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BOUCHER & PRATTE'S Musical Journal

No. 280 NOTRE-DAME STREET,
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Un remplaçable "Canadian Musical"
discontinue depuis
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p. 2, vol. 3.

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July, 1881.

A SUMMER LONGING.

I must away to wooded hills and vales,
Where broad, slow streams flow cool and silently,
And idle barges flap their listless sails;
For me the summer sunset glows and pales,
And green fields wait for me.

I long for shadowy forest, where the birds
Twitler and chirp at noon from every tree.
I long for blossomed leaves and lowing herds;
And nature's voices say, in mystic words,
"The green fields wait for thee."

I dream of uplands, where the primrose shines
And waves her yellow lamps above the sea;
Of tangled copse, swung with trailing vines;
Of open vistas, skirted with tall pines;
Where green fields wait for me.

I think of long, sweet afternoons, when I
May lie and listen to the distant sea,
Or hear the breeze in the reeds that sigh,
Or insect voices, chirping whirr and dry,
In fields that wait for me.

These dreams of summer come to bid me find
The forest's shade, the wild bird's melody,
While summer's rosy wreaths for me are twined,
While summer's fragrance lingers on the wind,
And green fields wait for me.

—George Arnold.

LATEST MUSICAL ITEMS.

—FRANZ BUNDEL is in London.
—MOM. ESSIPOFF is resting in Vienna.
—SUMMER Gardens are now in full blast.
—JOSKOFF is practicing a new repertoire.
—DENEGREMENT will shortly sail for Paris.
—REMYNT has closed his traveling season.
—MR. THEODORE BIRTKER is playing in London.
—MARIE STONE sails for England on the 9th.
—CAMPANINI says he made \$25,000 last season.
—"ANTHEM GEMS" is Mr. Sudds' greatest success.
—LITTA has been visiting Bloomington, Ill.,—her home.
—MR. CARLILE PETERSENBAUM summers at Nantasket Beach.
—MR. JEROME EICHKREKE will spend the summer in Europe.
—PITTSBURGH is enjoying a series of orchestral concerts.
—THE Yokes' Detroit engagement was remarkably successful.
—LIGHT operas are rapidly taking the place of burlesques.
—MISS EMMA ABBOTT is to appear in "Traviata" next season.

—STRAUSS is at work on a new opera, entitled "Der lustige Krieg."

—MR. CHAS. E. RICE will engage in mercantile business next season.

—MOM. CAROLINE RICHINGS-BERNARD is residing in Richmond, Va.

—THE Strakosch-Hras Concert Company were in Halifax last week.

—MISS HENRIETTA BEEBE has appeared at a London ballad concert.

—THE Phelps Opera Company are meeting with success in the West.

—MISS AMY GORDON, of Ford's "Olivette" company, is in Chicago.

—MR. WM. CASTLE is in New York. Wm. H. Lingard is also in same city.

—OCTOBER 22d is the date set for Adolina Patti to sail for this country.

—MR. CHAS. HALL is giving his twenty-first series of piano-forte recitals.

—MR. FREDERICK ARCHER is to give a series of organ recitals in Chicago.

—COL. MAPLESON has been compelled to reduce his scale of prices, in London.

—A FOUR days' musical convention commences in Arcade, N. Y., on the 28th.

—MRS. MARY BEEBE will appear as *Erstina* in "The Mascot," next season.

—MISS SALLIE BINGHAM, of Indianapolis, is going abroad to study for the opera.

—THE Corinne Opera Company gave "Olivette" at Providence, R. I., last week.

—CANARY birds help the choirs in some of the fashionable Long Island churches.

—MR. SMAS BRYVES has postponed his London farwell concerts on account of illness.

—THE Minnie Palmer Company has engaged Mr. Jesse Williams as musical director.

—THE permanent fund, of the Boston Handel and Haydn Society, amounts to \$21,828.27.

—GOOD times, but high prices ahead—Patti, Nilsson and Gerster are all to be here next season.

—MOM. MARIE ROZE will only appear at twelve performances at Her Majesty's Opera House.

—"CASCADE OF RUBENS" is a 192 page book of the most pleasing piano music. It sells at \$2.00.

—MRS. ZELDA SZGULS has been engaged to rejoin the Emma Abbott Opera Company next season.

—THE Acme Opera Company begin an engagement at the Alhambra Theatre, South Boston, on the 4th.

—THE Ideal Opera Company will rehearse Mozart's "Marriage of Figaro" and "Migauon" this summer.

—MISS FANNY PARSELL's photograph is published on the title-page of Westendorf's new Land League song.

—SEVERAL of the members of the late De Besuplan French Opera Company have secured engagements in Canada.

—MISS ANNIE LOUISE CARY sang in the Portland (Me.) church choir, of which she is a member, last Sunday.

—THE Vokes Family entertained the inmates of the lunatic asylum at Blackwell's Island, N. Y., a few days ago.

