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BOUCHER & PRATTE'S Musical Journal

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October, 1882.

Woman's Love.

There is a balm for hearts grown weary,
For burning brows that throb with pain,
That cheers tho' all the world be dreary
And gives to life sweet hope again;
How brave the breast this boon possessing—
Fair gift from angel realms above—
How sad the soul that craves the blessing,
Or had, but lost, a woman's love.

What scene hath charms, tho' stars are beaming,
Tho' music sweet drifts on the air,
Tho' every rose with dew is gleaming,
Unite the form we love be there?
Let to mine claim my rarest treasure,
And fame far from my name remove,
I'll say farewell to every pleasure,
But spare, oh, spare me woman's love.

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—GEO. M. VICKERS.

Items of Interest.

—MR. EDMUND NEUPERT has sailed for America.
—MISS EMMA THURBY has arrived from Europe.
—MRS. PAPPENHEIM is singing in South America.
—MR. THOMAS WHIFFIN has returned from London.
—BLIND TOM is to forsake the piano-forte for the flute.
—MISS ALICE STEELE is becoming a very popular contralto.
—THE veteran tenor Wachtel is singing at Kroll's Theatre, Berlin.
—MR. GEORGE SWEET has joined the Strakosch Opera Company.
—MR. W. H. FITZGERALD has withdrawn from Ford's Opera Company.
—FRANZ SERVAIS has completed the score of a new opera, "L'Apollonide."
—MISS EMMA HOWSON is the prima donna of the Norcross Opera Company.
—MISS MATHIAS PHILLIPS has been engaged for the Boston Ideal Company.
—MR. PERCY COOPER has made a great success as *Gaston* in "Donna Juanita."
—THE monument to Bellini will soon be inaugurated in his native city of Catania.
—MISS LOUISE PAULIN will join McCaull's Opera Company at the Bijou, N. Y.
—BOITO, author of "Mefistofele," will soon be married to Madame Borghi-Mamo.
—HERR GUSTAV ADOLPHI has made a great success in the "Merry War," in Boston.
—MR. HENRY BRANAM has been engaged by Mr. Charles Atkinson for this season.
—SOPHIE CAUVELLI, the once popular prima donna of Nice, has lost all her property.
—A NEW translation of "La Dame Blanche" is to be made for Carl Rosa next season.

—MISS MARIK HUNTER, a new member of Salsbury's Troubadours, is quite a good singer.

—MISS EMMA MARSH, the well-known soprano, has married a prominent young lawyer.

—MADAME PAULINE LUCCA has received from the Emperor of Austria the Cross of Merit.

—MISS VICTORY CREESE will make her first appearance in comic opera, in December next.

—MRS. CANDLER, of Syracuse, N. Y., is organising a Juvenile "Patience" Company to travel.

—TWELVE years were consumed by Gounod in writing the music of "The Redemption."

—PROFESSOR JEAN ELLIS contemplates opening a musical conservatory at Indianapolis, Ind.

—MISS ANNA DOCK has made a very successful debut at the Covent Garden Promenade Concerts.

—MR. FRANK H. NELSON, author of the libretto of "The Widow," etc., has died in New York.

—MR. EDWARD SOLOMON, the composer of the "Vicar of Bray," has arrived in New York.

—MR. EDWARD SOLOMON will bring out a new opera called "Paul and Virginia" in this country.

—STRAUSS' new opera, "Venetian Nights," will not be ready for production before January next.

—EDWARD SCHULZ, the celebrated Bavarian musician, is just dead at Munich, at the age of 78 years.

—AIMÉE, all reports to the contrary notwithstanding, will not visit our shores this year or next.

—MR. F. STRAKOSCH opens at Pampeluna, in Spain, with "Hamlet," Bianca Donadio being the *Ophelia*.

—THE Philharmonic Theatre, London, where the great "Soldene" sang so widely, has been burned down.

—MR. JOSEPH KAFF, a brother of the late eminent composer, is living in Owego, Cayuga county, New York.

—MR. CHARLES H. DREW made his first appearance at Uhlig's Cave, Missouri, as *Pippo*, in "The Mascotte."

—MATERNA wants to come to this country again next season at the head of a grand German opera company.

—MISS DAISY MURDOCK, of Brooklyn, has replaced Miss Jonnie Dunn as *Patience* in the Brahms-Scanlan Company.

—THE Boston Ideal Opera Company will produce a new opera during the coming season, entitled "Coquette."

—MISS PATTIE LAVERNE, a very bright opera bouffo singer, has arrived in England, after an extended tour of Australia.

—ONE of the most prominent of America's musical educators—Mr. E. P. Andrews—has been visiting Boston and vicinity.

—THE date of Mme. Nilsson's farewell concert in Albert Hall, London, is October 12. She sails for New York on the 14th.

—JOACHIM, the great violinist, has been divorced from his wife, but does not leave Berlin to take up his residence in London.

—THE tenor Mierzewski will receive \$4000 a night, the same sum as Patti. So at least say the French papers which he has inspired.

—THE old house in which the first American piano-forte was made, by Benjamin Crehore, about 1800, is still standing in Milton, Mass.

—MR. J. G. GILBERT, a well-known journalist, has made a successful debut as a basso with Emma Abbott's Company at Lima, Ohio.

—THE tenor-barytone Lherie has broken his engagement for America, and has signed with Ferdinand Strakosch for a season in Spain.

—MR. EDGAR BRUCE, from London (pupil of Signor Manuel Garcia, and a basso of renowned excellence), has permanently located in Boston.

—A NEW opera by the Bohemian composer, Dvorak, entitled "Der Bauer als Schelm," will be produced next season at the Vienna Hofoper.

—HEER WILKE, baritone, has arrived in New York from Germany. He is to appear as *Umberto* in "The Merry War," at the Thalia Theatre.

—MADAME CHRISTINE NILSSON has returned from Harrogate to London. She has not been staying at Divonne, as the French papers report.

—MORE than two hundred performances of Strauss' "Merry War" have already been given in Berlin, and the operetta still draws crowded houses.

—MR. J. H. RILEY AND WIFE—Madeline Lucette—are back from England and are re-engaged for the Standard Theatre (D'Oyly Carte's) Opera Company.

—MR. H. E. HOLZ has been engaged to take charge of the School for Sight-singing and Music in Public Schools at the New England Conservatory of Music.

—MRS. H. E. H. CARTER, Walter Emerson, W. H. Lee, Frank Gilder and G. B. Van Santvoord, will comprise the Emerson Concert Company for this season.

—THIRTY pupils of August Haupt, of Berlin, are now organists in the United States. The Professor's seventy-second birthday has just been celebrated at Berlin.

—MISS SARA VAN HUTCH sang with great success at the Alcezar, "Stelle Confidante," and on a recall gave Virginia Gabriel's "Ruby" in an admirable manner.

—ISABEL STONE is passing a few weeks at North Scituate, near Boston. She will appear in concert in Chicago next, and will return to London shortly thereafter.

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Musical Journal.

OUR NEW CATALOGUE.

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Notions Concerning the Voice.

"It is a well-known fact that the imagination holds a great power over the mind: and when this can be turned to account, I see no reason why it should not be encouraged. All know what diverse fancies singers have regarding food or drink taken just before or while singing. Albani said apologetically to a friend one evening during her first season at Covent Garden: "I suppose you think it a silly fancy," but I could not finish 'Seanambula' without a bowl of weak tea and toasted bread soaked in it." Salvi used to fall so that his head would be behind the wings and say, "Per amor di Dio, give me a mug of beer," and while the scene went on he slyly regaled himself.

Some very comical scenes are the outgrowth of the search by singers for the drink or dainty bit that will quiet their nerves by imagining they have taken something that will put them in good voice. In one theatre I remember the general cry, "Punch, without fire and without sugar," the exceptions being the buffo and contralto, who contented themselves with a pinch of snuff from the silver snuff-box of the director passed over the prompter's head before the house filled.

Another voice-softener in demand, was that of a raw egg beaten in a pint of milk, and is one of the few things that does no harm, like wines, dry the throat; and while the egg gives sustenance, the throat is not impeded by an unpleasant feeling of fullness in the stomach.

One evening, Lombardi, our tenor, and a great favorite with the public, took it into his head to try something stronger—he had been taking part in a very long church service during the afternoon and felt very much fatigued.

The opera was "Linda." Upon his entrance I joyously ran to him with "Carlo, Carlo," when to my horror, as I met him in the middle of the stage, not even the mock expression of delight met my gaze, but only a mechanical stare.

