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BOUCHER & PRATTE'S

Musical Journal

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November, 1881

A NATION'S TEARS IN SORROW FALL.

A nation's tears in sorrow fall,
A people's heart is throbbing,
And thro' the gloom that covers all
There comes a sound of sobbing;
A million trembling lips are dumb
While youth and age are bend'ng
Before the dark, the dreadful gloom
Now o'er our land descending.

A loving father, husband, friend,
A soldier tried in battle,
Whose voice in songs of peace did blend
As once 'mid muskets rattle.
No marble pillar need we raise
To show how much we loved him
Our hearts shall ever sing his praise
His noble deeds have prov'd him.

A ruler chosen for his worth,
To fill an honored station,
He rose from poor and humble birth
To guide a mighty nation;
A dastard hand hath laid him low
Some foolish fame to borrow,
Our country staggers 'neath the blow,
The land is full of sorrow.

CHORUS.

A nation mourns its hero dead,
Forget him we can never;
No pen need write his epitaph
His name will live forever.

LATEST MUSICAL ITEMS.

- PATTI sailed on the 22d.
- BRAHAK is at Rehwinkel.
- STERNBERG is in New York.
- M. EMIL SAURET is in Berlin.
- Miss FLORA PIKE has left Rice's company.
- "THE MASQUÉ" was a success in Nashville.
- MR. "BOBBY" NEWCOMB is singing in London.
- JOSEFFY is achieving great triumphs in the West.
- D'OLEY CARTER'S new London theatre is called the Savoy.
- M. CAMILLE SAINT-SAËNS has nearly finished his fifth concerto.
- ANNA DE BELOCCA has gone to St. Petersburg to visit her family.
- "PATRIKKE" has been very successful at the Boston Museum.
- MME. MARIE ROZE is now residing at Hawthorn Lodge, London.
- MR. AND MRS. GEO. HEESCHE, have returned to Boston from Europe.
- SIGNORINA ZOE MARQUICENT is styled the American nightingale, in Italy.

—AUG. WALDAUER is giving monthly orchestral concerts in St. Louis.

—M^r. LOUIS VARNÉY has written a new opera entitled "Coquelicot."

—DR. VON BULOW is still at Meiningen, too ill to go to Munich as intended.

—MANAGER C. D. HESS has purchased the right to play the new opera "The Widow."

—NOBROSS'S Opera Company has added Maillart's King's Dragons to the repertory.

—"LOHENGRIN" AND "AIDA" have both reached their 100th representation at Vienna.

—MME. CAMILLA URSO appeared at the Boston Theatre on the 23d and 24th of last month.

—AT the Buda-Pesth (Hungary) National Theatre, 135 operas were mounted during the past year.

—THE *Record*, in concluding its report of the Worcester Festival, says it was a complete success.

—THE publication of the *Philharmonic Journal* (Jerome Hopkin's paper) has been discontinued.

—THE New York Casino opened on the 17th with "Olivette," sung by the Comley-Barton Company.

—It is reported that Mme. Peschka-Leutner will come to this country next year for a long concert tour.

—THE Emma Abbott Company opened with "Olivette" at the Grand Opera House, New York, on the 17th.

—THE "Czar and Carpenter" was brought out by the Boston Ideal Opera Company, on the 19th, in Brooklyn.

—MME. CAMILLA URSO will appear, in conjunction with Mme. Etelka Gerster, at the Strakosch concerts in Boston.

—SANDOTTINI, the eminent Italian teacher, thinks that Mlle. Virginia Ferri "is altogether too good for the Americans."

—THE *Musical Critic* confidently predicts that Miss Emma Howe will make as great a success as Miss Emma Thursby.

—MME. ZELLIE DE LUSSAN is announced to sing in concert with the Philharmonic Club at Binghamton, N. Y., on the 17th.

—FREDERICK CLAY is hard at work on a new opera, which is to be produced in London and the United States next winter.

—MME. MIGNIE HACK was married shortly before her departure for this country. She is now the wife of Chevalier Ernst de Hesse-Wartegg, the author of a valuable book on North America. M. de Hesse-Wartegg is about to publish a volume on Tunis.