—MISS ELIZA WEATHERSBY and two sisters will commence an eight week season at the Boston Museum, July 4th.

—OVER three thousand signatures have been attached to a paper calling for a state musical festival in Kansas.

—"GARLAND OF GEMS" is a most complete and attractive book collection of new and popular songs, and sells at \$2.00.

—REMYNT, the famous violinist, has purchased four stores, one dwelling, and twenty-one building lots in Fargo, Dakotas.

—A BAND competition is to be one of the attractive features of the approaching Montreal Exhibition, in September next.

—MISS MARIE SOMERVILLE, of the Mahn Boccaccio Company, has married the business manager—Mr. Joseph Reynolds.

—THE Comley-Barton Opera Company will fill twenty weeks' time at the Fifth Avenue Theatre, New York, next season.

—COL. MAPLESON has given up his idea of an immense opera house on the Thames Embankment, and it is to be converted into a hotel.

—DANIELLE SAINT-SAENS and several other musicians, are to ask the French Government to make the study of music obligatory in that country.

—THE Philadelphia Maennerchor Garden has been greatly improved, and with the fine orchestra will undoubtedly prove a leading attraction.

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Musical Journal.

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—AMONG the passengers of the steamship *Mair*, which arrived at New York on Saturday last, was Mr. William Candidus, of this city, who left Philadelphia in 1872 to enter the Conservatory of Music at Leipzig, and who is now the principal tenor of the Frankfort (Germany) Opera Troupe. Mr. Candidus comes to his native country with Madam Peschka-Leutner to fill an engagement for the principal solo parts in the Northwestern Song Festival, which is to be held at Chicago from the 29th of the present month until July 3d. Mr. Candidus is a native of Philadelphia and an honorary member of the Young Men's Chorus Society, of which organization his father was one of the founders. He made his debut in London in 1878 as principal tenor to Christine Nilsson in "Fidelio," and subsequently sang with her in "Lohengrin," under Manager Mapleson. Mr. Candidus is declared by the London press to be one of the finest tenors who has ever appeared on the lyric stage. He arrived in Philadelphia, on Saturday evening and proceeded to the residence of his widowed mother, No. 2023 Norris street. He makes his headquarters at the Continental Hotel, where he was serenaded by the Young Men's Chorus Society. Mr. Candidus will remain in this country until the last of next month, when he will return to Frankfort-on-the-Main to fulfil engagements abroad. Mr. William Melchiorke, President of the combined singing societies of Philadelphia, has been empowered to ascertain what arrangements he can make with Mr. Candidus to sing at the bi-centennial celebration of the landing of William Penn in that city.

CONGRATULATING the successful operatic debut of Miss Emma Juch, of New York, at Her Majesty's Theatre, London, on the 4th inst., as "Filina" in *Lignon*, a London dispatch to the New York *Telegram* says: "Miss Juch possesses a high, clear soprano voice, well trained to sing perfectly in tune and with intelligence. Her execution of florid passages is remarkably clear and distinct. She sang the difficult music with perfect ease, her voice in the upper register being of a beautiful quality. She is young and graceful, and has a good stage presence. Her acting was unconstrained, remarkably so for a first appearance. She appeared to great advantage in the second act, and had a recall after the waltz and duet. The polacca called forth the most enthusiastic applause of the evening, the audience demanding a repetition. Miss Juch was as fresh at the conclusion of the opera as at the beginning."

—AN official report on the Fine Arts Budget, which has just been published, contains interesting information concerning the subventioned theatres of Paris. They are four in number. The Opera receives a subsidy of \$160,000; the Theatre Francais, \$480,000; the Odeon, \$20,000; and the Opera Comique, \$60,000. During 1880 the doors of the Theatre Francais were occasionally thrown open to all comers, when, although fifteen people crowded into stalls seated for five, the representations passed off in perfect order. Some performances given at reduced prices were successful at the Odeon, but failed at the Opera Comique. The experiment of a free representation will probably be tried at the Opera in the ensuing season. In spite of the subvention the Opera last year made a net loss of about \$3000. The Theatre Francais spent \$280,000, and with the subvention contrived to make both ends meet.

—MR. FRED. A. SCHWAB is to make engagements in Europe this summer for the May Festivals to be given in New York, Cincinnati, Chicago and possibly Boston.

—How little Wagner cares for abuse is shown by the lexicon which he published, entitled, "A Wagner lexicon, or dictionary, of impoliteness, containing rude, mocking, hateful and slanderous expressions, which have been used against the master, Richard Wagner, his works and his adherents, by enemies and scorners—for delectation of the mind in leisure hours." How early he became accustomed to it is evident from the following story, recently published in the *Musical World*: "A German artist was sitting near Wagner on the stage at the first performance of 'Tannhauser' at the Paris Opera, and tried to console him when the hissing began. But Wagner, preserving all his coolness in the midst of the tempest, turned to his friend and said: 'You must know that I am accustomed to ovations of this kind. I have not been too much spoiled in our "Fatherland!"'