I gave his hand a savage clutch, as I demanded sternly, "Potete cantare?" and was somewhat reassured by his mechanical reply that he could.

As usual, we moved to the footlights, the public unconscious of the by-play, and I proceeded with my part.

He began bravely, but like some dilapidated circus organs we have heard start "The Battle Cry of Freedom," with all the vim of patriotism, and then suddenly collapse, going slower and slower, so did he begin to wander.

The leader looked at me, and I shrugged my shoulders as indicative that I could not explain it, and the public looked aghast, but respected my appeal for patience, with the exception of one indiscreet person who did not see, or did not understand, and gave vent to a decisive hiss. The sound reached the comprehension of Lombardi, in spite of the stupid haziness of his condition, whereupon he left the stage as if scorched.

I lingered a moment, sure of the sympathy of the public toward the tenor, and that they comprehended

the situation; then entered my dressing-room next his own. The stupid mood had suddenly passed, for that one sign of disapproval had brought him to his senses, and he was like a madman in his wrath that any one had dared to hiss him. Nor could he be persuaded to sing again till a coxibatory note regarding the accident had been put in one of the papers by subscribers of the theatre. It was his first and last attempt to gain borrowed strength from wine.

This imagination, which seems inseparable from the artistic character, must be conceded by the teacher through the course of study intended to fit the singer for the utmost control of his powers.—Miss F. Rowena Miller, in *Musical Critic*.

Unprecedented Success.

In the history of American music publishing, there exists no parallel for the extraordinary popularity achieved by "National School for the Piano-Forte," by W. F. Sudds. Prior to its publication, although there were several respectable instructors in the market, considerable dissatisfaction was expressed, principally by teachers, at the incompleteness of the books they were compelled to use in their profession. This universal complaint on the part of the teachers was not without just grounds, for while each work contained some essential feature, yet it lacked others, the want of which rendered it of little practical value, and served only to perplex both tutor and pupil. Thus it was that a vast amount of labor devolved upon the music teacher and notwithstanding the ability, and earnest desire of the individual to do justice to his scholars, the work was tedious, for he had nothing to leave with the latter as a guide in his absence; in short, it was like trying to teach navigation without a compass or quadrant. Mr. Sudds, being a teacher, and feeling the necessity for a book that would include all the information and instruction requisite to a knowledge of music and piano playing, conceived the idea of writing such a work, and in this undertaking he brought into play a thorough musical education, backed by long, practical experience. The result was the production of a piano-instructor that outvalued anything of the kind ever known in America, and the secret of its worth lies in the fact that it was honestly created for use, and not alone for sale. In its compilation, Mr. Sudds had in constant view the requirements of the teacher as well as the wants of the scholar. It is no wonder, then, that in the sixth month of its existence we find "National School for the Piano-Forte" enjoying a reputation and sale that by the trade is considered marvelous. It is no wonder, we repeat, because it is a legitimate sequence of a master's effort. The first copies of "National School" were sent out the beginning of April, and almost simultaneously with its reception came pouring forth from trade, profession and press, words of praise and admiration, till every section of the land, Canada included, had paid tribute to the brilliant volume.

Already thousands of copies have been sold, editions have been printed and exhausted, and still the demand is steadily increasing. Even those who were prejudiced against American works have recognized its excellence, and, to make the book available for them we have issued an edition in foreign language, thus making the book a general favorite with both schools.

Encouraged by his grand success, Mr. Sudds has gone farther in his good work, and to the delight of his fellow-teachers and all well-wishers of the music interest, he has just completed a volume for the organ, which contains a wealth of knowledge and embraces all the points of merit included in his piano book.

"National Guide to Reed Organ Playing" is the appropriate title of his latest work, and its future is destined to outstrip in popularity books that have been in the field for years. An examination of either or both of these works cannot but result to the advantage of those who are seeking for the best instructors.

—On the 7th of October the French Opera Company engaged to appear at New Orleans this season, will sail from Havre, France. M. Kreitz, who sang at Nice last year, will be second basso. Of the chorus singers, thirty-five will come from Paris, and twenty have been engaged in New York. Some of the scenery to be used in the representations is being painted in Genoa.

—HAD HIM THERE. A young Wall Street broker annoyed everybody within hearing by constantly singing, "I wish I were a daisy," until an old fellow shouted in a steatorian tone, "I wish I were a cow." Whereupon the young man asked, "What would you do then?" "Oh," growled he, "I would chew you up and put a stop to your infernal singing!"—A. I. *Commercial Advertiser*.

An Imperial Band.

According to a correspondent of the *Schlesische Zeitung* the Emperor of Russia, who is extremely fond of music, has given orders for the formation of a regular Court Band. Hitherto, the best bands of the Guard Regiments have officiated at the Imperial Court, but this arrangement was attended by all kinds of inconvenience for the military service of the bands and by other drawbacks. In order, however, not to incur too heavy an expenditure, the band of the Chevalier (Garde-du-Corps) Regiment will be done away with, and most of its members drafted into the new band. Strict orders have been issued that none but Russians shall be members. In all the bands of the Guard Regiments there are many German and Austrian subjects, the bandmasters being almost exclusively Germans. In contradiction to the orders above mentioned is the fact that a former Austrian bandmaster, who now holds a similar position in a Guard Regiment here, has been appointed conductor of the Court Bands. As the members will not be allowed to give private concerts, and will thus have to sacrifice a lucrative source of income, the pay will, measured by a Russian standard, be exceptionally high. The conductor, it is said, will receive 5000 rubles a year. A post of Chief Director of the Imperial Court Band will also be created, and Herr von Beer, till now captain in a Guard Regiment, appointed to it.

Increasing Business.

The increase in the sale of sheet-music and music-books which began in the Spring, has shown no abatement, and, judging from the present volume of business, the Fall trade promises to exceed in prosperity that of any previous season in the history of the trade. That the American people have thoroughly awakened to the importance of cultivating and protecting the musical interests of the country there can be no doubt. In almost every quarter of the land, organized efforts are being made to establish Academies, Conservatories and other musical educational institutions, while in many localities there already exist prosperous schools of recent growth. Besides the foregoing evidence, it is only necessary to note the numerous festivals and musicales that are occurring to convince the most casual observer that the appreciation and love of music is a strong trait of our countrymen, which, though heretofore comparatively dormant, is rapidly approaching full and healthy development.

This is followed by a corresponding boom in the piano and the organ trades, which, as a legitimate sequence, are in close sympathy with the fluctuations of the music trade. The purchase of music at once suggests and necessitates the purchase of an instrument, and hence the publication and distribution of cheap music has done more to advance the cause of music than the combined efforts of all her previous champions. Of course the quality and quantity of the "cheap music" is necessarily primitive and sparse, nevertheless, it arouses the love and causes its purchasers to seek productions better and more varied than it in itself affords. Fully alive to the importance of meeting this growing demand, we have within the past few months added to our catalogue the works—vocal, instrumental and instructive—of the best known authors, and to-day it stands unrivaled for its intrinsically valuable contents.

A Wonderful Man.

Among all the American composers there is not one who enjoys a more general popularity than Adam Geibel. And this fact becomes remarkable when it is considered that he is not confined to any particular line of composition, but with the same ease and certainty of success composes music the very extremes in style. Two things, however, are noticeable in all his works, the sweetness and the originality of his melodies, whether vocal or instrumental. Although totally blind, Mr. Geibel composes with great rapidity, and in most cases arranges the entire accompaniment without the aid of a piano. Seated in his studio, he simply dictates to his assistant, and after the piece is written down the latter tries it on the piano, when, if it meets with the composer's approval, the manuscript is ready for the publisher. With vocal pieces, Mr. Geibel first learns the words of the poem, which, to commit to his memory, seldom requires more than one or two readings. In the same manner (through his assistant) Mr. Geibel reads "proof" with surprising correctness. Altogether he is a most wonderful man, and so well informed on general subjects, and withal so agreeable in manners that one forgets the composer's misfortune while in his jovial company.

—M. DE LAZARÉ is the composer of a new comic opera, which will be produced in New York during the season. It is styled "The Two Mandarins," and the scene is China.

Autumn Days.

This is the time of year when music lessons are in order, and those of our young readers who desire to become proficient in playing the piano or organ, or in the art of singing, or all three accomplishments, should remember that perseverance and practice will enable them to conquer the seeming difficulties that now confront them. In learning, next to your teacher in importance, comes the kind of instruction books and teaching pieces used; for after all it is the manner of teaching and the ability to impart information that is of more consequence to the scholar than the knowledge possessed by the tutor, if he fails to implant that knowledge in the minds of his pupils. We have given the whole matter of "music culture" our earnest attention, and have made it our business to produce the very best methods of instrumental instruction as well as those for the voice, and the points we have attained in each and every work may be summed up as follows: Clearness of instruction, superiority of method, completeness, and what is essential to youthful interest, *amusement*. A glance through our catalogue will reveal a store of treasure unequalled by any other in the country; and we will cheerfully send a copy to any address, on application, free of charge.

