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# BOUCHER & PRATTE'S Musical Journal

No. 280 NOTRE-DAME STREET,  
MONTREAL, . . CANADA.

Vol. IV. No. 7. [PRICE 60 CTS. PER YEAR.  
SINGLE COPIES 6 CTS.]

August, 1882.

### Six o'Clock.

Down by the rugged coast of Maine  
Breaks on the air the glad refrain  
That gives to the teller his brief respite,  
That lends to his hearthstone its chief delight,  
And heralds the bliss of a single night;  
Thus bell and whistle with clank and shriek,  
At six o'clock, and six times a week.

Loveliest hour of all the day,  
Blest is thy sweet and mystic sway:  
Affection and hope in their might are rife  
In each watching child; in the waiting wife;  
The father that tramps from his daily strife;  
The widow's son and his fond embrace;  
The smile that beams on her pallid face.

Who hath not felt the wondrous spell,  
Unhurdled by whistle and by bell?  
A flood of peace round each home it flings;  
To poor and to weary relief it brings;  
And e'en the black taskette gayly sings:  
O, moments calm! ye foretell the rest  
That soon must come to each human breast!

Westward speed on o'er hill and dell,  
City and town and cot to tell;  
On, on like a courier, dash away,  
Hard pressing the heels of departing day  
Till stopped by the waters of 'Frisco Bay!  
Thus bell and whistle, with clank and shriek,  
At six o'clock, and six times a week.

—GEORGE M. VICKERS.

### Items of Interest.

- MARIO is 74 years of age.
- JENNIE CLAUSE is in Milan.
- NILSSON is in her fortieth year.
- SIG. OPERTI is at Ocean Spray.
- MANAGER MAX BACHERT is in Boston.
- BRIGNOLI's age can only be guessed at.
- MRS. CLARA S. ASH will summer at Newport.
- MR. JULIUS EICHBERG is at the Isle of Shoals.
- MR. CHARLES F. DENNIE is at Bechtelhem, N. H.
- MRS. ALICE OATES has returned from England.
- MR. F. BOSCOVITZ is writing a book about Chopin.
- MISS GEORGIA CATVAN is at the White Mountains.
- NEWPORT's open air concerts have been revived.
- SIG. PLATANIA, well-known as a composer, is in Milan.
- MASTER IGNACIO MARTINETTI is the latest Buntorne.
- "MONTALDO" is the title of Massenet's New opera.
- MR. SAM LUCAS is forming a company of Jubilee Singers.
- MISS ST. QUINTEN made quite a success in St. Louis.
- MRS. HENRIETTA MAURER is summering at the Catskills.

—WELHELMJ has left Melbourne and is now on route for India.

—MR. MARK KAISER, a New Orleans violinist, is in Chicago.

—SGAMBATI, a new Italian pianist, will play here next season.

—THE new opera house in Pesth cost over six millions of florins.

—THE New Opera House, Peoria, Ill., will be opened September 7th.

—BIMDONI's new opera, "La Modella," has made a success in Berlin.

—SIG. MARCHIO, of Scandiano, has completed his opera, "Catalina."

—MISS HENRIETTA BEEBE will remain in the United States next season.

—THE musical event of Paris is a revival of Mébul's opera of "Joseph."

—BELGIUM has 2000 musical societies, 1000 bands, and 60,000 musicians.

—"Lord Buncombe's Daughter" is the title of a new American opera.

—THE New York Ideal Opera Company recently performed in Boston.

—THE Boston Saxophone Quartet Club finds its services in great demand.

—\$75,000 have been subscribed towards the Cincinnati Dramatic Festival.

—DIBBY V. BELL is under engagement to Mr. McCaull for next season.

—LOUISA DEMPSEY is engaged for Baker and Farnson's company this season.

—ACCORDING to the London World, Italian opera is "played out in England."

—A SELF-TAUGHT Indian brass band is giving concerts at the Boston Casino.

—THERE is a possibility of Miss Julia Valda coming to this country next season.

—MR. WOOLSON MORSE has written a new musical comedy called "Mme. Piper."

—MISS EKKA HOWSON has returned from the West, and is now resting in Brooklyn.

—MR. MAX STRAKORCH has engaged Mme. Zelta Seguin Wallace for next season.

—MR. J. H. MAPLESON is going to Italy to complete his arrangements for his fall season.