—A short time ago, Max Strakos made an assignment to Charles H. Nelson for the benefit of his creditors. Schedules were filed in the Court of Common Pleas, New York, a few days ago, and they state the liabilities as \$37,466.64; nominal assets, \$14,000; actual assets, \$5200. Among the creditors are Mario Roze, to whom he owes \$1816.85; Mlle. Octave Torriani, \$1600; and Mlle. Belocca, \$1629. He is indebted to Stout and Thayer, \$11,012.10, and to the assignee for services and advances, \$1500. Among his assets are the scores of seventy operas and sheet music, which he values at \$4000. He also had complete wardrobes of the operas of "Aida," "Carmen," "Faust" and others which he values at \$10,000, but which he does not think will realize over \$4000.

—THE following announcement has just been made: The Philharmonic Society of New York design giving one or more concerts for the purpose of raising money to defray the expense of erecting a monument in Central Park to Beethoven, and it hopes to increase the sum by subscriptions. It is proposed to procure a duplicate of the bronze statue by Zumbusch, now in Vienna, conceded to be a very fine work of art, and which will be at once a memorial of the estimation in which the great master is held by the music-loving citizens of New York, and an ornament to the Park. Mr. Joseph W. Drexel is president, Mr. Theodore Thomas, vice-president, and Mr. E. P. Fabbri, treasurer.

—THE organ speaks! What soft mysterious sounds; what murmurings, musings, solemn statements; what majestic repose. The sounds retire, they vanish. It speaks again! serious, calm, grave, contemplative, meditative. How strange silence seen. Once again! It rolls forth a resistless torrent—agitated as an ocean lashed by tempests; it is fired—like flames its utterances run, they spread roaringly. We are inspired with awe. We are spellbound by its magical influence. We rise and depart in silence, spiritually healed or purified by its exorcising power, or elevated by its inspiring ministrations.—*Music and Dramatic Courier*.

—AT a meeting of the Board of Directors of the New York Oratorio Society, held on the 4th, the following officers were elected for 1881-82:—President, Rev. William H. Cooke; Vice-President, Dr. E. H. Jones; Secretary, Mr. A. L. Train; Treasurer, Mr. Marris Reno; Librarian, Mr. Paul F. Schoen. The following programme for the regular concerts of next season was also adopted:—"Israel in Egypt," Handel; "The Messiah," Handel; the "Matthew Passion," Bach and "The Tower of Babel," Rubinstein.

—MAURICE GRAU writes from Rio Janeiro: "We opened with 'Favart.' Every other company made a failure in it in Spanish or French. We had a great success. The house was crowded from pit to dome. The Emperor and royal family were present, and sent for me to congratulate me. Receipts, \$5000. Next 'Mignon' and 'Le Petit Duc.' Both houses are already sold. The theatre is the largest we ever played in, and holds 6000 people."

—THE preparations for the next May Festival in Cincinnati are already far advanced. Mr. Thomas has already held a chorus rehearsal, when Bach's "Passion Music" and two numbers of Mozart's "Requiem" were sung. The work of the chorus was eminently satisfactory; it was in capital condition, and sang so well as to give the fairest promises for the Festival next spring.

—CANADA is making rapid strides in church organ building. The numerous churches, convents and concert halls of Montreal are well provided with excellent and very complete instruments, all of which have been furnished by the following renowned Canadian organ builders: Mitchell, Casavant, Warren, Forté, Brodeur, and Smith & Bolton.

—THE annual competition (*concours*) of the Academy of Music of Quebec, for the conferring of musical degrees and diplomas to successful candidates, took place this year at Montreal, in the newly opened "Albert Hall," on the 28th June last, under the presidency of Dr. P. R. MacLagan, organist of Christ Church Cathedral. The exorcists were varied and highly interesting:

—THE New York Philharmonic Society has chosen the following officers: President, J. W. Drexel; Vice-President, F. Reitzel; Conductor, Theodore Thomas; Secretary, Samuel Johnson; Treasurer, Adolph Schist; Directors—George Matzka, Richard Arnold, Frederick Bergner, Philip Farber, Hermann Brandt and Adolph Bernstein:

—AN interesting series of performances of Wagner's operas is to be given at Munich about the 1st of September. "Rienzi," "Der Fliegende Holländer," "Tannhauser," "Lohengrin," "Tristan und Isolde," and "Die Meistersinger" are to be performed, and as a sequel, the whole of "Der Ring des Nibelungen" is to be given next year.

—MR. AND MRS. MACKAY, of California, presented Mme. Adelina Patti with a novel gift on the occasion of a recent performance in Paris. It was a parasol made of opening rosebuds on a framework lined with white satin. The manager held the parasol over the lady when she was called out.

—MISS GENTRUDE GAISSWOLD, (an American girl, niece of Bret Harde), made her first appearance in Paris in grand opera as *Ophelia* on Monday evening of this week. Her voice is a very high soprano. After the "mad scene" she was called before the curtain. Her success was genuine.