—THIS month an International Exhibition of Electricity will be held in Munich, and a temporary theatre, to be lighted with 400 Edison lamps, is being erected.

—THE renowned composer and conductor, Max Bruch, will visit America in April next, to conduct a series of concerts at the request of a number of prominent societies.

—MRS. S. N. GRIMWOLD, the wife of the President of the New York Conservatory of Music, after visiting Antwerp and Brussels, crossed the Alps to Milan, and is now in Venice.

—MR. MAX BAUCH, the composer of the "Song of the Bell," and the director of the Liverpool Philharmonic Society, will visit this country to conduct a series of concerts.

—CHARLES HARRIS has arrived from England, and will superintend the productions of the comic operas which D'Oyly Carte will bring out at the Standard Theatre, New York.

—THE Fanny Kellogg-Brignoli Concert Company will appear also in opera during the season. "Trovatore," "Martha," and "The Bohemian Girl" will constitute the repertory.

—THE composition of the solemn requiem mass, which is to be celebrated in Rome, next Winter, at the Pantheon, by the Philharmonic Society of Rome, has been entrusted to the Maestro Falchi.

—THE success of Miss May Alice Vars, with the Sans Souci Opera Company, has led to a re-engagement with that organization. She was especially artistic as *Princess Lydia* in "Fatinizia."

—CHORUS rehearsals for the Philadelphia Musical Festival to be held in the Academy of Music next April, have already commenced, and will be continued every Thursday, at City Institute Hall.

—MR. RICHARD MANSFIELD—son of the late Mme. Rudersdorf—has arrived in New York from London, via Boston, and will appear in "Manteaux Noirs" ("Black Cloaks") at the Standard Theatre.

—THE Brooklyn Philharmonic Society's dates are: November 3 and 4, November 24 and 25, December 22 and 23, January 12 and 13, February 2 and 3, March 2 and 3, March 30 and 31, and April 20 and 21.

—THE D'Oyly Carte-Hollingshead-Gunn-Bainbridge Syndicate is forming a powerful company, with Barry Sullivan at its head, to travel through Great Britain, Canada, United States, Japan, China, and Australia.

—HANS VON BLOW, not deterred by the results of his previous matrimonial speculation, has married Mlle. Schwazer, of the Grand Ducal Theatre. Who will be the new Wagner for the new Frau von Blow?

—THE "Galatea," which Noverross is going to present at Tony Pastor's Theatre, is a composite affair. Part of it is "Die Schöne Galatea" of Suppe, and the rest is taken from Victor Masse's work of the same name.

—MRS. CARRY GODFREY, a contralto, who has been singing with great success in Australia and California, has been engaged by Gorman's Original Philadelphia Church Choir Company, as has also Mr. W. A. Thompson, the solo cornetist.

—LISZT cannot find words to express his admiration of Parsifal, a fact which seems to gratify Wagner much more than the praise from all others, as it naturally would.

—FOLLOWING are the dates for the rehearsals and concerts of the New York Philharmonic Society: November 10 and 11, December 3 and 9, January 6 and 8, February 9 and 19, March 9 and 10, April 6 and 7.

—MR. EDWARD SOLOMON composer of "Billee Taylor," "Claude Duval," "Vicar of Bray," etc., has been engaged to compose an opera with the libretto to be written by Mr. Sidney Grundy, on an American subject.

—THE New York Chorus Society's rehearsals and concerts will be given in Steinway Hall on the following dates: November 16 and 18, December 14 and 16, January 18 and 20, February 15 and 17, March 15 and 17, April 12 and 14.

—GREAT preparations are being made for the annual musical convention to be held at Concord, N. H., February 6-9. Mr. Carl Zerrahn will conduct. Mrs. H. F. Knowles, Mrs. Martha Dana Shepard and the Schubert Quartet are already engaged.

—THE Boston Lyceum Opera Company, as reorganized, comprises Miss Clara A. Hunt (from New York) soprano; Miss Abby Clark, contralto; M. W. Willis Clark, tenor; Mr. T. Wallace Travis, baritone; Harry L. Cornell basso; Mr. Leon Keach pianist.

—MRS. CHIPPENDALE, the well-known English actress and teacher of elocution, has prepared a home for a limited number of dramatic students. Such a home for ladies who have no friends in the city when they are studying, would be a success anywhere.

—D'OYLY CARTE has just made an important engagement through Miss Lenoir. Madame Dolaro will be a member of his company this season. Dolaro is worth a big bag of gold to Carte. She will create the chief part in Gilbert and Sullivan's new opera.

—MRS. HARRIET BRECHER STOWE denies that the Rev. Josiah Henson, now living in Canada, aged 94, was the original of her "Uncle Tom," and the correspondent of a Philadelphia paper, living near the old man, asserts, after an interview with him, that he is.

—DR. CHARLES H. NEWHALL, of Boston, formerly a partner of Miss E. H. Ober in the management of the Boston "Ideal" Opera Company and other musical enterprises, and last season business manager of "The Jollities," has married Mrs. Lilla M. Means, of Biddeford, Maine.

—A NEW and severe law respecting unauthorized performances of copyright musical compositions is about to come into force in Italy. Offenders will be subjected to heavy fines, in addition to the fees payable to the holders of the performing rights of musical and operatic works.

—MANAGER R. D'OYLY CARTE'S new Opera Company will soon begin rehearsals at the Standard Theatre, New York. Miss Helen Lingeon and Mr. William T. Carleton are the only artists known to be engaged. Planquette's "Rip Van Winkle" will soon be produced by this company.

—PROF. TETREDOUX, Pittsburg, has organized a grand concert for the opening entertainment of the Penn Avenue Theatre, when Miss Jennings, Mrs. Apperman, Mrs. S. McDonald, Mrs. Zimmerman, Balfe, Bullock and Beabout, and a chorus of seventy-five voices will take part.

—M. PIERRE FRANCOIS WARTEL, is dead, aged 76. He was probably best known as the teacher of Christine Nilsson, Trebelli Bettini, and other famous singers. He was of French birth. From 1831 to 1846 he was tenor at the Grand Opera. When his fine voice gave out he began to give singing lessons.

—THE title of the lesson was, "The Rich Young Man," and the golden text was, "One thing thou lackest." A teacher in the primary class asked a little tot to repeat the two, and looking earnestly into the young lady's face the child said: "One thing thou lackest—a rich young man."—*Congregationalist*.

—THE new opera, which the composer of "Les Cloches de Corneville" has written to Farnie's libretto, "Rip Van Winkle," will be tried at the Brighton Theatre, England, then transferred to the London Comedy Theatre, and then brought out at the New York Standard, to follow "Les Manteaux Noirs."

—MITCHELL'S Pleasure party will not go out this season. Miss Emma Carson and Mr. Francis Wilson have been engaged, the former with Gorman's Church Choir Company as prima donna, the latter for the "Vicar of Bray," at the Fifth Avenue Theatre. William Gill has become a professional dramatist.

—MISS MARY GARLICH, of St. Louis, has made a great success at Stuttgart and elsewhere. She has an immense repertoire. Her playing of Schumann's "Concerto" and Chopin's "G minor Ballade" was highly complimented by Liszt. She has splendid technique, artistic execution, and a handsome appearance.

—BENEDIKT RANDHARTINGR, the esteemed "Hofkapellmeister" of Vienna, celebrated, a few days ago, his eightieth birthday in good health and spirits. He is the only living musician in Vienna who studied under Salieri. He was personally acquainted with Beethoven, and enjoyed the intimate friendship of Schubert.

—DURING the summer the pianist Joseffy has been working at Tarrytown upon a new piano concerto, and has written a transcription of Delibes' "Pizzicati." He has studied, among other novelties for the coming season, Brahms's second concerto and Liszt's "Don Juan" fantasia. In November he will give four concerts with orchestra.

—MRS. ROSALIE RAU, who has been spending the Summer at the Stockton House, Cape May, has made many friends, not alone by her pleasing manners, but by her rare musical talent. She is a charming vocalist as well as a fine performer on the piano. Mrs. Rau is a sister of Simon and Mark Hassler, and will reside in Philadelphia with her brothers next winter.