—MADAME THEO will appear at the new Casino, New York, on the 11th of September.

—MISS ROSE TEMPLE made a decided hit, as *Mattie Bernie*, in "The Light-Keeper's Daughter."

—OLE OLSEN, the Norwegian composer, has had the order of Isabella bestowed upon him by the King of Spain.

—THE Boston Ideal Opera Company, will next season produce a new opera entitled "Coquettina."

—MR. A. F. ACKERLY and Miss Maynard, of the Norcross opera company have been married.

—ANTON RUBINSTEIN's oratorio, "Paradise Lost," was given in London with moderate success.

—GEIBEL's new waltz song, "Orange Blossoms," is having a wonderfully large sale. It is a gem.

—WEBER's opera of "Euryanthe," was given in London, recently, for the first time in 48 years.

—THE Mendelssohn Quintet Club has returned from its Australian tour, which was quite successful.

—MRS. JESSIE BARTLETT DAVIS singing in "Patience," in Chicago, has won her great praise.

—NILSSON's first concert in the United States, after her return next October, will be given in Boston.

—Mlle. THEO's debut at the New Casino, New York, will be as the heroine of "Madame L'Archiduc."

—MR. ALEXANDER SALVINI will be the *Romeo* to Miss Margaret Mather's *Juliet*, at Chicago, this month.

—MISS ANNIE LOUISE CABR will not sing for at least a year, as her physicians say her voice needs rest.

—"EIN AFRIKA-REISENDER" is the name of Suppe's new opera to be produced next autumn in Vienna.

—EDMUND NEWPERT, the celebrated pianist and composer, is coming to the United States next season.

—A "MUSICAL electrograph," the invention of T. Fohr, of Stuttgart, was recently exhibited in London.

—MESSES. VICKERS and GEIBEL are at work on a new opera the name of which will be "*Dorothy Clyde*."

—THE CINCINNATI Orchestra, with Mr. Levy, the cornet player, will tour through the South next season.

—DEARIN's Lilliputian Opera Company will give performances in most of the principal western cities.

—A HUNGARIAN Gypsy band is treating the residents of New York city to "quaint and national" music.

—Mlle. CELIE DE LUSSAN has been singing at the festival in Portland, Maine, and has met with great success.

—MR. ERNEST SIMS REEVES, a second son of the great English tenor, has made his musical debut in London.

—LARGE and delighted audiences attended Carl Schütz's fine concerts at the Philadelphia Mannerchor Garden.

—"THE VICAR OF BRAY," a new comic opera, by the composer of "Billie Taylor," was lately produced in London.

—THE new great bell in the southwestern tower of St. Paul's Cathedral, London, sounds the note E flat. The bell "Big Ben" sounds E natural, and the new peal of deliciously toned bells in Worcester Cathedral are pitched in D flat.

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# Musical Journal.

## OUR NEW CATALOGUE.

Just issued, is a handsomely bound book of 164 pages, it is of convenient size, and will prove a valuable guide in the selection of musical publications. Its contents, comprising above 4000 pieces and over 75 books, is divided into four parts, and includes the best productions of the most celebrated writers of Europe and America. Part 1, is devoted to sheet-music publications, viz.: Voies and piano, waltzes, galops, polkas, mazurkas, schottisches, redovas, quick-steps, quadrilles, four-hand arrangements, piano solos, cabinet organ music, collections of teaching pieces, violin and piano arrangements and exercises. With each title is given the key, compass, degree of difficulty, name of author and price. Part 2, a description of popular and standard book publications. Part 3, a convenient and comprehensive classification of the vocal and instrumental music of the best-known writers, arranged under proper heads. Part 4, a thematic catalogue of popular vocal and instrumental music, which will be found particularly valuable in assisting the purchaser to make proper selections. Part 5, contains "odds and ends" not to be found in the parts above-mentioned. Mailed free to any address.

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## The Music Boom.

Never since the commencement of music publishing in the United States has the trade been so heavy as at present. At a time, too, which in former seasons has been the dullest. To such an extent are orders coming in upon us that it is with difficulty we can keep abreast of current work. That this is phenomenal we admit; yet in looking for the cause of this remarkable increase in business, one fact seems to account for it, if not wholly, in a large degree. It is this: for several months past quantities of cheap music have been distributed throughout the country, mostly in districts and among classes heretofore deprived of the luxury and therefrom has grown a demand that is but a natural sequence to its introduction.