—MR. H. E. HOLZ, teacher of music in the Boston public schools, thinks there is no necessity for the Tonic Sol-fa notation. He also claims that Mr. Thomas's idea, that "it would be better to abolish music entirely from our schools than retain it under the present method," is a great mistake.

—BOUCHER & PRATTE'S *Musical Journal* has replaced A. J. Boucher's *Canada Musical*, discontinued since 1st May last. The new publication, each number of which contains ten pages of valuable music, will undoubtedly prove highly acceptable to the former numerous subscribers of the *Canada Musical*.

—"PATIENCE." News comes from London that "Patience; or, Bunthorne's Bride," is a great success, the enthusiasm over it eclipsing even the *furor* created by "Pinafore." Perhaps—we generally hear something of this kind.

—MASSENET'S *Narcissus*, an antique idyl, was performed for the first time in America, with unbounded success, by the Philharmonic Society of Montreal, Canada, comprising—chorus and orchestra—200 members.

—THE first of the summer garden concerts at the Academy of Music, Baltimore, was well attended. Mr. Max Maretzek was conductor, and the following artists assisted: Miss Anna T. Berger, Mlle. Luzzan, Miss Jennie Dickerson and others.

—THE Council of the New York Musical Festival Association has agreed unanimously that it would be about the proper thing to allow Theodore Thomas from seventy-five to one hundred thousand dollars spending money in the matter of the projected Festival.

—MAJOR FORD says that Patti's lowest figure is \$400,000 for fifty concerts, and that one-half must be deposited in Paris or London before the contract is signed.

—COSTA'S *Dream*, a serenata, little known in the United States, has recently been performed by the Musical Association of Toronto, and the Philharmonic Society of Montreal.

—WALDTREUFL'S most popular waltzes are now published in book form, under the title "Gems of Waldtreufl." It is a large volume of 192 sheet-music six pages, and retails at \$2.00.

—HENRI VIKENTZENS, the renowned Belgian violinist and composer, died at Paris, on June 7th. He was born at Verriers on February 20th, 1820. In 1843, 1845, and in 1870 he visited America.

—E. H. SHEPHERD, Acting English Chaplain at Tunis, is soliciting subscriptions to a memorial window to Col. Howard Payne, author of "Home, sweet home," in the Church of St. Augustine, at that place.

IN SUMMER-TIME.

Words by REA.

THEO. MARZIALS.

1. Dear
2. The

Volce.

Piano.

lad, where is your ship to-day? I'd give the world to know; I
sor-est pain was part- ing, lad, To speak I did not dare, But

p

ask how far you are a-way Of all the winds that blow I
tried to look a lit-tle glad, Be-cause the winds were fair. And

of-ten think I-hear your song Come o'er the mis-ty sea And
oh! your face it was so grave, Your voice was sad and low, I

wish you knew how sad and long The days all seem to be. And
 can't for - get the look you gave Just as you turn'd to go. A

f *rall. e dim.*

oh! dear lad, I wish you knew, How all my thoughts go home to
 look that seem'd to say, "be true," And I'll be that, dear lad to

pp *colla voce.*

you.....
 you.....

3. And when these dreary days are past, And summer-time shall be, And

affre.

In Summer time.

I may count the hours at last, Till you come o'er the sea. The mo - ment that your

p cres. ed. accel

voice I hear, And that your face I see, I'll know if still you hold me dear, If

f cres.

you come home to me, And if you ask "Sweet are you true?" I'll say dear lad, for,

ff rall. *p colla voce.* *con spirito.*

aye, for aye, to you.....

ff *ff*

SLUMBER SONG.

(SCHLUMMERLIED.)

FRANZ BEHR, Op. 295.

Moderato.

dol.

Ped. * *Ped.* * *Ped.*

* *Ped.* * *Ped.* * *Ped.* * *Ped.* *

p

Ped. * *Ped.* * *Ped.* * *Ped.* *

con sentimento.

an poco riten. *pp*

Ped. * *Ped.* * *Ped.* * *Ped.* *

mf

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

mf *Sra.* *riten.* *a tempo.*
pp dolcissimo.
Ped. * *Ped.* * *Ped.* * * *una corda. Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

dolciss.
Ped. * *Ped.* * *Ped.* *

sempre dimin *c riten.*
Ped. * *Ped.* * *Ped.* * *Ped.* *

COME WHEN THE SOFT TWILIGHT FALLS.

VOCAL DUET.

Words by J. E. CARPENTER.

Melody by R. SCHUMANN.

Moderato e molto legato. ♩ = 72.