—Miss ALICE OATES is in Australia—lured, no doubt, by the reported success of companies recently visiting that country.

—Miss BLANCHE ROOSEVELT will appear in concert at Chickering Hall on the 5th, assisted by a number of well-known artists.

—LISZT never fails to bestow both comfort and instruction upon all deserving young artists. He is greatly beloved by Italians.

—MR. M. J. WARREN, of New York, offers a prize of \$1000 for music to a new libretto called "Arctic, or the North Pole Expedition."

—MME. SOPHIE MENTOR, the famous pianiste, is coming to the United States. She made a profound impression last season in London.

—MRS. E. ALINE OSGOOD sailed from Liverpool on the 22d, and will make her first appearance on her return at Boston Music Hall, Nov. 9th.

—MME. PAULINE CANESSA, who has won many triumphs on the operatic stage, intends to return here this season, and may be expected to appear soon.

—MME. MADELINE SCHILLER will appear at the New York Philharmonic Society's Concerts, on the 11th and 12th playing Tchaikowsky's second concerto.

—MASTER MAURICE DENGREMONT has added several compositions of Vieuxtemps to his repertory. He has been studying with his old teacher, M. Leonard, in Paris.

—J. H. HAVERLY has secured the lease of the California Theatre, San Francisco, for three years, having bought out the interest of Gustave Frohman and O. G. Bernard.

—THE Strakosch Brothers are reported to be in treaty for one of the theatres in Paris, intending to give Italian opera there next season, and to abandon this country.

—THE Paris *Figaro* says that the state of Miss Griswold's health has prevented her accepting an offer of the manager of the Lyceum Theatre in Barcelona to sing with M. Maurel in "Hamlet."

—UNDEB Napoleon III the following were the salaries paid for each concert to the leading singer: Patti, \$600; Nilsson, \$240; Mme. Carvalho, \$200; Marie Roze, \$100; M. Faure, \$200; and Capoul, \$120. What a difference!

—MADAME MATERNA, whose intended coming to America has been announced, was the famous *Brunnhilde* at Bayreuth in 1876. Her engagement for Theodore Thomas' May Festivals is a very important one for Madame Materna ranks at the head of German *prima donna*, being especially admirable in her performance of Wagner's music. Her engagement is one on which the managers of the festivals are to be congratulated.—*Record*.

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Musical Journal.

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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 Hohenfeldt, mezzo-soprano contralto; Signor Ernesto Nicolini, tenor du Théâtre Italien de Paris; Signor Federico Salfati, 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. Flotow, Strauss, Mercadante, Rudolph Bial, Bach, Verdi, DeBeriot, Carl Faust and Trappé. 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 Macabeanus*, Mozart's *Twelfth Hour*, Hayden's *Creation*, Romberg's *Lay of the Miller*, Rindogger's *Fridolin*, Rossini's *Stabat Mater*, Bonnetti's *May Queen*, Costa's *Naaman*, Gade's *Spring's Message*, Smart's *Bride of Dunkerton* and Schumann's *Oppey Life*, besides numerous part songs, operatic selections and orchestral numbers. Not a bad record, assuredly.

SHEPHERDS' DANCE.

(HIRTENTANZ.)

Arranged by J. F. ZIMMERMANN.

SEIDEMANN.

Allegro.

The musical score is written for piano and bass clef. It begins with a treble clef staff and a bass clef staff. The key signature is one sharp (F#), and the time signature is 2/4. The first system includes a *Ped.* marking and a *p* dynamic. The second system features *fp* dynamics. The third system includes *poco rit.*, *p*, and *pp* markings, ending with a *tr* (trill) in the right hand. The fourth system is marked *Moderato.* and *f*. The fifth system continues the *f* dynamic. The piece concludes with a trill in the right hand.

Sua..... loco.

First system of musical notation, featuring treble and bass staves with various notes and rests.

Ped.

Second system of musical notation, including dynamic markings like *p* and *mf*.

Ped.

POLKA.
Moderato

piu vivo.

Third system of musical notation, marked as a **POLKA. Moderato**.

Fourth system of musical notation, including a section labeled *lo CODA.* and dynamic markings like *f*.