No sooner is the latent taste for music aroused, or its pleasures felt, than rapidly comes the desire for more and for better compositions, and as the cheap editions necessarily furnish but a meagre variety, the result is a direct recourse to the regular music dealer.

As a medium for the speedy advancement of musical culture cheap music is a wonderful success, but as a profitable venture it must prove a failure, inasmuch as there is no use for it after the regular and correct editions are had and appreciated.

## Messrs. Sudds and Wilson.

The abilities of Messrs. W. F. Sudds and G. D. Wilson are too well known to need any comment. Their respective works find a welcome wherever music has a place and not a few of their compositions grace the repertoires of our most distinguished artists, both here and abroad. These two gentlemen have done as much as, if not more than any other composers toward obtaining for American writers a recognition in the field of music. Some of the most valuable compositions yet produced by these eminent composers are exclusively owned and controlled by us, and are contained in no other catalogue than our own, both gentlemen having contracted to give us all their productions for the current year. Thus it will be seen that we spare neither labor nor expense to the end, that our catalogue, in point of variety and excellence shall outstrip all the rest.

## A Noted Composer.

Adam Geibel has made music a lifelong study. In his native village in Germany, when but seven years of age, he could repeat upon the piano with remarkable correctness any air that he chanced to hear played in the streets by wandering minstrels. And later when given piano exercises to study, he would spend the greater part of his time in composing. A noticeable fact in connection with Mr. Geibel's ability as a writer, is that each new composition contains some distinctive feature of excellence not found in his previous works. "Rose Leaves," his latest waltz song although a companion to "Orange Blossoms," has a beauty peculiar to itself.

## A Concert at Sea.

During her trip across the ocean, on the steamer *Amérique*, Mme. Minnie Hauk arranged a concert for the benefit of the Société de Sauvetage Sig. Campanini and several members of Grau's French Opera company being among the passengers, an entertaining programme was easily made, containing, among others, the duet, "Parigi Caro," of Traviata, and the duet in the second act of "Carmen," which were sung by Mme. Minnie Hauk and Sig. Campanini. One of the passengers then sold three of Minnie Hauk's autographs at auction, which fetched 300 francs, whilst the receipts of the concert were over 1500 francs. As a token of reconnaissance, Minnie Hauk received a copy of the concert programme beautifully calligraphed, and signed by all the artists and passengers of the *Amérique*. The concert was held under considerable difficulties, the sea being very heavy and the ship rolling about in such a manner that the artists had to support each other in order to prevent a catastrophe.

## From Paris.

The following is an extract from the Paris correspondence of the *Philadelphia Evening Telegraph*:

The most important coming event in the theatrical world for us Americans is the approaching debut of Miss Norton at the Grand Opera. I hear that the management founts great hopes on this young lady, and that "Faust" is being rehearsed anew throughout for her, so that the performance may be a strong and complete one in all its parts. If her voice is as lovely and if she looks as lovely on the stage as in a dressing room, there can be no doubt of her success. Marie Van Zandt and her mother will leave in a day or two for Cauterets, the waters of that mountain resort being considered as peculiarly beneficial to the throat. Before leaving Paris she was to be present at the reading of the new opera of "Lackmé," by Leo Delibes to the company and manager of the Opera Comique. She is to create the title-role, and is delighted both with the music and the libretto. Despite the little lady's brilliant success as "Cherubin," and the warm estimation in which she is held by manager and public alike, it must be confessed that the latter part of the season at the Opera Comique has been for her a decidedly stormy one. This has been owing to the not unnatural desire of Madame Miolan-Carvalho, as a ci-devant great singer and the wife of the manager, to "sit upon" the audacious, pretty, gifted, self-willed child who has flashed like a meteor upon the tranquil skies of the Opera Comique, the little stars that twinkled there before having been tiny luminaries of the third or fourth magnitude only. But "la petite Van Zandt" knows her power and is not to be put down by any body. She is well aware of the fact that she attracts a thousand francs extra into the treasury every night that she sings. And so M. Carvalho is fain to soothe the ruffled feelings of his estimable and elderly wife (she is something on the shady side of fifty) when the saucy little "Cherubin" positively refuses to submit to her dictation by reminding her that the young lady in question is an American, and is self-willed in consequence. By the way, I am very glad that he recognizes the fact that,

"Reets ing all temptations  
To belong to other nations,  
She remains American."