1 Come when the soft twilight falls, And the
 2 Come when the shadows descend, And the

meadow's bright green seems to fade; . . . Come when the nightingale call, When the nightingale
 twilight invites us to stray; . . . Come and our voices we'll blend, An. o. ur voices we'll

Come, come, come when the nightingale calls, the nightingale
 Come, come, come and our voices we'll blend, our voices we'll

calls Her mate in the depths of the deep forest glade. Come when the leaflets fall light on the ground,
 blend In songs all too sweet to be sung in the day. Come when the glow-worm is seen in the grove,

calls Her mate in the depths of the deep forest glade. Come when the leaflets fall
 blend In songs all too sweet to be sung in the day. Come when the glow-worm is

Come when the moon - beams are danc - ing a - round; Come when the bat spreads his
 There hand in hand 'twill be rap - ture to rove Down by the fountains and
 light on the ground, Come when moonbeams are danc - ing a - round, Come when the bat spreads his
 seen in the grove, There, there 'twill be rap - ture to rove, Down by the fountains and

ritard. *a tempo.*

wing, } Come when the nightingale sings, . . when the nightingale sings, the nightingale sings,
 springs, }

wing, } Come when the nightingale sings, . . when the night - in - gale sings, the nightingale
 springs, }

fp
fp molto rall.

molto rall.
 Come when the nightingale sings.
 sings, Come when the nightingale sings.

fp *fp*

Come when the soft twilight falls.

STORCHSCHNÄBEL.

GALOP.

PHILIPP FAHRBACH, Jr. Op. 149.

Very quick.

PIANO.

The first system of music is written for piano in 2/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Very quick.' The dynamics are marked 'p' (piano) and 'cresc.' (crescendo). The notation includes a series of eighth and sixteenth notes in the right hand, with corresponding chords in the left hand.

GALOP.

The second system continues the piece. It features a treble clef and a key signature of one flat. The tempo is marked 'GALOP.' and 'a tempo.' The dynamics are marked 'p' (piano) and 'f' (forte). A 'rall.' (rallentando) marking is present. The notation shows a mix of eighth and sixteenth notes in the right hand and chords in the left hand.

The third system continues the piece. It features a treble clef and a key signature of one flat. The notation shows a mix of eighth and sixteenth notes in the right hand and chords in the left hand.

The fourth system continues the piece. It features a treble clef and a key signature of one flat. The notation shows a mix of eighth and sixteenth notes in the right hand and chords in the left hand.

The fifth system continues the piece. It features a treble clef and a key signature of one flat. The dynamics are marked 'f' (forte) and 'mf' (mezzo-forte). The notation shows a mix of eighth and sixteenth notes in the right hand and chords in the left hand.

1. *f* *p*

First system of a piano score, featuring treble and bass staves. It begins with a first ending bracket labeled '1.' and includes dynamic markings *f* and *p*.

2. *f*

Second system of the piano score, starting with a second ending bracket labeled '2.' and a dynamic marking of *f*.

Third system of the piano score, continuing the musical notation.

1. 2. *f*

Fourth system of the piano score, containing first and second ending brackets and a dynamic marking of *f*.

TRIO.

p *ad lib.* *p*

Fifth system of the piano score, marking the beginning of the Trio section. It includes dynamic markings *p*, *ad lib.*, and *p*.

mf *p*

Sixth system of the piano score, featuring dynamic markings *mf* and *p*.

First system of musical notation. The piece is in 3/4 time. The first measure has a tempo marking of *Allegro*. The second measure has a dynamic marking of *mf*. The system concludes with the instruction *Allegro galop D.C.*

Second system of musical notation. The first measure has a dynamic marking of *f*. The system concludes with a double bar line.

Third system of musical notation. The first measure has a dynamic marking of *p*. The system concludes with a double bar line.

Fourth system of musical notation. The system concludes with a double bar line.

Fifth system of musical notation, labeled *CODA.* The system concludes with a double bar line.

Sixth system of musical notation. The first ending is marked with a '1' and a first ending bracket. The second ending is also marked with a '1' and a first ending bracket. The system concludes with a double bar line.

GEMS OF

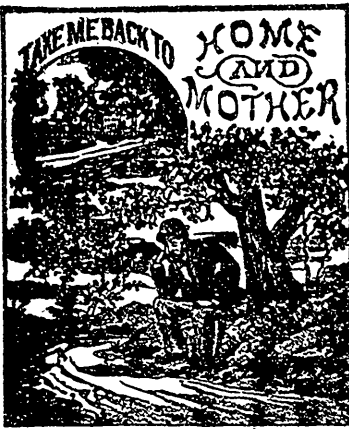
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CONTENTS:

- | | |
|---------------------------|---------------------------------------|
| Les Sirènes Valse. | Les Sirènes Valse (Violin and Piano). |
| Très-Jolie Valse. | Pluie d'Or Valse. |
| Tout à vous Valse. | Gaîté Valse. |
| Ma Charmante Valse. | Flots de Joie Valse. |
| À toi Valse. | Bella Bocca Polka. |
| Toujours Fidèle Valse. | La Pluie Belle Valse. |
| Les Rendezvous Valse. | Brune ou Blonde Valse. |
| Toujours ou Jamais Valse. | Au Revoir Valse. |
| Chantilly Valse. | Madeline Valse. |
| Hommage aux Dames Valse. | La Berceuse Valse. |
| Rose et Marguerite Valse. | Forget-me-Not Valse. |
| Bien-Aimés Valse. | Très-Jolie Valse (Violin and Piano). |
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Flag of our heroes.....	Tracy	Spreading a rumor (Humorous).....	A tempo
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Harvest hymn.....	Tracy	The quittance's song.....	Giffe
In silent mead.....	Everson	The serenade.....	Eugene
Kind hearts.....	Taylor	The ship of state.....	Giffe
Lovely night.....	Chapel	The soldier's chorus.....	Giffe
Maiden, for thee.....	Giffe	The summer morn.....	Giffe
Melody on Mendelssohn.....	Taylor	The three chaffers.....	Trunk
Night wind serenade.....	Taylor	The two roses.....	Werner
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Boatman's Song—(Duet).....	Abt	As sweet little Mary.....	Watson
Days that are gone seem the brightest.....	Westendorf	Little Ben Lee.....	Adams
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The First Letter.....	Molloy	Buttercup Queen.....	Marzials
Take me back to Home and Mother.....	Huntley	Sweet Days gone by.....	Coz
The City Bells—(Duet).....	Abt	Embarrassment.....	Abt
The Roll Call.....	Pinsuti	Minster Window.....	Pinsuti
Fairly caught.....	Diehl	Merchant of Cheapside.....	Diehl
The Mill Wheel—(For Voice and Guitar).....		In the Starlight—(Duet).....	Glover
Bringing pretty Blossoms to strew on Mother's Grave.....	Westendorf	The Boatswain.....	Molloy
Moonlight on the Lake—(Quartette).....	White	Pretty little Cottage in the Meadow.....	Westendorf
Let my Name be kindly spoken.....	Danks	Children of the City.....	Adams
Little Mountain Lad.....	Roeckel	Come where the soft Twilight falls—(Duet).....	Schumann
Robin Adair—(For Voice and Guitar).....		By-and-by you will forget me.....	Huntley
Bridge.....	Carew	Donald Blain.....	Molloy
Little Queen.....	Pinsuti	In the golden Eventide.....	Pinsuti
Woe Cabias all am empty now.....	Westendorf	I'm one of the ticklish kind.....	Westendorf
Summer Shower.....	Marzials	Rochester Bells.....	Marzials
Love and love thee—(Duet).....	Campana	King's Highway.....	Molloy
Forever and forever.....	Tosti	Chorister.....	Sullivan
Some Day I'll wander back again.....	Huntley	Man-o'-war's-man.....	Gibson
The old Love is the new.....	Cowen	Marjorie's Almanac.....	Dolby

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NOUVELLES ARTISTIQUES CANADIENNES.

— M. F. John-Prume est en villégiature à Trois-Rivières, depuis quelque temps.

— On annonce le mariage de M^{lle} Annette Olivier, organiste de l'église St-Louis, de Nashua, N. H., avec M. H. Mansau, de Manchester, N. H.

— L'Orphéon de St-Jean a donné une exécution très bien réussie de la messe de Bédée et du *Veni Creator* de Lambillotte, le dimanche de la Pentecôte.

— Nous avons le regret d'annoncer le décès, arrivé le 13 juin dernier, de Henri, fils aîné (âgé de 19 ans), de M. Paul Letondal, professeur de musique de cette ville.

— M. C. J. Craig, ci-devant accordeur de pianos de cette ville, a accepté une position très avantageuse dans une des principales manufactures de pianos de Baltimore, E.-U.

— À l'occasion du désastre arrivé à London, Ont., le 24 mai dernier, M. S. Mazurette a publié une "Méditation funèbre," intitulée *Adieu*: c'est l'œuvre 137^e de notre compositeur canadien.

— La musique de la Cité faisait une excursion de jour à Québec, le 25 juin: les recettes du voyage étaient destinées à payer les nouveaux instruments que cette fanfare importe actuellement de France.

— M. O. H. de Châtillon, professeur de musique au collège de Nicolet, attendait, ces jours derniers, de la célèbre maison Lecomte, de Paris, une collection de nouveaux instruments de musique pour fanfare.

— De la salle de concert, le succès de l'*Envers du Ciel* s'est promptement répandu dans tous les salons de la ville: de nombreuses commandes pour cette charmante romance arrivent même chaque jour de la campagne.

— Nous sommes heureux d'annoncer le retour à Montréal, le 18 juin dernier, de notre artiste-pianiste distingué, M. Charles M. Panneton, revenant de Denver, Colorado, qu'il habitait depuis plusieurs années afin de rétablir sa santé.

— M. François Boucher, violoniste, prenait part à un concert donné à Ogdensburg, N. Y., le 22 juin, sous la direction de M. V. Delfausse, organiste de l'église St-Jean-Baptiste: il y exécutait le *Souvenir de Bade*, de Léonard, et la *Scène de ballet* de De Bériot.