—THE shrewd, energetic and busy little lady, who is the agent in this country for all D'Oyly Carte's enterprises, is again hard at work arranging for the opera season. She says that several clever members of her company will be walking about during the run of "Les Manteaux Noirs," and that Gilbert and Sullivan's new opera is not yet in active rehearsal in London.

—THE Abbe Liszt has written to the editor of the *Bayreuther Blätter* as follows:—"DEAR BARON—During and after the first representation of Wagner's 'Parsifal,' the general impression was that nothing could be said about this *miraculous work*. Yes, it renders mute those who listen to it, and its pendulum moves from the sublime to the more sublime. Yours devoted, FRANZ LISZT."

—THE first duty of a prima donna is to discover a tenor. Patti has discovered a Welsh shoemaker who sings better than Mario did in his best days, and now Nilsson has found out a Swede with a clear bell-like and exceedingly sweet voice. She first heard him at a serenade, sent for him, congratulated him, and recommended him to take lessons from Delle Sedie. M. Theodor Bjorkstein has been singing in Paris last winter, and was described by the *Figaro* as *le tenor à la mode*. He has been engaged to accompany Mme. Nilsson during her American tour.

—THE great Sangerfest at Scranton, Pa., was triumphantly successful. Among the societies present were those from Wilkesbarre, Hazleton, Honesdale, Hawley, in that State, and Port Jervis, N. Y., the Maennerchor from the latter place taking the first prize, class A. The second prize went to the Sangerbund of Wilkesbarre, which body seemed to be dissatisfied. The first prize, class B, was taken by the Liederkranz, of Honesdale; the second to the Maennerchor of Hawley. Messrs. Karl Schimpf, Charles Derman and E. E. Southworth were the judges.

—LETTERS from Paris speak in the highest terms of the magnificent voice of the baritone Delrat, just engaged by Mr. Defosse for his New Orleans season of French opera. It will be hard to beat the trio of Delrat, Tournic and Jourdan. Mme. Panichioni, the Falcon, is an artist of great grace and beauty. Mlle. Marie Hasselman, the first light soprano, has a voice of great extent, and she could be the Falcon in any troupe if she did prefer her own genre, which is more remunerative, as light sopranos are rare. She will be the ideal *Marguerite* in "Faust." The company will sail from Havre, October 10, and will commence the season in the Crescent City on the 10th of November.

—A TOURIST in San Francisco says that "the regular orchestra of Chinatown consists of a one-stringed fiddle, with long neck, a small banjo, a flageolet, a drum, a tambourine played upon with slender, flexible drumsticks, and all the gongs that the neighborhood affords. It was an occasion of some surprise to me to note that the Chinese drama has something of an operatic character, the entrances being marked by orchestral outbreaks, the briefest interludes being filled with music, and the performers occasionally stepping to the front of the stage and ventilating their griefs or explaining their happiness in a squealing aria, voices and instruments pitched at a height to give one the earache."

"'TIS DARKEST ERE THE DAWN."

Words by FRED. E. WEATHERLY.

Music by JOSEPH L. ROECKEL.

Andantino religioso.

VOICE.

PIANO.

Impressively.

The night is dark, and cold, and chill, The rain and wind are.

PIANO.

nev - er still; The dark - ness stretches wide and far, There shines no moon, nor

PIANO.

rall.

a - ny star, nor a - - - ny star. No wel - come hand, no

rall.

p

rall. *Andantino tranquillo.*

glad - some sound To bless the sol - i - tude pro - found. Be of good cheer, poor

rall. *p tranquillo.*

heart, . . The shadows shall pass a - way, The dark - est hour of all Is the

f *rall.*

hour be - fore the day, . . . The dark - est hour of all Is the hour be - fore the

rall. colla parte.

'Tis darkest, etc.

Tempo primo.

day! Thy

Tempo primo.

life is cold and dark, may be, And all the light gone out from thee; Thy

p

hopes cast down, thy fears un - still'd, Thy gold - en dreams still un - ful - fill'd, still

f

rit.

un - - - ful - fill'd, And all in life, that used to bless, Seems

rit.

'Tis darkest, etc.

rall. *pp Andantino espressivo.*

on - ly turned to bit - ter - ness. Be of good cheer, poor heart, The

colla parte. *rall.* *p Andantino.*

shadows shall pass a - way, The dark - est hour of all Is the

hour be - fore the day, The dark - est hour of all Is the

rit. *rit.* *f*

hour be - fore the day, be - fore the day. . . .

colla parte. *rit.* *rit.* *ff*

*Tis darkest, etc.

SUMMER HOLIDAYS.

RONDO.

W. F. SUDDS.

Animato.

mp *mf*

Suz.

Suz.

Suz.....

mf

Suz..... loco.

mf

mf

mf

p

mp

First system of musical notation for piano, consisting of a grand staff with treble and bass clefs. It contains four measures of music with various notes and rests.

Second system of musical notation for piano, consisting of a grand staff with treble and bass clefs. It contains four measures of music, including some chords and a melodic line in the treble.

Third system of musical notation for piano, consisting of a grand staff with treble and bass clefs. It contains four measures of music, with a dynamic marking of *mf* appearing in the second measure.

Fourth system of musical notation for piano, consisting of a grand staff with treble and bass clefs. It contains four measures of music, featuring a mix of chords and moving lines.

Fifth system of musical notation for piano, consisting of a grand staff with treble and bass clefs. It contains four measures of music, showing a continuation of the piece's texture.

Sixth system of musical notation for piano, consisting of a grand staff with treble and bass clefs. It contains four measures of music, ending with a double bar line.

LAUGH, SING, JUMP.

FRANZ ABT. Op. 517. No. 8.

Playfully and moderately quick.

1. Liz - zie, how cross you look! 'Tis enough to scare one!
 2. Liz - zie, what still so cross, What am I to say now?
 3. See, see, she's laugh - ing now, With us she will sing too.

Could you not give a smile? Try now, just spare one!
 Will you not come and sing, Or with us play now?
 Come let us hap - py be, Laugh jump and spring too.

Don't you know how to laugh? Don't you know how to laugh?
 Don't you know how to laugh? Don't you know how to laugh?
 Don't you know how to jump? Don't you know how to jump?

poco rit.

Lively

Ha, ha, ha, ha, ha! Tra, la, la, la, tra, la, la, la,
 Tra, la, la, la, la. Tra, la, la, la, tra, la, la, la,
 Folks jump on two legs!

fp *fp*

Ha, ha, ha, ha, ha! tra,..... la, la!
 La, la, la, la, la, tra,..... la, la!
 Folks jump on two legs, tra,..... la, la!

f

mf *fp* *fp*

f

Laugh, Sing, Jump.

THE KING OF PIANO INSTRUCTORS.

National School for the Piano-Forte.

—BY—

W. F. SUDDS.

INCOMPARABLY THE BEST.

ENDORSED BY PRESS AND PROFESSION.

It is designed, not only for those who desire to become professional pianists, but also for those who aim to become accomplished amateurs, while for those who are compelled to become self-taught players, it will be found the most valuable aid ever published. We would call attention briefly to the following points:

1. It teaches the first principles of music, partly by means of musical writing lessons, to be filled out by the pupil, affording a much clearer and easier way of overcoming first difficulties, than other works of the kind contain.

2. The exercises are more carefully graded, introducing the pupil to but one new feature at a time, while in each case the necessary explanations, which are usually left for the teacher to give orally, are, as far as possible, written in detail.

3. The art of fingering, touch, accent, etc., is more fully treated than in average works.

4. It contains full and complete instructions in Harmony and Thorough-bass, subjects all-important, and yet scarcely hinted at in other Piano-forte Methods.

5. It instructs the student in the principles of vocal accompaniment, including playing from a vocal score, thereby preparing him to be an efficient church organist, when necessary; this too, is peculiar to this work.



6. It is the only piano school which treats at any length, on the proper use of the so-called, and much abused, "loud pedal." On this subject alone, the work is of priceless value to the young student.

7. We find among its contents, the subject of musical form, phrasing, etc., made plain and interesting to the pupil.

8. Aside from more than the usual amount of so-called technical matter, there is interspersed a valuable repertoire of piano music, selected from the works of Schubert, Mendelssohn, Mozart, Bach, Beethoven, Rubinstein, Morzkowski and others, with explanatory notes concerning the peculiarities and proper performance of each.

9. And last but not least, is included a dictionary of music, with proper pronunciation of names and musical terms, with biographies of prominent ancient and modern musicians and composers.