For the French papers persistently declare her to be Swedish or Dutch, or in fact anything but what she is, namely, the American-born daughter of American parents.

In spite of the opposition, sneers and envy of our European cousins America is fast winning a position in the musical world that will make her grandparents blush, considering the start they have had.

## The Artless Prattle of a Babe.

One of those unnaturally bright children who are always getting people into difficulties was at a prayer meeting the other evening with his mother, when he asked aloud: "Ma, say ma—who was Dinah Moore?" "Hu u-sh," whispered his mother cautiously, "it's a hymn." "No, it ain't, ma," continued the hopeful; "it's a woman's name; say, who's going home to Dinah Moore?" "Willie," said his mother in a ghastly voice, "you're disturbing the meeting. It means going to heaven to die no more." "Dine no more! O, ma, don't they eat anything there?" His mother explained as well as she could, and Willie sat still for half a minute, his bright eyes roving about the church. Then he asked in a shrill whisper: "Ma, is God out of town?" "No o-o, no-no," answered the distracted woman, faintly. "Then what's Mr. Kelly running this meeting for, ma?" continued the sweet child. The choir sang him down, but as the meeting closed with a moment of silent prayer, his gentle voice was distinctly heard.—*Detroit Free Press.*

## Peculiarities of Meyerbeer.

Meyerbeer, it now leaks out, used to bribe the press awfully. A scandalous gossip on the peculiarities of the maestro, says that "before Meyerbeer brought out a new opera or revived an old one, which had been some months off the bills, he invited all the leading musical critics to dine with him at the Trois Freres, where he gave them the most sumptuous entertainment the head cook could imagine. How can a fellow of decent feeling write harshly of a man who has been pouring the choicest vintages of France, and the most delicate titbits of sea, air, forest, orchard and garden down one's throat? Try it. You will find the thing impossible. This custom is deplorable, for it sensibly militates against the independence and truth of the press. But this is not the worst of Meyerbeer. There were few musical critics in Paris, who were not in receipt of annual pensions from Meyerbeer! These pensions of no trifling gratuities, but solid pensions of several hundred dollars, and in one or two instances they exceeded a thousand dollars annually. There were in Paris critics who had been in receipt of large pensions from 1831 to 1865. Meyerbeer did not content himself with paying them pensions and good dinners, he also made a point of duty to give them costly presents on their name days, and on New Year's day. Meyerbeer used to defend his custom by saying that he did not lay these gentlemen under obligations, as was the person obliged, and he could not see any objection of his giving evidence of his gratitude to them for the substantial services they had rendered him. The habit was unpardonable, and was solely due to what Carl von Weber called the accursed desire of success."

Meyerbeer could not bear the sight of a muskmelon; he fainted when one came near him. Scribe ordered an artist to decorate his dining room; the unlucky painter placed a muskmelon among the fruit which adorned the room. Scribe was out of town; upon his return he discovered the melon and ordered its immediate removal, solely because he never could get Meyerbeer to dine with him if that fruit was visible.—*American Art Journal.*

## "Il Trovatore."

A letter was picked up in the street, last week, from which we make the following extract:—

"Dear Maria—I went to the opera the other night for the first time, and do you know I was dreadfully disappointed. 'Il Trovatore' was the attraction, and you will hardly believe it when I tell you that most of the airs in it were stolen from the old hand-organ which is played in front of our door at home! There were some real funny things in it, though; a fellow they call *Manrico*, after a duet with a woman named *Leonora*, came out of prison to bow to the audience, and then went back to his cell, and they repeated the song as if nothing had happened. He must have been as honorable as Mr. Parnell. Then I noticed there was a green, mossy bank in the jail, on which *Azucena* reclined. I don't think it grew there, and have come to the conclusion that the gypsy must have been allowed to bring it with her from her woodland home.—*Courier.*

Musical education is amply provided for in England. The oldest institution devoted to this purpose is the Royal Academy of Music, where the system of instruction is similar to that adopted in the conservatories of Leipzig, Berlin, Paris and other European continental cities. It was established in 1822 under the musical superintendence of Cipriani Potter, and operations were commenced during the subsequent year under the auspices of George the Fourth, and afterwards, in 1830, it was incorporated by royal charter. The pupils were for some years resident, but this plan is now abandoned and they attend daily for their lessons. The most eminent professors available are engaged, and four orchestral concerts are given in the concert room of the Academy by the students during each Summer session, in which the professors and former pupils frequently take part. A goodly number of scholarships have been founded, tenable for the most part for two years, after which they are again open for competition, the late scholar not being exempted from becoming a candidate a second time.