— Nous regrettons vivement d'apprendre que plusieurs de nos amis musiciens — les MM. Gauvreau, Delisle, Dugal, Paré et Déry, facteur d'orgues, entre autres — ont été victimes du terrible incendie de Québec, le 9 juin dernier, M. Arthur Lavigne en a été quitte pour la perte de deux pianos loués.

— La date avancée ne nous permet que de signaler le parfait succès des concours annuels de l'Académie de Musique de Québec, qui ont lieu, le 28 juin, à Montréal, à la nouvelle Salle Albert. Les concurrents étaient nombreux et les exercices variés et intéressants. Nous donnerons les détails dans notre prochain *Vraison*.

— L'Association littéraire de Bedford clôturait dernièrement sa saison par une intéressante soirée musicale dont les principaux frais étaient faits par Miles Wood, Dora Krans, Helen Nason, et MM. Canfield et E. Longley, chanteurs, Melles Foster et Lena Rees et M. M. F. Rice, pianistes, et M. Miles Krans, violoniste.

— Les dames Gosselin donnaient, à la Salle Victoria, Québec, le 8 juin dernier, un charmant concert, sous le patronage des honorables présidents du Conseil législatif et de l'Assemblée législative. On remarquait la présence de Son Excellence le Gouverneur Général à cette intéressante soirée que le talent et la grâce des aimables bénéficiaires ont su rendre des plus attrayantes.

— Une grande activité continue à régner dans les ateliers d'orgues de M. Louis Mitchell. A peine cet habile facteur avait-il livré, ces jours derniers, un très bel instrument à deux claviers, de 20 jeux, avec pédalier de 30 notes, à la paroisse de St-Joseph de la Beauce, qu'il entreprenait aussitôt la construction d'un nouvel orgue pour la paroisse de St-Charles de Bellechasse.

— M. Edmond Hardy, directeur de l'Harmonie de Montréal, recevait dernièrement du lieutenant-colonel Brossan, du 55^e bataillon, de magnifiques uniformes destinés à son corps de musique. L'Harmonie fait aujourd'hui partie du 55^e bataillon, et nous félicitons MM. les officiers d'avoir retenu les services d'un des meilleurs corps de musique de la province.

— Les dames et demoiselles qui formaient partie de l'excellent chœur du Gesù ont chanté chaque soir, du 16 au 30 juin, la salubrité du mois du Sacré-Cœur, dans cette église. L'interprétation admirable de plusieurs superbes motets par ces belles voix rappelait les solennités grandioses d'autrefois, au Gesù, et n'a pas peu contribué à relever l'éclat de ces pieux offices.

— Après avoir doté sa paroisse d'un bel orgue, M. l'abbé Proulx, curé de St-Tite, a de plus engagé un organiste compétent, à ses propres frais. De si généreux sacrifices ne devaient pas laisser ses heureux paroissiens insensibles. Aussi ont-ils choisi avec bonheur l'occasion de la fête de l'Ascension, pour lui présenter une adresse de remerciements, accompagnée d'une bourse contenant \$80 en or.

— La belle saison a ramené à Montréal plusieurs de nos artistes domiciliés à l'étranger. Nous avons eu le plaisir de saluer, entre autres, MM. Alfred Desève, violoniste, de Boston, — Arthur Lavigne, violoniste et éditeur, de Québec, — V. Delfausse, organiste à Ogdensburg, — Ernest Favreau, organiste de l'église St-Paul, Oswego, et Emory Lavigne, organiste de l'église Sainte-Marie, Oswego.

— Le jeune Edouard Clark, élève aveugle (âgé de 13 ans seulement), de l'Asile Nazareth de cette ville, dont la brillante exécution sur les superbes "Hazelton" et "Kranich & Bach" de la maison Pratte a été si généralement admirée à la dernière Exposition de la Puissance, l'automne dernier, a failli succomber tout récemment à une violente attaque de fièvre cérébrale. Grâce aux soins surpressés des habiles médecins de l'institution, le danger menaçant a été heureusement prévenu et notre petit artiste est entré en pleine convalescence.

— Les personnes qui désirent faire l'acquisition de "ce qu'il y a de mieux" en fait de pianos, ne doivent pas oublier qu'à la dernière Exposition, M. L. E. N. Pratte, a reçu pour son magnifique piano carré "Hazelton" à trois cordes, le 1^{er} grand prix extra, au-dessus de tous les autres concurrents. C'est, du reste, ce que constate le diplôme officiel exhibé à la fenêtre de M. Pratte, à côté de huit autres diplômes qui lui ont été également décernés pour les meilleurs pianos droits, américains et européens, ainsi que pour ses magnifiques orgues-harmoniums d'église, de salon, d'école, de voyage, etc.