That the "National School" opens to the student the shortest and best possible road to proficiency, is beyond a doubt, especially when we consider the well-known ability and recognized talent of the editor, as evinced in former works. And after a glance at the foregoing, it is almost superfluous to say that this book contains more than double the amount of musical information found in any other work of the kind.

PRICE, HANDSOMELY BOUND IN HALF CLOTH, \$3.25.

WHAT IS SAID OF "NATIONAL SCHOOL."

What New England says:

THOS. P. L. MAGOUX, Bath, Me.
The "National School" is rightly named. From what I know of your work in another department "Anthem Gems" I had reason to expect much in your new work, and my expectations are more than met. I find so many new features and such masterly treatment of the whole subject that I can only say—it is just what we teachers, and our pupils, need. No instructor book that I am acquainted with embraces so much, or so clearly defines what they do embrace. I hope it may meet the success it merits.

JULIUS ENGLISH (Boston Conservatory of Music), Boston, Mass.
I find "National School" a useful and well-planned work, well adapted for its purpose and a welcome addition to the many excellent methods that have been published here and in Europe. I wish you all success.

Mrs. N. N. OAKLEY, Southbridge, Mass.
Each time I look over "National School," I find something new. I can truly say that it is one of the best works I have ever seen. I know that I can get a great deal of information from the book myself and shall surely recommend it to all of my pupils.

The Pilot, Boston, Mass.
An exhaustive and valuable book.

Mrs. F. D. MILES, Dexter, Maine.
After carefully examining the "National School for the Piano-forte," have come to the conclusion that it is certainly superior to any book of the kind I have ever seen, and I can unconditionally recommend it to my pupils and think it will contribute to the cultivation of a sound style of piano-forte playing.

S. SMITH, New Haven, Conn.
Our teachers consider "National School" the best of all piano schools published in the United States.

Boston (Mass.) Journal.
It is designed for amateurs, for self-taught players, and for those who desire to become professional pianists.

HENRY F. MILLER, Boston, Mass.
I have carefully looked over the "National School," and am very much pleased with it. It is a comprehensive, progressive method.

O. H. KENDALL, Manchester, N. H.
The publishers do not claim enough for "National School." It meets a demand never so thoroughly supplied before.

ARA V. HILL, Lowell, Mass.
I have examined your "National School," and consider it the most perfect and comprehensive book I have ever seen. I shall show it to teachers here and urge them to use it.

EDWARD B. PHELPS, Springfield, Mass.
I have carefully examined the "National School," and am free to say that it approaches nearer to my ideal than any similar work I have seen. The Writing Lessons are admirably arranged for teaching notation, while the parts devoted to Touch and Embellishment are notably good. The Introduction of Harmony is an important feature. The whole work is happily progressive, and the Technical and Melodic Sections evince good judgment and taste. I feel assured that it will be heartily welcomed by all intelligent and unprejudiced teachers.

F. A. FOWLER, New Haven, Conn.
I consider that "National School" has no rival among American publications.

Boston Evening Transcript.
"The National School for the Piano-forte" (W. F. Suds) is a volume of several hundred pages from which teachers and pupils may draw much of profit and recreation. In the compilation of the volume, Mr. Suds has supplemented his own suggestions and instructions with studies from the best sources; and the selections set before the pupil are of a high order of merit, comprising excerpts from Schumann, Schubert, Mozart, Bach, Beethoven, Chopin and Rubinstein. The author gives special and valuable instruction as to the proper use of the sustaining pedal, a subject to which, but scant attention is paid by many teachers, and the chapters on thorough-bass and harmony will be found of value to all intelligent amateurs. Throughout the work a musicianly spirit prevails in the treatment of the instrument, which is in refreshing contrast with the narrow basis on which many text-books are written. A very interesting dictionary of musical terms is appended, including brief biographies of the masters, ancient and modern.

MARK AUSTIN, Farmington, Me.
I can heartily recommend "National School" as being a comprehensive and well arranged work which will meet the wants of conscientious teachers of music.

Zion's Herald, Boston, Mass.
"National School" is excellently full in the department of preliminary instruction, gives ample lessons in harmony and thorough-bass, has abundant lessons for practice, a dictionary of musical terms, and short sketches of ancient and modern musicians of note. Students in music should examine its claims.

F. A. WINTING, Springfield, Mass.
I have examined "National School" and think it a fine work, and shall take pleasure in recommending it to our teachers.

The Musical Record, Boston, Mass. pays the following just tribute to W. F. Suds, 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 the 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.

Rutland (Vt.) Herald and Globe.
It includes teaching on the first principles of music, and besides, gives full instructions in harmony and in the principles of vocal accompaniment.

J. H. LAMB, Greenfield, Mass.
I take pleasure in being able to recommend "National School." I find the material systematically and progressively arranged. The grading is excellent—a very important point—and as an instructor, far surpasses every other work of the kind. I have no doubt it will supersede all others as soon as it becomes known.

Portland (Me.) Daily Press.
"National School" is a large volume, containing well-graded piano-forte studies, instructions in form, composition, thorough-bass, use of the pedals, etc. The dictionary and biographical sketches will prove useful.

A. S. BURLING, Fitchburg, Mass.
I can confidently recommend "National School" to all who wish for an instruction book complete in all the details of piano-forte playing.

WARREN K. DAY, Concord, N. H.
With the hasty examination that I have been able to give "National School," I should pronounce it very fine.

Mrs. E. B. Curtis, Skowhegan, Me. Allow me to congratulate you on the success already achieved by your "National School for the Piano-forte." I have derived much pleasure and profit from a careful study of its pages, and I do not hesitate to pronounce it the most complete work of its kind (as it is by far the largest), I have ever seen. Every point is so clearly made the student cannot fail to grasp it at once. Your method of harmony is perfection itself, while the art of embellishment so greatly neglected by most authors, is in your work exceedingly fully and instructive, and, to my mind, adds largely to its value. Your Dictionary of Musical Terms, contained therein, is all that could be desired; and finally, the large number of musical compositions included, will fully repay any one for the cost of the work.

H. L. YERGENSON, Norwich, Conn. After a careful and thoughtful perusal of your "National School for the Piano-forte," I pronounce it a most thorough and complete course of instruction. I have never seen in any volume, it is truly a "National" school. I take pleasure in recommending it to teachers and students and think it will be a most long and profitable work.

JHAS W. HENNING, Philadelphia, Pa. I have highly pleased with your "National School," and I am glad to see that the pronouncing dictionary, many explanations of much more satisfactory to me than I have found them to be in some of the large music dictionaries. The subject of the music, though explained and exhaustive in illustration. A few scholars have had the subject so clearly presented to them.

M. H. PHIPPS, Philadelphia, Pa. I think "National School" is excellent.

GEORGE A. MARSH, Philadelphia, Pa. I find "National School" an excellent book containing many features that I commend it also to other workers of a similar character. It cannot fail to command a large sale.

What the Middle States say:

A. P. MELNORTH, Jersey City Heights, N. J. Your examples and notes on the use of the pedals (that is, the sustaining one) are invaluable. Harmony, Musical Form, Embellishments, Accompanying, etc., make the book one to be much desired.

Wilmington (Del.) Morning News. A well-made book of instruction, containing features not common in works of this character.

Rochester (N.Y.) Morning Herald. "National School" is a treatise on the principles of music by means of musical exercises to be filled out by the pupil. The exercises are carefully graded; the art of fingering, touch, accent, etc. is more fully treated than in average works. It contains full and complete instructions in harmony—scarcely hinted at in similar books.

GERMAN SWERT, Perry, N. Y. "National School" has come to hand from a hurried perusal, I like it very much. New plans and good ones appear to it.

ROBERT F. ROGERS, Riverhead, N. Y. I have examined "National School" and think it a good book of instruction for the Piano-forte. Mr. Woodhull and myself will do our best to make it a standard in this country.

F. E. VEINIG, Pottsville, Pa. It is undoubtedly a very valuable work, and will have a large sale. The rudimentary parts are treated extensively and lucidly; the same may be said of the Scales, Arpeggios, Embellishments, Scales in Triads, Sixths, and in Octaves. The pieces are well graded. The Introduction of the Continental fingering, the Harmony Primer and the Theory are also new and excellent features.

G. D. MAILLOFF, Owego, N. Y. I am happy to say, after a careful survey of your work, that of all instruction books I ever used, I never saw one which was so complete in all that is required for a thorough musical education. Your classification of studies is very wise, as well as easy and progressive. I wish I could have had your National Instructor thirty years ago; it would have saved me a great deal of trouble that I have been subjected to by other works. I am pleased to recommend your valuable book to all my younger brother professors of music, as it is in my estimation the best that I know of.