AMERICA is welding the people of the world into one great homogenous nation, and just so will it weld the dramas of the world into a new American and cosmopolitan drama that shall represent all their characteristics in a bold, generous and liberty-loving fashion. As the drama was always destined to transmit great principles, so may one day the American drama go forth to preach freedom and unity to the nations of the world.—*Music and Drama.*

—"GEMS OF MINSTREL SONGS" is the title of a collection of 48 beautiful vocal pieces which we publish in book form neatly bound. It will be appreciated by all who are fond of good vocal music, and as the words and melody of each piece are given complete, it will be found very convenient for those who do not care to use the regular sheet music. As the price (5 cents) per copy is only nominal, scarcely paying the cost of paper and printing, it will also be a cheap and valuable aid in the selection of voice music, it being our intention not to publish any but the most popular and meritorious compositions. Mailed to any address on receipt of six cents in stamps or money. More extended mention of "Gems of Minstrel Songs" is made elsewhere.

—WALTZ SONGS are very popular with the ladies; in fact the demand for this class of vocal music is so great that pieces possessing but a limited degree of merit meet with fair success, while good songs sell in vast numbers. Of the latter class, "Changed her mind," words by F. E. Weatherly, music by A. H. Rosewig, ranks second to none; the melody, although brilliant, is sweet, flowing, and marked throughout by the graceful modulations of the *valse*. The first edition of this delightful song was sold almost as soon as published, and present indications warrant the belief that in popularity it will far outstrip anything of the kind yet issued.

—THE baton to be presented to Mr. Theodore Thomas by the Advisory Committee of the New York Musical Festival, consists of ivory, with tips of frosted gold. On the ivory staff is inscribed a bar from Beethoven's Fifth Symphony, while one of the tips bears a suitable inscription. Together with the baton, an album will be presented to the popular conductor. It contains a letter written on parchment and brilliantly illuminated, expressing the thanks of the Board of Managers for his zeal and energy. The presentation will take place in the Fall.

—THE Triennial Festival to be held in Bristol, England, in October, promises to be one of the most important musical events of the year. Among the works to be produced are: Gounod's oratorio of "The Redemption;" Beethoven's Mass in C; Rossini's "Mosè in Egitto;" Handel's "Messiah;" Mendelssohn's "Elijah;" and Haydn's "Spring." The soloists will be Mme. Christine Nilsson, Mme. Albani, Mme. Patry, and Mme. Trebelli. Messrs. Joseph Maas, Edward Lloyd, Santley and Hilton, and the conductor will be Mr. Charles Hallé.

—MR. HENRY MAPLESO has postponed Mme. Rozé's engagements made for the coming winter in America, that lady having already been secured for the festival at Birmingham, where she will "create" Gade's great work "Psyche," expressly composed for that occasion. The talented artiste has also been engaged as the prima donna of the Carl Rosa operas, and is to take part in numerous concerts, including a series of 16 at Wolverhampton.

—AT the recent annual banquet of the Royal Academy of England, though the orators included Mr. Gladstone, Sir J. Leighton and the leading statesmen of the country, Madame Marie Rozé is credited with having been the success of the evening. She sang an aria from "Norma," and Longfellow's ballad, "Beowulf," and, especially in the latter, is said to have carried her audience completely away.

—THE cast of the opera, "Velleda," by Lenepven, is: *Velleda*, Adeline Patti; *Irma*, Mme. Valeria; *Celina*, Nicollini; *Teater*, Cologni; *Senome*, De Reszke. It was produced recently at Covent Garden. In plot it resembles "Norma" and "Herodiade." Patti had a fine part, and she exhibited great dramatic power. The music is not very original, a war hymn being the most striking number.

—IT has been suggested by a cynical paragrapher, that only about one out of fifteen of the American girls who go abroad to become great singers or painters, are ever heard of after returning home. The other fourteen marry Italian counts, and when night comes, are too busy taking care of the monkeys and mending tambourines to hunt up their old acquaintances.