— À l'occasion de la Pentecôte, le chœur du Gesù a exécuté, avec orchestre, la messe à 3 voix de Mercadante. À Notre-Dame, la Vierge messe de Kalivoda a été rendue, aussi avec orchestre, — et à Saint-Jacques, celle "de Sainte-Cécile," de Gounod, avec orchestre également. Le chœur du Gesù a de plus exécuté le dimanche du Patronage de St-Joseph, la messe en ré de Eykens, — à l'Ascension, la messe "des Orphéonistes," de Gornod, — à la Fête-Dieu, la messe brève, de Gounod, — à la solennité de St-Jean-Baptiste, celle à 3 voix, de Neukomm, — et, à la St-Pierre, celle de LaHache, — toutes accompagnées par l'orchestre.

— La Société Philharmonique a vaillamment clôturé la saison musicale de 1880-81, par son brillant concert, donné à la *Queen's Hall*, le 1^{er} juin dernier. Un public connaisseur et nombreux y a chaleureusement applaudi le *Narcisse* de Massenet et le *Songe* de Costa, donnés en primeur à Montréal, et la *Callia* de Gounod et le *Concerto* pour violon de Mendelssohn, entendus, en entier, pour la deuxième fois avec accompagnement de grand orchestre. Le choix heureux de l'intéressant programme, fait honneur au bon goût de M. G. Couture, qui en a fort habilement surveillé l'exécution. L'orchestre, le chœur et les solistes, ont donné, tous ensemble, une interprétation des plus satisfaisantes. Nous avons surtout admiré la voix sympathique de M^{lle} E. Perreault, ainsi que la diction intelligente et parfaitement sentie de M^{lle} Doucet. Nos cordiales félicitations à M. le directeur et aux exécutants, sur cet éclatant succès.

— "Une heure de musique" a été gracieusement offerte, le 6 juin dernier, dans les élégants salons d'exposition de M. Pratte, à un auditoire distingué d'invités, par M. Alexis Contant, pianiste et M. François Boucher, violoniste. Voici le charmant programme qui a été brillamment enlevé, aux applaudissements de l'auditoire, par nos deux jeunes artistes: *Les Huguenots*, pour violon et piano, Thalberg et De Bériot, — *Gavotte*, Sternberg, — *Étude de concert*, Henzelt, — *La Ravissante*, Massa, — *Cavatine*, violon et piano, Raff, — *Staccato perpétuel*, Dupont, — *Caprice espagnol*, Raff, — *Berceuse*, Gottschalk, — *Pastorale*, violon et piano, Raff, — et *Ville Polonoise*, Chopin. M. Contant a admirablement fait ressortir la puissante sonorité de la magnifique "Hazelton" carré, ainsi que le charmant timbre argen-

tin du superbe piano boudoir "Kranich & Bach," dont il s'est servi.

— M. Oct. Pellétier, professeur de musique à l'École Normale Jacques-Cartier, vient de composer les chœurs pour une tragédie biblique en 5 actes — *Samuel* — qui doit être représentée prochainement par les élèves de cette institution.

— Nous remarquons avec plaisir que notre devant concitoyen, M. Geo. T. Bulling, qui depuis plusieurs années, s'est fait remarquer comme un répondant musical distingué, a été dernièrement admis co-propriétaire du *Musical People*, important revue artistique, publiée simultanément à New-York et à Cincinnati.

— Au récent concert de la Société Philharmonique, notre jeune artiste violoniste, M. François Boucher, a réuni les suffrages unanimes de l'auditoire distingué, par son excellente interprétation de l'admirable *Concerto* en mi de Mendelssohn. Nous reproduisons quelques extraits de la presse française et anglaise de cette ville, constatant ce nouveau succès avec une loyauté qui lui assure notre vive reconnaissance:

"...M. F. Boucher s'est véritablement révélé comme violoniste. C'est un artiste, il en a le jeu et la méthode. Il possède une délicatesse de touche et une douceur extrêmement rares." — *La Minerve*, 2 juin.

"...Mr. Boucher's rendering of Mendelssohn's concerto for the violin, accompanied by the Société des Symphonistes, was a masterpiece. The performance gave unbounded satisfaction to the audience." — *The Star*, 2nd June.

"...Mais le morceau qui a le mieux réussi est, selon nous, le concerto de Mendelssohn, solo de violon, joué par M. F. Boucher, accompagné par l'orchestre des Symphonistes. M. Boucher, à un jeu aisé, délicat, a produit des effets magnifiques." — *Courrier de Montréal*, 2 juin.

"...After a slight intermission the Society of Symphonists were brought into more prominent notice by the rendering of Mendelssohn's Violin Concerto with Mr. F. Boucher as soloist. It was a most commendable performance, each number being listened to eagerly and applauded vigorously. Both Mr. Boucher and his confreres fully sustained that splendid reputation already attained. Mr. Boucher is a facile executionist, fluent in his phrasing, produces a capital rich full tone, and his general interpretation is excellent. To our mind this performance was the gem of the evening." — *The Gazette*, 2nd June.

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