MORGAN & HANFORD, Middletown, N. Y. Our teachers are well pleased with "National School."

JAMES H. THOMAS, Catskill, N. Y. Your Piano Instructor, duly to hand, and was turned over to my piano teacher, who pronounces it superior to anything in the market. I give the book an extended notice in our May number of Journal.

PHILA (Pa.) Chronicle-Herald. An admirable and exhaustive work.

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AUDLEY BUCK, Brooklyn, N. Y. I have examined "National School" and am glad to say that I think you have compiled a good work, covering all essential points of piano playing, and which, properly made use of, cannot fail to produce good players. I trust that you will be rewarded for the labor and pains you have obviously taken.

FRANK P. ANDERSON, Brooklyn, N. Y. We will probably send a great many of the "National School," as a number of our teachers who have seen the book are very much pleased with it.

Brooklyn (N. Y.) Union-Argus. A book of instruction and reference for those who wish to become accomplished amateurs, as well as for those who desire to become professional players.

GEORGE F. BISHOP, Philadelphia, Pa. I find "National School" an excellent work. As a book for teachers of the piano-forte, I can strongly recommend it.

JNO. R. SWARTZ, Chester, Pa. I think "National School" a grand success in every way.

THOS. STEPHEN LEVY, Aldison, N. Y. "National School" is more than an instruction book, because it contains about everything that a piano-forte student should know in order to become an intelligent musician. It contains not only a list but has been accepted as good by the best authorities, but much more. In fact, it might justly be called a his-story of the piano-forte. It gives the best known methods for playing accompaniment, etc. It is the best of its kind, and of the kind ever published in America, and you are to be congratulated upon it. I hope it will have the reward it so richly deserves.

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CHAR. W. PETTE, Trenton, N. J. I have examined your "National School," and find it first-class in every respect. The selections of instructive pieces and of technical exercises are very good. It should have a large sale.

CHAR. F. ESCHER, JR., Philadelphia, Pa. Your "National School" is splendidly compiled—apart from its practical qualities, it is replete with general musical information interesting to all students, and breaks away from the conventional Piano Schools of the day. I wish you success in your worthy enterprise.

JAS. N. BEEK, Philadelphia, Pa. The "National School" has been examined at length. It gives me pleasure to see it complete in every respect, and the clearness with which all the rudimentary points have been therein set forth, as well as the judgment displayed in the selection of the various studies, etc. I have nothing but praise, furthermore, for the writing lessons, the several dictionaries, and the short but satisfying treatise on harmony.

A. H. ETTINGER, Allentown, Pa. "National School" is a very thorough and minute work. It certainly contains everything that can be desired by teacher or pupil.

EMILY W. TULLINGHAUS, Pottsville, Pa. I have been a teacher of music for twenty years, and have used nearly every popular instruction, and I feel no hesitation in pronouncing "National School" the most complete book of the kind I have ever seen. The prominent place you give Harmony should outline you to the thanks of all teachers. I anticipate much pleasure in using your work, and shall recommend it to others.

S. A. WARD, Newark, N. J. I congratulate you on (as I consider) the completion of so thorough and complete a work, in all parts. The above opinion is also the expression of all who have examined "National School," and it certainly is the best book of its kind yet published.

ADAM GEISEL, Philadelphia, Pa. In every way I find "National School" the most practical work for that kind of instrument—the piano—that has ever been brought to my notice, and I feel that I can say confidently, and without presumption, that it is not only a thorough instructor, but also an encyclopedia, which I can recommend most heartily to the profession.

MR. P. ZELTZER, Lancaster, Pa. I have carefully examined "National School," and can heartily recommend its use. The following articles (1), Writing Lesson, (2), Harmony, (3), Complete Encyclopedia, (4), Notes on Accompanying, etc., are treated in a masterly manner. I think it will have, and certainly deserves, great success.

W. R. JOHN, Wilkes-Barre, Pa. I consider "National School" a decidedly more complete and comprehensive than any I have ever met with. It will give me great pleasure to recommend it, and I wish it the successful success.

HENRY MAYER, New York City. I can only congratulate you on the production of such a work as "National School." I can appreciate it all the more as I have myself a manuscript method buried somewhere among my old music, and remember well the difficulties I met when I had to put my ideas in a logical shape. I am very much pleased with what you say about thoroughness, and your explanation of the "loud pedal." Hereafter I shall make use of your term, "sustaining pedal."

Albany (N. Y.) Morning Express. Deceived to have a large sale.

Philadelphia (Pa.) Evening Bulletin. "The National School for the Piano-Forte," by W. E. Sudds, is a large quarto volume of between three and four hundred pages, which is worthy of the attention of teachers and students of the piano-forte. Besides giving an intelligible short treatise on the science of music, it teaches how to play, gives a series of well-chosen progressive exercises, instructs in harmony and thorough bass, and concludes with a copious and excellent dictionary of musical terms and short biographies of musicians, composers, singers, extending down to the present time, many living, and several long included in the list. For reference, as well as for instruction, the work is valuable.

A. H. ROSEVITO, Philadelphia, Pa. I have thoroughly examined the "National School," and have no hesitation in pronouncing it one of the best and most thorough instructors I have seen. Mr. Sudds embodies many new and original ideas in his work, which cannot fail to prove of great value.

J. JOSEPH STEINLE, ALFRED D. FONS, WILLIAM HERBERT, JOHN ZATT, HARRY DUNNELL, OSCAR R. BLUM, Professors, Stuehler's Musical Institute, Brooklyn, N. Y. We have examined "National School" and it gives us great pleasure to testify to its thoroughness, and also to pronounce it the most exhaustive work of its kind we have ever seen.

F. O. JONES, Canaseraga, N. Y. I am, to say the least, much pleased with "National School." The arrangement of the scales, studies and recreations is logically progressive, and without overwriting seems unusually clear and plain. But I am particularly pleased with the thoroughness and harmony feature. After the student has made sufficient progress, he is introduced into the inner sanctuary of music, and henceforth head and hands go together, as they properly should. The result is something more than a player. When once known, it can hardly fail of having a large sale and doing much good.

GEORGE H. HOHMAN & BRO., J. H. KISTOW, Pa. We deem "National School" one of the most comprehensive works we have ever seen. We are sure that it will command the attention and be appreciated by all pupils and teachers who may have the good fortune to see it.

Mrs. GEORGIA OVERHOLT, Johnstown, Pa. I consider "National School" the most comprehensive work for teaching purposes that I have ever used.

D. ROCKAFELLO, New York City. "National School" is far in advance of former works of the same kind, and I sincerely hope it may be crowned with success.

FREDERICK & MOSCOW, Newburgh, N. Y. The opinion of the best teachers in this section of the State have shown "National School" as that it is the best in every respect.

J. HIGH STAFFER, Boyertown, Pa. "National School" is the book of all books.

JNO. P. DORGHERTY, Chester, Pa. "National School" is certainly the best piano instructor ever published in this country.

CYRUS MAXSON, Bath, N. Y. I like "National School" very much. I am now using it with a beginner and with decided success. I can recommend it as a superior instructor for the piano-forte.

CHAR. W. LONDON, Penn Yan, N. Y. "National School" is the best instruction book I have seen. It meets a long-felt want in our teaching. Our best teachers are using it with unusual success.

G. W. SREFFIELD, Akron, N. Y. I consider "National School" worth double that of any piano school I have ever seen.

HORACE HILLS, JR., Williamsport, Pa. I have examined "National School," and like it very much. It is thorough, complete, and well adapted for a teacher's use. I am particularly pleased with the various selections for study and recreation. They are mostly new—all are good and well arranged.

PHIL P. KEIL, McKeesport, Pa. I find "National School" up to the time in all its different grades, while none of the good lessons of the old masters are found wanting. The pronouncing dictionary and the dictionary of musical terms add greatly to its value. I think it compares in every respect and heartily recommend it. I hope that a few years may elapse to place it the "National School" for the piano-forte, indeed.

O. A. WISGOTT, Ashland, Pa. I take great pleasure in stating that "National School" is the best study I have yet seen. The very careful and minute explanations of every subject treated, insure it the favor of all.

W. ADRIAN SMITH, New York City. My desire to thoroughly examine your "National School" has delayed my criticism. My opinion, in as few words as possible, is, that it combines the excellence of many methods in one. I am especially pleased with those portions that treat of the scales, accent, embellishments and thorough-bass. The Dictionary of Music is especially valuable and interesting, taking the work in its entirety. In my idea of what a perfect guide for the piano-forte should be.