—"A BROOKLYN boy, George Lehman, has attracted much attention at the Leipzig Conservatory of Music, by his violin playing." "There are boys right here in this town," adds the *Norristown Herald*, "who also attract much attention—and other things—by their violin playing. But we are not proud of them. They should go to Leipzig!"

—MARY ANDERSON will be supported by the following company next season: J. B. Studley, Robert Downing, H. B. Norman, Chas. Hawthorne, J. W. Ford (of London), J. B. Coleman, H. A. Lowry, Frank Currier, H. Bourne, Miss Adelaide Ford, Mrs. Penoyer, Mary Doud, Bertha Harris, and Oliver Doud, stage manager.

—AN appeal is being made in England for money to support Vincent Wallace's widow and children. Apropos of the popular composer it is said that he sold the copyright of "Maritana" to the Pyne and Harrison Company for the "nominal consideration of ten shillings," and that the opera brought £82,000 into the treasury.

—HERR WAGNER, having completed the score of "Parsifal," has already commenced work on a new opera. He intends trying new ground this time, having selected an Indian legend as the groundwork of his libretto, which, in conformity with his usual custom, will also be written by himself.

—PERSONS who have heard the music and read the libretto of Vickers and Geibel's cantata, "The Secret," pronounce it to be a very beautiful and interesting work. It is written for amateur vocalists, and will afford acceptable entertainment for the home-circle, school festivals, etc.

—THE new opera by Wagner is founded on an Indian legend and called "Beidha." It is said that "Parsifal" contains some curious stage effects. One scene represents gigantic roses and tulips, which grow and exhale perfume, and then wilt and die, in consequence of a storm.

—THE King of Bavaria has presented Wagner with a pair of swans which used to draw him across his ornamental lake while his Majesty was attired in the resplendence of *Lohengrin*. The King of Bavaria is not considered insane, but what would be called here "a crank."

—SIX THOUSAND DOLLARS is the amount raised for the family of the late George A. Conly; the greater part of the money being the result of the self-imposed labors of the Misses Kellogg and Abbot. Too much praise cannot be awarded these good-hearted ladies.

—MADAME BERNHARDT's husband threatens to challenge every man who ventures to write or say any thing nasty or funny about his wife. He thinks it injudicious to come to this country, on account of the number of lives he would be compelled to sacrifice.

—THE coming prima donna who is to eclipse Patti has been again discovered. This time it is Fraulein Elise von Scharwenka, twenty years old and very handsome. She is now taking lessons from Madame Viardot-Garcia, in Paris.

—IT is stated that Mme. Trebelli will accompany Mme. Nilsson on her concert tour in this country. If so, America will hear the most perfect and conscientious artiste of the day, and the greatest dramatic contralto since Albani.

—A NEW American prima donna is promised to us in the person of Mlle. Zoe Marquisini, daughter of the once popular actress, Miss Kate Fisher. Mlle. Marquisini has just returned from a five years' residence in Milan.

—SIGNOR CAMPANINI is also among the artists said to be likely to accompany Mme. Nilsson during her American tour. The comparative ease of a concert tour is considered to be all the rest Campanini's voice requires.

—MISS LELIA LAURI, the mezzo soprano, who created such a favorable impression with Mapleson's Italian Opera last season, is at present in London. She will return to New York some time during this month.

—ONE ~~not~~ written by Herr Von Swiggelburgh or M. De Bonaugé would without doubt receive more consideration at the hands of American critics than ten similar compositions produced by their fellow-countrymen, Smith, Brown, Jones & Co.

—PLAQUETTE's "Les Voltigeurs" was brought out in San Francisco, recently, for the first time in the United States. The translation of the libretto is said to be coarse and slangy, the piece being without the slightest trace of humor.

—LOTHIAN'S orchestra, at the Grand Union Hotel, Saratoga, perform the Fan-Brigade March, much to the delight of the guests of that famous water-gate. This march, which we publish for the piano, is attaining great popularity.

—THE reports of the Sacred Harmonic Society of London, which has just disbanded, show that during fifty years 1,987,500 persons have attended 662 concerts, at a cost of about eleven hundred thousand dollars.