Fifth system of musical notation, including dynamic markings like *f*, *cres.*, and *mf*.

TRIO.

Sixth system of musical notation, marked as a **TRIO.** section.

Shepherds' Dance.

First system of musical notation, measures 1-6. Treble and bass clefs. Dynamics include *p*.

Second system of musical notation, measures 7-12. Treble and bass clefs.

Third system of musical notation, measures 13-18. Treble and bass clefs. Dynamics include *mf* and *cres.*

Fourth system of musical notation, measures 19-24. Treble and bass clefs. Dynamics include *p*. Title: *Polka D.C. al ⊕*

Fifth system of musical notation, measures 25-30. Treble and bass clefs. Dynamics include *p*, *fp*, *poco rit.*, *fp*. Pedal markings: *Ped.*

Sixth system of musical notation, measures 31-36. Treble and bass clefs. Dynamics include *fp*, *ff*.

Shepherd's Dance.

SEE THE PALE MOON.

(GUARDA CHE BIANCA LUNA.)

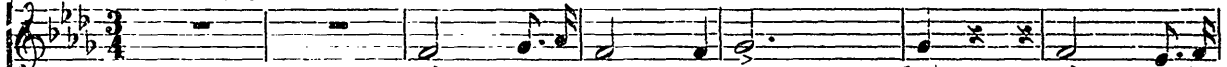
F. CAMPANA.

Soprano or Tenor.



Sweet - ly the moon - light gleam - - - ing, From yon pure
Guar - da che bian - ca Lu - - - na, Guar - - da che

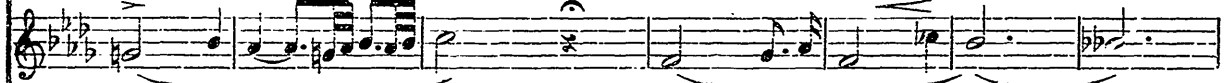
Alto or Baritone.



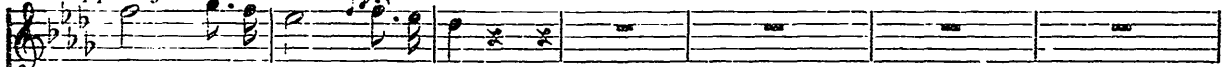
a tempo.



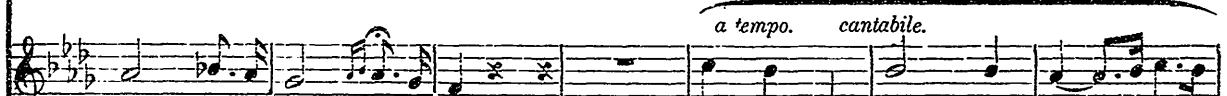
a - zure beam - - - ing; Si - lent the winds; no star
not - te az-zur - re; Un - au - ra non sus - sur - - - ra,



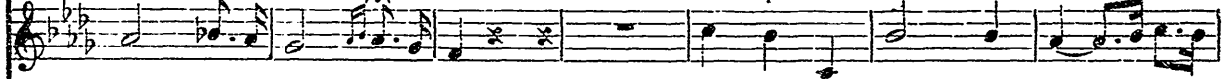
pp e legato.



trem - bles in e - - ther a - far.
Non tre-mu - la u - no stel.



a tempo. cantabile.



Night - in - gales sing - ing on - -
L'u - si - gno - let - - to so - -



f

And in our hearts re-
E per che mi rie-

ly, Call thro' the for - est lone - ly, And in our hearts re-
lo, Bal - za di fron - da in fron - da, E per che mi ris-

p *a tempo.*

spon - sive, Wakes mus - ic soft and sweet, the lays of faith and love, Soft hymns of faith - ful love.
pon - da, Cer - co la tua fe - del, Cer - co la tua fe - del, Cer - co la tua fe - del.

legato. *p*

Soft - ly, Gen - tly, Sweetly the moon - light gleam -
Guar - da, Guar - da, Guar - da che bian - ca Lu -

Soft - ly, Gen - tly, Sweetly the moonlight
Guar - da, Guar - da, Guarda che bianca

See the pale moon.

animato.