GERMAN SWERT, Perry, N. Y. I have submitted "National School" to four teachers in this section all of whom speak highly of it, and praise it enthusiastically for its new features, viz.: form, embellishments, touch, accent, harmony, phrasing, and new selections for two and four hand sets.

EDWARD HILD, Syracuse, N. Y. I am greatly pleased with the arrangement and completeness of "National School." We are using your Anthem (Genev. vol. 1), in our choir. When will vol. 2 be out? Would like it as soon as possible.

A. MAHAN, Cortland, N. Y. "National School" is very generally liked by our teachers.

Philadelphia (Pa.) Evening Telegraph. Mr. Sudds' book aims to teach the first principles of music, partly by the aid of musical writing lessons to be filled out by the pupil; by graded exercises; by instruction in the art of fingering, touch, and accent; by instructions in harmony and thorough-bass, and so forth. An important and valuable feature is a Dictionary of Music, with proper pronunciation of names and musical terms, and biographies of prominent musicians.

J. ECKERT, Erie, Pa. After carefully examining the "National School," I have come to the conclusion that through all my years of teaching, I have not known an instructor that in the lines can compare with it. I consider the "writing lessons" the best method of imparting a knowledge of all characters used in music. I have been using the same idea for years. "National School" is perfect in all the necessary rules, and at the same time so concise as to avoid tiring the pupil. I consider that the selection of standard music from the best authors the best compilation of the kind I have ever seen. They are arranged for advancement by degrees, from the first to the more difficult grades. I sign myself one of its most ardent admirers.

Mrs. S. E. HILLIER, West Midd. Co., Pa. I consider "National School" the most interesting, complete and comprehensive instructor ever brought to my notice. The dictionary and encyclopedia become a feature, and I hope your book will become a feature to which all teachers. I think it super in many respects to all works of a similar character.

Music and Drama, New York. "National School" will prove an exceedingly useful work, containing, as it does, a vast amount of information in a condensed form; and most of the studies and pieces are such as will prove useful to the student in forming the hand and requiring "touch."

HENRY J. KEELY, Philadelphia, Pa. I find "National School" the most comprehensive work of the kind I have ever seen, containing within its pages everything necessary for developing the student in theory, practice and musical taste. I heartily recommend it.

Music and Drama, N. Y. The book is a good one; his task has been executed with a fair amount of success.

B. FRANK WALTERS, Philadelphia, Pa. Having carefully examined from "preface" to "index" "National School," I must say I find therein more excellent material than in any work I have ever used; and while a conscientious and able teacher can utilize almost any of the so-called instruction books extant, the use of this school will inevitably lighten his labors and anxiety in developing any real student. Every department seems to me to be thoroughly treated. The writing exercises, pronouncing dictionary hints and exercises in accentuation, are deserving of special mention. I shall cheerfully use and recommend the book.

W. W. GILCHRIST, Philadelphia, Pa. "National School" is a most excellent and progressive work for the piano student, and I am pleased to have the opportunity of expressing my approval of its many good points.

THOS. A. BECKETT, JR., Philadelphia, Pa. After a searching examination of the "National School," I am happy to state that it is, in my opinion, one of the best books for the study of the piano I have ever seen during my twenty years' experience in teaching. The true, as only plain, as pursued of teaching the mind as well as the fingers, and thus educating musicians, and not merely dextrous manipulators on the keyboard. The pupil learns a method of the history of his instrument, and of those who have brought it to its present high standpoint, and is, also, made acquainted with the style and character of the masters through the various selections from their works. The treatise on Harmony—a subject necessary to the proper cultivation of the musician—needs no commendation from me, its merits are too apparent, but a matter that gives me much pleasure is the manner in which allusions scattered throughout the work, which will prove of great assistance to the student, and, perhaps, to the instructor. If it is examined thoroughly by teachers, I think its superiority over most of the so-called "methods" now in use will be easily demonstrated. It is, moreover, modern, and meets the musical wants of to-day. I wish it every success.

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NOUVELLES ARTISTIQUES CANADIENNES.

—M. Calixa Lavallée prenait dernièrement quelques jours de vacances à Saratoga.

—M. Alcibiade Béique, de Lewiston, Me., a repris ses cours de solfège et a eu l'excellente idée d'y ajouter une classe de Plain-chant.

—M. et Mme F. Jehin Pruno devaient prendre part au concert annoncé par l'Association Montcalm de Worcester, pour le 1er octobre courant.

—La fanfare canadienne organisée aux Chaudières (Ottawa), doit recevoir prochainement ses instruments de musique, commandés de France.

—L'éminent virtuose Pruno doit, dit-on, s'embarquer prochainement pour Paris, où une situation musicale très avantageuse vient de lui être offerte.

—Le *Fr. Press* d'Ottawa, du 13 septembre, fait un aimable accueil à M. François Boucher, artiste violoniste, présentement domicilié en cette ville.

—Madame J. U. Giguère est de retour à Woonsocket, R. I., de sa visite au Canada. Elle a repris ses fonctions d'organiste à l'Eglise du Précieux Sang.

—La fanfare canadienne de Hull a donné, le 4 septembre, à la salle de l'Institut canadien d'Ottawa, un concert qui a obtenu un encouragement très satisfaisant.

—M. L. E. N. Pratte s'est constitué l'acquéreur des superbes orgues-harmoniums "Karn," de Woodstock, et "Mansell," de Brockville, exhibés à notre récente Exposition.

—La fanfare canadienne de Lowell, sous la direction de M. Lafricain, a joué ces jours derniers, aux Highlands. Ce concert en plein air a été un succès sous tous les rapports et a attiré une foule nombreuse.

—La fabrique d'Arthabaska-Est a voté la somme de \$1,300 pour l'acquisition d'un orgue, et en a confié la construction à M. Louis Mitchell, qui est aussi chargé de la construction de l'orgue de l'Eglise Ste-Marie, de Winnipeg, Manitoba.

—M. F. W. Mills vient de résigner sa charge d'organiste de l'Eglise St-Jacques, apôtre, de cette ville. Avant de se démettre de ses fonctions, M. Mills a réuni les petits garçons soprani de son chœur en une fête de famille et leur a distribué plusieurs récompenses.

—Le dimanche 24 septembre, Mgr l'Archevêque de Québec officia à la Basilique d'Ottawa. Le chant, en cette circonstance, dirigé par M. S. Drapeau, a été très bien réussi. Le chœur a chanté la messe du Second ton, harmonisée. M. Dionne accompagnait à l'orgue.

—M. Alfred Dève est reparti de Montréal, le 30 août, pour les Etats-Unis. Il reviendra probablement en novembre prochain, donner un concert en cette ville. Le 31 août et le 1er septembre, il se faisait entendre dans une convention musicale qui a eu lieu à Lake Village, N. H.

—Les juges de la Classe XIII (comprenant les instruments de musique), nommés à la dernière Exposition de Montréal, étaient MM. S. Sheldon Stephens, J. B. Labelle, T. D. Hood et D. C. McGregor. MM. Stephens et Hood s'étant retirés, MM. Labelle et McGregor ont agi seuls.

—Vu son absence temporaire à Ottawa, M. A. J. Boucher a dû résigner la charge de maître de chapelle au G'sn, qu'il exerçait depuis quinze ans, et celle de professeur de solfège à l'Académie Commerciale du Plateau, qu'il remplissait depuis douze ans. M. G. Couture a été appelé à succéder à M. Boucher au G'sn.

—Nous sommes heureux d'apprendre que notre excellent professeur de violon, M. Duquet, rencontre à Ottawa, l'encouragement le plus satisfaisant. Dès l'ouverture des classes, au Collège, il comptait une vingtaine d'élèves de violon et de piano, tandis que ses autres loisirs sont avantageusement remplis par une clientèle distinguée qui lui fournit la capitale.

—Le *Progrès* de Windsor nous apprend que M. Mazurette a repris ses cours de musique au couvent

de cette ville, où il compte de nombreux élèves, dont plusieurs venues de très loin. Il remplit aussi la charge d'organiste et de maître de chapelle à l'Eglise Ste Anne, au Détroit. On annonce également les cours d'un nouveau professeur, M. Apol, introduit sous les auspices de M. Mazurette.

—A l'occasion des régates annuelles qui ont eu lieu à Carleton Place, Ont, le 28 septembre, il y eut, le soir, un brillant concert, auquel prirent part plusieurs amateurs distingués, ainsi que MM. les Professeurs Workman et McGregor et M. F. Boucher, artiste violoniste, d'Ottawa. Mlle Ruby Clarke s'est fort bien acquittée de son rôle de pianiste, en cette circonstance. Le célèbre rameur Hanlan assistant à la soirée et a prononcé un discours.