—HERR BAYRHOFER, the eminent 'cello player, has decided not to accept the terms offered by the management of the Boston Symphony Orchestra, and has removed to New York.

—MR. EDWARD LLOYD, the famous English tenor, has received a very flattering and substantial offer to leave the concert room for the lyric stage, but has declined it.

—LELIA BERO will give concerts at Ritehfield Springs, Saratoga and other watering places during the summer, assisted by Mr. Harvey, Signor Rodrique Valentino, M. Lencioni and Signor Grecco.

—"You are as full of airs as a music box," is what a young man said to a girl who refused to let him see her home. "That may be," was the reply, "but I don't go with a crank."—*Brooklyn Argus*.

—GOUNOD, the composer of "Faust," is also a brilliant writer. The preface to the second volume of "Berlioz's Life and Letters" shows that he wields a facile pen on other topics than music.

—THE well-known French painter and illustrator, Gustave Doré, has inscribed over the portal of his new villa a bar of music, with the notes Do, Mi, Si, La, Do, Re, which reads, *Domicile à Doré*.

—PATTI sang *Rosina* in "Il Barbiere" on a recent Saturday night at the Royal Italian Opera, before an enormous audience, the stalls and boxes being sold at a premium of over fifty per cent.

—PROVIDENCE, R. I., has been selected as the place for holding the next meeting of the National Music Teachers' Association, and the first Wednesday in July, 1883, as the time.

—FANNY KELLOGG, the young artiste from Boston, has lately achieved a great success in oratorio and at concerts. She has been engaged by Mr. Max Bachert for the coming season.

—HERR NEUMANN, after the end of his autumn season in London, will probably pay a visit to America and give Wagner representations. He has already a guarantee of \$100,000.

—MR. JOHN HOWSON will give up comic opera at the close of the present season, and in the Fall will star in a new play called "Straws," written by two California gentlemen.

—"LES MANTEAUX NOIRS," which seems to have achieved a genuine success at the Avenue Theatre, London, will be produced in this country next season by Mr. D'Oyly Carte.

"GOD SAVE THE KING" has been traced to Father Petre, the confessor of James the II. It is now said to be a Latin hymn written by that hero of the warming-pan plot.

—MRS. LANGTRY's receipts during one week in Liverpool were the largest ever known in that city. The lady drew \$9250 in all and took \$5500 as her share.

—MME. VANONI, pupil of Mme. Murio Celli, is now singing at the Metropolitan Alcazar, in "O gondola gentil." She was greeted with prolonged applause.

—THOSE who have heard the music of "The Queen's Lace Handkerchief," pronounce it to be charming, and especially notable for its exquisite waltz tunes.

—BETWEEN the years 1778 and 1882 there have been written expressly for and represented for the first time at La Scala, Milan, no fewer than 216 operas.

—ON THE 23d inst., a statue in memory of Rouget de L'Isle will be unveiled at Chousy le Roi, where the composer of "La Marseillaise" was buried.

—IT is rumored that Mr. George Grossmith, the famous London buffo singer, will come here under D'Oyly Carte's management next season.

—THE city government of Paris has forbidden the playing of the piano-forte before nine o'clock in the morning, and after ten o'clock at night.

—BOSTON AND NEW YORK have (music) teachers fully equal to any who are to be found in Europe.—[Extract from "Records" Paris letter.]

—MR. FRANZ RUMMEL, whom poor Carlberg used to call Pummel, gave a recital in St. James' Hall in a thunder-storm, and came out ahead.

—THE name of Gilbert and Sullivan's new comic opera is "The Fairy Curate." The libretto is founded on one of Gilbert's "Bab" ballads.

—A SEVEN year old boy, of Media, Pa., is a wonderful performer on the piano; competent judges consider him a genuine prodigy.

—Mlle. AIMÉE is said to get fifty per cent. of the gross receipts during her coming season of French comedy in this country.

—EMMA ABBOTT will add "Si j'étais Roi" to her repertoire next season. A new tenor has been secured for her support.

—MR. PERCY J. COOPER is a good tenor; he is also a graceful and intelligent actor—talents rarely possessed by one artist.

—MADAME ACKERMAN JAWORSKI, the once famous soprano, has returned from Europe, and is residing in Brooklyn.

—PATTI-ROSA will star next season with a piece having the poetical and pastoral name of "Mugg's Landing."