ing gen - tly, gen - tly Shines in the a - zure each star.
 na Guar - da, Guar - da Non tre - mu - la u - no stel.

gleam - ing, Gen - tly, Gen - tly, From yon pure
 Lu - na, Guar - da, Guar - da, Un au - ra

From yon pure a - zure beam - ing, Shines in mild beau - ty each
 Un au - ra non sus - sur - ra, Non tre - mu - la u - no

a - zure beam - ing Shines in its beau - ty, in beau - ty.
 ion sus - sur - ra, Non tre - mu - la, u - no stel . . .

star, Si - lent, Si - lent, Si - lent, Ah! Si - lent Shines in mild
 stel, Guar - da, Guar - da, Guar - da, ah! Non tre - mu

Si - lent, Si - lent, Si - lent, Si - lent, Ah! shines, shines each
 Guar - da, Guar - da, Guar - da, Guar - da, Ah! Non tre - mu

f col canto. *p*

See the pale moon.

beau - - ty each star, si - - lent, si - - lent, si - - lent Ah! si - lent
 la u - no stel, Guar - - da, Guar - - da, Guar - - da, Ah! Non

beau - - teous star, si - lent, si - lent, si - lent, si - lent, Ah! Ah!
 la u - no stel, Guar - da, Guar - da, Guar - da, Guar - da, Ah! Non

p *cres.* *p*

still are the winds, and each star, Tran
 tre - - mu - la u - no stel, Guar

still are the winds, each star, Tran - quil - ly, shin - eth a - bove us a -
 tre - - mu - la u - no stel, tre - mu - la u - no, u - no

p *calando a poco.* *p* *calando a poco.*

quil, So calm-ly shines the star, So calm-ly shines the star.
 da, Non tre - mu - la u - no stel, Non tre - mu - la u - no stel.

far, So calm-ly shines the star, So calm-ly shines the star.
 stel, Non tre - mu - la u - no stel, Non tre - mu - la u - no stel.

dim. *ppp perdendosi.* *dim.* *ppp*

See the pale moon.

PATRIA.

MARCH MILITAIRE.

L. GOBBAERTS, Op. 50.

Allegro Moderato.

f *ff* *mf*

mf *f*

f *ff* *mf*

First system of musical notation, featuring treble and bass staves with various notes and rests. A dynamic marking of *ff* is present in the right-hand staff.

Second system of musical notation, featuring treble and bass staves. Dynamic markings of *mf* and *f* are present.

Third system of musical notation, featuring treble and bass staves. The word *TRIO.* is written above the treble staff, and a dynamic marking of *p* is present in the bass staff.

Fourth system of musical notation, featuring treble and bass staves. Dynamic markings of *p* and *cres.* are present.

Fifth system of musical notation, featuring treble and bass staves. A dynamic marking of *f* is present.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex texture with many beamed notes and rests. A fermata is placed over a note in the bass line of the second measure.

Second system of musical notation. It includes dynamic markings such as *p* (piano) and *f* (forte). A *cres.* (crescendo) marking is present in the middle of the system. The notation continues with intricate rhythmic patterns.

Third system of musical notation, beginning with the word *CODA.* in the treble clef. It features dynamic markings *f*, *ff*, and *mf*. The system concludes with a double bar line and repeat signs.

Fourth system of musical notation, showing a continuation of the complex texture. A *ff* (fortissimo) dynamic marking is used in the latter part of the system.

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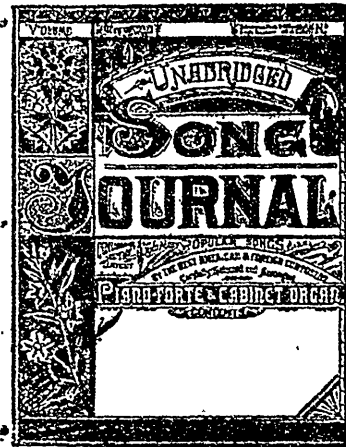
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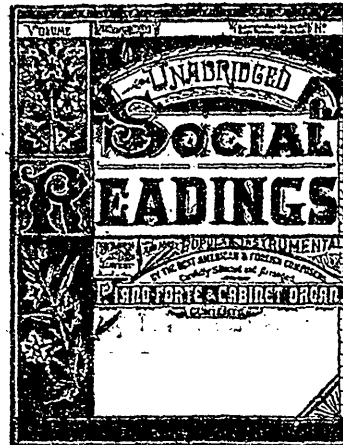
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AVIS. — Nous prions ceux des souscripteurs au "Journal Musical" qui n'ont pas encore payé leur abonnement pour l'année courante de vouloir bien nous en faire parvenir le montant, — 60 cents, seulement.