—Le nouveau magasin de musique ouvert à Ottawa, depuis quelques semaines, par M. François Boucher, rencontre l'encouragement le plus flatteur. Non-seulement la population française, aux besoins de laquelle il (était plus particulièrement destiné—mais la population anglaise, également, ne perd aucune occasion de manifester son appréciation des avantages qu'offre au nombreux public musical de la Capitale de la Puissance, un magasin de musique établi sur le meilleur pied.

—Charmante fête de famille, tout dernièrement, à la salle de l'Association Montcalm de Worcester, Mass. Le drama, l'éloquence et la musique se sont disputés les charmes de la soirée. La partie musicale du programme était confiée à Mme M. T. L'Espérance, à MM. J. Morissette, H. Bouchard, J. Labien, W. T. L'Espérance, A. Béhise et C. Berthiaume, pour le chant; à Mlles Latour et Béhise et à M. J. V. Torressell pour le piano; M. Ed. Dosty a aussi exécuté un solo de violon qui lui a valu un chaleureux rappel.

—Nous sommes un peu en retard pour noter l'excellente musique exécutée à l'occasion de l'ordination, il y a quelques semaines, du Révd M. Ferdinand Bédard, à Louiseville. Le chœur de l'orgue, dirigé par M. F. Hughes, exécuta, avec le meilleur effet, l'imposante Messe Royale, harmonisée d'après Novello, M. l'abbé Brunneau, professeur de musique au Séminaire de St-Hyacinthe, tenait l'orgue. MM. Manseau, professeur de musique au Collège des Trois-Rivières, J. T. A. Gravel, F. Caron et N. Vadoboncoeur composaient l'orchestra.

—M. le Professeur J. W. F. Harrison, de retour de Portland, Me., a repris l'exercice de sa charge au *Ladies' College* d'Ottawa. L'habile directeur de "la Société Chorale" prépare également une intéressante série de concerts pour la prochaine saison, qu'il inaugurera le 22 novembre, fête de Ste Cécile, par l'exécution de la cantate de Van Broc, intitulée *St Cecilia's day*. Le superbe *Volgang* de Mendelssohn sera interprété au second concert de la société. Nous souhaitons au zélé conducteur ainsi qu'à ses dévoués coopérateurs, tout le succès qui, jusqu'à ce jour, a couronné leurs louables efforts.

—La fête de la Nativité de la Ste-Vierge a été célébrée avec éclat à la chapelle des RR. PP. Jésuites, à Québec. M. Léon Dessane, organiste, avait invité quelques artistes à lui prêter leur concours pour la circonstance. Mlle Cora Wyse et M. P. Lauront ont parfaitement interprété un charmant *O salutaris*. Mlle A. Dessane a également bien rendu *L'Air de la Gounod*, accompagnée sur le violon par M. A. Lavigne, et M. T. Nesbitt a chanté le *Tantum ergo*. On regrettrait seulement que l'orgue de la congrégation n'offrit pas toutes les ressources voulues, en cette occasion, pour permettre à M. Léon Dessane de déployer son talent d'organiste.

—La fanfare de Hull, par l'entremise de son président, M. Dumontier, vient de proposer un concours à la musique du 43e bataillon d'artillerie d'Ottawa. Chaque corps devra déposer \$200, et pourra imposer à l'autre quatre morceaux, ce qui formerait un programme de huit morceaux, à être doublés, donnant, par conséquent, seize auditions. Ne pourront participer au concours que les musiciens inscrits depuis trois mois, au moins, sur les registres. Le produit total des recettes deviendrait la propriété des vainqueurs, tandis que les frais tomberaient à la charge des vaincus. Les conditions proposées par la fanfare de Hull nous semblent trop raisonnables pour être déclinées.

—Le trentième anniversaire de la construction de l'Eglise Ste-Marie, de Providence, R. I., a été, tout dernièrement, l'occasion d'une splendide fête religieuse. Mgr Koano, de Richmond, Virginie, assistait à la cérémonie, entouré d'un clergé nombreux. Nos échangés font les plus grands éloges de la partie musicale de la fête, habilement dirigée par M. P. Bédard, tandis que son frère, M. F. Bédard, tenait l'orgue. Le chœur, a rendu, avec excellent

effet, la brillante messe de Stearn, et, à l'offertoire, le *Jesu Dei rivi*, de Verdi, a été chanté par Mme Morgan, MM. Baxter et Bédard. Le soir, il y eut Vêpres solennelles, de Millard, suivies du *Magnificat* d'Emerig, et de *Ave Maria* de Millard et du *Tantum ergo* de Rossi.

—Les membres de la société musicale Ste-Cécile de Québec, à l'assemblée générale annuelle tenue le 15 septembre, à leur salle, ont élu les membres suivants, officiers pour l'année 1882-83 : Président, M. P. F. Jobin, réélu; directeur, M. L. N. Lovassour, réélu; assistant-directeur, M. H. Rousseau, réélu; secrétaire, M. F. X. Fournier, réélu; trésorier, M. F. C. D. Marquis, réélu; bibliothécaire, M. V. Dupuis, réélu. Membres adjoints du comité : MM. C. Dugal, E. E. Blumhart et R. Lavoie.

Tous les officiers furent réélus par acclamation. Des remerciements furent votés aux membres honoraires, aux journaux de Québec et à ceux de Montréal.

—La récente Exposition n'a pas enlevé à notre excellente maison canadienne de Pianos et d'Orgues, dirigée par M. L. E. N. Pratte, les honneurs de "Champion de la Province," si justement obtenus et si énergiquement enlevés à la grande et sérieuse Exposition de 1882. A ce concours si fortement disputé, M. Pratte, on se le rappelle, a eu l'avantage de l'emporter sur le Piano Weber tant vanté, de New-York, en même temps qu'il se voyait décorer *neuf*—lors prix et diplômes,—nombre qui n'a jamais été égalé, par aucune autre maison du pays, française ou anglaise—nonobstant l'extrême facilité relative des concours subséquents et le petit nombre de concurrents. Un mérite aussi clairement proclamé que celui de M. Pratte, devrait, ce semble, ouvrir les yeux aux acheteurs—particuliers ou institutions—qui désirent et le meilleur choix et le meilleur instrument fabriqué ou importé en cette Province.

—Un confrère anglais de la rue St-Jacques, importateur de pianos, ce longue expérience, adresse au *Musical Trades Review* de Londres, Angleterre, du 15 août dernier, une lettre importante dans laquelle il démontre, de la manière la plus claire, l'absolue impossibilité d'importer en Amérique des pianos européens—anglais, français, allemands, ou autres—qui puissent longtemps donner satisfaction et résister aux influences climatiques de ce continent. C'est, du reste, la triste expérience de tous ceux qui—comme nous-mêmes—ont tenté la chose. Nous en sommes, pour notre part, à notre troisième—et dernière—tentative d'introduction d'instruments français. Comme l'affirme le correspondant en question, dans la plupart de ces pianos européens importés au Canada, les sommiers éclatent, le vernis se fendille, le mécanisme se voile, les chevilles se relâchent, nécessitant les services immédiats du réparateur et les soins constants de l'accordeur. Le fait, du reste, est si parfaitement compris par tous les importateurs américains—tandis que l'on compte une vingtaine ou plus de facteurs américains qui ont des agences florissantes de leurs manufactures répandues dans tous les pays de l'Europe—l'on ne saurait nommer une *seule fabrique européenne* qui ait une agence sérieuse dans l'Amérique du Nord. Ce seul fait devrait suffire pour mettre en garde les acheteurs imprudents qui seraient tentés de faire l'expérience d'instruments d'outre-mer.

NAISSANCE.

—A Ottawa, dimanche, le 24 septembre, Madame Eugène Dupuis, une fille.

MARIAGES.

—A Lancaster, Ont., le 29 août dernier, par le Révd Peter Watson, M. Charles Reichling, artiste-violoniste, à Mlle Balla Grant McGregor.

—A l'Eglise St-Jacques, à Montréal, le 26 septembre, par le Révd. P. Cazeau, S. J., M. J. Narcisse Dupuis, marchand, à Mlle Marie Rose Thérèse, deuxième fille de D. C. Francœur, etc.

DÉCÈS.

—A Montréal, le 12 septembre, à l'âge de 72 ans, Dame Elizabeth Bérubé, épouse de M. Vincent Thériault, et mère de nos chers chanteurs estimés, MM. Victor et François-Xavier Thériault.

