-Presidents, Rev. Canon Norman and Mr. R. Stephenson; Secretary, Mr. M. Perkins; Treasurer, Mr. G. Houston; Conductor, Prof. Couture.

—MRS CLARA LOUISE KELLOGG recently gave a fine concert in Meriden, Conn. Her long rest has given her voice much freshness. The audience was delighted.