Nous considérerons comme non abonnés les personnes qui négligeront d'acquitter leur souscription dans le cours du mois, et nous les prions ou de remettre les cinq numéros que nous leur avons adressés, ou de nous en faire tenir le prix, — 25 cents.

BOUCHER et PRATTE, éditeurs.

NOUVELLES ARTISTIQUES CANADIENNES.

— M. P. Laurent vient d'être élu président du Quatuor vocal de Québec, pour l'année courante.

— Le célèbre pianiste Joseffy est annoncé comme devant visiter Montréal au mois de janvier prochain.

— Le chœur des enfants des Frères a repris sa place au foyer de l'orgue à l'église paroissiale de Sorel, le jour de la Toussaint.

— La vacance créée par le départ pour le Manitoba de M. François Boucher, violoniste, a été remplie au Collège Ste-Marie, par M. Jules Hono, — et à l'Académie Commerciale Catholique, par M. Oscar Martel.

— A l'occasion de la visite de Mgr. l'Archevêque de Québec à Ste-Anne de la Pocatière, le dimanche 9 octobre dernier, la Société Ste-Cécile du collège a exécuté avec un ensemble remarquable la XII^e messe de Mozart.

— La fanfare de Ste-Anne d'Ottawa, par l'entremise de son tambour major, M. J. Gareau, a présenté, ces jours derniers, à son fondateur et directeur actuel, M. J. K. Vincent, une adresse accompagnée d'un cadeau de vingt-cinq piastres.

— M. Auguste Desrosiers, de Louisville, qui travaille actuellement à la construction d'un orgue considérable, recevait dernièrement de la maison Zimmermann, de Paris, et de la maison Symonds, de Salem, Mass., une grande quantité de tuyaux d'orgue.

— Nous sommes heureux de pouvoir recommander particulièrement M. C. M. Fanneton aux élèves de piano qui désirent suivre une méthode sûre et parfaite. M. Fanneton a établi son domicile chez M. D. Ducharme, No 1152, rue Ste-Catherine, où il peut être rencontré à toute heure du jour.

— Le célèbre abbé Liszt a récemment invité une Dlle Guntler, de Toronto, élève depuis quelque temps du Conservatoire de Musique de Leipzig, à venir faire de la musique à sa résidence de Waimar. Le célèbre maestro a été, assurément, enchanté de l'exécution de notre jeune pianiste canadienne.

— Notre citadine, Madame N. P. Leach, était engagée comme soprano solo au Festival musical tenu à Bangor, Maine, les 3, 4, 5 et 6 octobre dernier — puis, à celui qui a eu lieu à Morrisville, Vermont, le 11 et le 14 octobre. Les journaux américains proclament hautement les succès de notre cantatrice canadienne.

— Le 20 octobre dernier, M. Le Mitchell, facteur d'orgues de cette ville, découvrit en entrant dans ses ateliers que des voleurs s'y étaient introduits en brisant une fenêtre et avaient enlevé une quantité d'outils. Les malfaiteurs avaient aussi tenté, mais sans succès, de mettre le feu à l'établissement au moyen d'huile de pétrole.

— M. G. Couture donnait, à sa résidence, No 58, rue de l'Université, une soirée musicale, le 12 octobre dernier. Les frais de cette intéressante séance étaient faits par les élèves de notre distingué professeur, et, de l'avis des connaisseurs présents, les Delles Evelina et Florina Labelle ont obtenu un succès aussi remarquable que bien mérité.

— Au concert donné le 13 octobre, par Madame Lanctot, M. F. Jehin-Prume a exécuté le Concerto en fa mineur, pour violon, de Vieuxtemps, et la fantaisie sur le Robin des bois, de Moser. Au concert des Delles Labelle, le 27, il interprétait le splendide Concerto de Beethoven (avec cadence de Joachim), accompagné par l'orchestre des Symphonistes.

— Le nouveau journal français du Nord-Ouest, le Manitoba (A. A. Larivière, Ecr, M. P. P., éditeur-proprétaire), adressait à notre jeune artiste violoniste canadien, M. François Boucher, la plus cordiale bienvenue, lors de son arrivée à St-Boniface. Le Daily Times, de Winnipeg, ne s'est pas montré moins gracieux. Nos remerciements à nos aimables confrères.

— Tout abonné nouveau qui nous fera parvenir 30 cents recevra franco les sept prochains livraisons du Journal Musical de l'année courante. Ces sept numéros contiendront 70 pages de musique, à part 63 colonnes serrées de nouvelles musicales, locales et étrangères. Pour 15 cents de plus, nous ajouterons un exemplaire de notre superbe artotypo les Chantres au Lutrin.

— Le succès de la nouvelle Méthode pratique de piano par Ludovic (75 cts), et de l'excellent recueil canadien L'Ami du Foyer, contenant 22 morceaux choisis (\$1.50), n'a pas de relâche. Les commandes arrivent à l'éditeur (A. J. Boucher) par chaque maille successive. Une fois connus, ces deux ouvrages se commandent en nombre par toutes les institutions et par nos meilleurs professeurs.

— Le corps de musique du 65^e bataillon (Bande de la Cité) a remporté le 1^{er} prix au concours qui a eu lieu samedi, le 1^{er} octobre, à Bay View Park, Vermont. Nous félicitons cordialement nos musiciens et leur chef, M. Ernest Lavigne, sur cet éclatant succès. Le 2^e prix a été décerné au corps de musique du 3^e régiment du Vermont, — et c'est la fanfare canadienne de Cowansville qui a remporté le 3^e prix.

— Les nouvelles publications musicales de la maison Boucher, pour le mois d'octobre, sont l'Aragonaise de Ketterer, charmant caprice brillant de salon, moyenne difficulté, prix, 75 cents — le Ne m'oubliez pas, de Jungmann, gracieuse idylle, pour piano, prix, 35 cents, — et l'An Maria et O salutaris, réunis, du Révérend Père de Doss, S. J., ravissante mélodie religieuse, prix 30 cents. Envoi franco par la maille.

— Nous extrayons ce qui suit d'une intéressante description de notre Asile Nazareth, publiée dans un numéro récent du Courrier du Canada: "Le solfège et l'harmonie sont l'objet d'une attention particulière, et neuf pianos sont à la disposition des élèves dans des chambres séparées pour l'étude de la musique. Les aveugles ont en général un talent naturel pour la musique et réussissent très bien dans cet art."

— Un correspondant de la Gazette de Sorel demande pourquoi l'on ne profiterait pas de l'emprunt au crédit foncier pour faire faire à l'orgue de l'église de cette ville les réparations générales dont M. Le Mitchell, l'habile facteur, a tracé le programme. Ce serait une dépense que les paroissiens approuveraient bien sûr. La suggestion paraît excellente et plusieurs autres paroisses pourraient probablement en tirer bon parti.

— Nous avons la satisfaction d'apprendre qu'une médaille d'or a été unanimement décernée par le jury, de la classe des instruments de musique, à M. Aug. Lavallée, notre célèbre luthier, pour l'excellence marquée des violons fabriqués par lui et exhibés à notre récente Exposition. La supériorité reconnue de ces superbes instruments avait déjà valu à notre habile facteur une lettre des plus flatteuses de l'éminent virtuose, M. F. Jehin-Prume.

— Nous apprenons avec plaisir la nomination de M. Oscar Martel comme professeur de violon, au Couvent des RR. SS. de la Congrégation Notre-Dame, à Villa-Maria — où il compte déjà trois élèves, — nombre que nous espérons voir s'accroître rapidement. — l'étude de ce charmant instrument étant éminemment bienéante aux demoiselles et se popularisant de plus en plus dans les couvents et autres maisons d'éducation des Etats-Unis et de l'Europe.

— Stevanson & Cie, facteurs de pianos de Kingston, Ont., qui, pour certaines raisons, avaient trouvé bon d'adopter la désignation commerciale de "Weber & Cie" (bien que ni le propriétaire ni le gérant ne portent le nom de Weber), manufacturent maintenant sous leurs propres noms. Le véritable "G. M. Weber & Cie" continue toujours à fabriquer ses excellents pianos sous son vrai nom et est représenté à Montréal par la maison L. E. N. Pratte.

— Dans le cours d'octobre, M. A. J. Boucher a ajouté à son vaste magasin de publications musicales (le plus considérable de la Puissance), un nouveau département, celui des petits instruments, comprenant les violons, archets, flûtes, piccolo, fifres, guitares, banjos, tambourines, concertinas, harmonicas, instruments de cuivre, etc. Ces divers instruments, importés d'Europe pour la plupart, sont de première qualité et seront offerts aux plus bas prix. On sait que, depuis nombre d'années, la maison Boucher fait une spécialité des meilleures cordes de violon et de guitare: le principal fournisseur de notre maison canadienne étant en même temps celui de Wilhelmj, de Prume, de Remenyi, et d'autres artistes non moins distingués.

— La prospérité commerciale qui nous revient à pas de géant ne s'est peut-être nulle part fait res-

sentir dans une proportion plus marquée, pendant le mois écoulé, qu'au magnifique établissement de pianos et d'orgues de M. L. E. N. Pratte, 280, rue Notre-Dame. La multiplicité des commandes, pour les excellents pianos Dominion surtout, a été telle que plusieurs importantes maisons d'éducation ont dû attendre trois et quatre semaines avant de pouvoir être servies. Faits insolites dans le commerce canadien des instruments de musique, M. Pratte a livré chacun des trois jours, 6, 8 et 28 octobre, quatre gros instruments, pianos et orgues. Un de ces instruments était expédié à Bowling-Green, Kentucky, un autre à Charlotte-town, Ile du Prince Edouard. Afin de tenir tête à ce développement commercial prodigieux, M. Pratte s'est adjoint un nouvel et habile agent pour la campagne, et a fait venir des Etats-Unis un facteur et réparateur de pianos des plus expérimentés. Il a aussi donné à une importante fabrique d'Ontario une commande pour la livraison immédiate de quarante instruments.

Ont acquitté leur abonnement au "Journal Musical" pendant le mois écoulé :

- Le Révérend M. Prud'homme,
- Le Collège du Mont Ste-Marie.
- Mesdames M. Lemonde, E. Manseau, O. Marchand, S. Fraser,
- Mlles E. Cadieux, A. Coupal, C. Guay, M. St-Pierre, Brunelle, C. Lalonde, A. Morency, Z. Savoie, A. Phillips,
- M^llles J. Lapointe, C. J. Craig, H. Dorval, J. C. Auger, L. Rousseau, Dr Olivier, P. Marcoux, H. R. Ludwig, L. A. Primeau, C. E. A. Houde, J. Lemry, A. Pepin, J. A. Chassé, A. LaRocque et L. Denoncourt.

NAISSANCE.

— A Trois-Rivières, le 2 octobre, la Dame de M. N. Marchand, organiste de la Cathédrale, un fils.

MARIAGES.

— A l'Assomption, mercredi, le 26 octobre, Alexis Contant, Ecr. Professeur de musique, de Montréal, à Mlle Etudiante Durand. M. Ls. Larivée, organiste de Montréal, a exécuté, pendant la messe, divers morceaux appropriés.

— A Trois-Rivières, le 26 octobre, par le Révérend M. Grenier, Vicaire de Bécancourt, frère du marié, Narcisse Grenier, Ecr, avocat, secrétaire de l'Union Musicale de cette ville, à Mlle Joséphine Godin. Pendant l'office, Mlle Bourgeois, fille de l'Hon. Juge Bourgeois, chante une magnifique cantique, avec un rare talent. L'orchestre de l'Union Musicale était aussi à l'orgue et exécuta d'excellente musique de circonstance.

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