# ROSE ET MARGUERITES

## VALES.

*Allegro scherzando.*

PAR E. WALDTEUFEL.

Intro.

The first system of the introduction consists of two staves. The treble staff begins with a treble clef and a common time signature. The music is marked with a forte 'f' dynamic. The bass staff begins with a bass clef and a common time signature. The notation includes various rhythmic patterns and accidentals.

The second system of the introduction consists of two staves. The treble staff continues with a treble clef and a common time signature. The music is marked with a piano 'p' dynamic. The bass staff continues with a bass clef and a common time signature. The notation includes various rhythmic patterns and accidentals.

The third system of the introduction consists of two staves. The treble staff continues with a treble clef and a common time signature. The music is marked with a piano 'p' dynamic and 'legg.' (leggiero). The bass staff continues with a bass clef and a common time signature. The notation includes various rhythmic patterns and accidentals.

The fourth system of the introduction consists of two staves. The treble staff continues with a treble clef and a common time signature. The music is marked with a piano 'p' dynamic. The bass staff continues with a bass clef and a common time signature. The notation includes various rhythmic patterns and accidentals.

The fifth system of the introduction consists of two staves. The treble staff continues with a treble clef and a common time signature. The music is marked with a fortissimo 'ff' dynamic. The bass staff continues with a bass clef and a common time signature. The notation includes various rhythmic patterns and accidentals.

No. 1.

*Valse.* *a tempo.*

*p rit.* *graz.*

*cres.* *f* *rit. e dim.* *f* *rit.*

*a tempo.* *f* *p* *f*

*cres.* *ff* *rit.*

No. 2.

*Amoroso.* *p* *f* *f*

*f*

*Grandioso.* *dolce e espressivo.*

*ff* *p*

*p*

*Leggiero.*

No. 3. *f* *p*

*Sostenuto.*

*p* *f* *p*

81

*a tempo.*

8va.....

No. 4. *Animato.*

*mf*

8va.....

*f.*

*Espressivo.*

*p* *cres.* *f*

*tr* *dim.* *ff* *con fuoco*

*a tempo.* *p* *rit.*



grazz.

This system contains the first six measures of the piece. The right hand features a melodic line with grace notes and slurs. The left hand provides a harmonic accompaniment with chords and moving lines. The marking 'grazz.' is placed above the first measure.

cres.

This system contains the next six measures. The right hand continues the melodic development. The left hand accompaniment includes a dynamic marking 'cres.' in the second measure and a fortissimo 'f' marking in the fifth measure.

rit. e. dim

This system contains the next six measures. The right hand has a melodic phrase with a first ending bracket. The left hand accompaniment includes a dynamic marking 'rit. e. dim' in the second measure and a fortissimo 'f' marking in the fifth measure.

p

This system contains the next six measures. The right hand features a melodic line with slurs. The left hand accompaniment includes a piano 'p' marking in the first measure and a fortissimo 'f' marking in the fifth measure.

cres.

This system contains the next six measures. The right hand has a melodic phrase with a first ending bracket. The left hand accompaniment includes a dynamic marking 'cres.' in the second measure and a fortissimo 'f' marking in the fifth measure.

Espression.

This system contains the final six measures of the piece. The right hand features a melodic line with slurs and a first ending bracket. The left hand accompaniment includes a piano 'p' marking in the first measure and a fortissimo 'f' marking in the fifth measure. The marking 'Espression.' is placed above the first measure.

*stringendo.*

*cres.*

*a tempo.*

*Suz.*

# "A BIRD IN HAND."

Words by FRED. E. WEATHERLY.

Music by JOSEPH L. ROECKEL.

*Allegretto.* *2d verse a little slower.*

VOICE. 

PIANO. *f Marcato.* 

1. There were  
2. There are

three young maids of Lee, They were fair as fair can be, And they had lov - ers  
three old maids at Lee, They are old as old can be, And one is deaf, and

*leggiero.* 

*rall. e largamente.*

three times three, For they were fair as fair can be, These three young maids of Lee. But  
one cannot see, And they all are cross as a gal - lows tree, These three old maids of Lee. Now if

*rall. colla parte.* *f* 

*a little slower.*

*cres.*

these young maids they cannot find A lov-er each to suit her mind; The plain spoke lad is a-ny one chanc'd—'tis a chance remote—One sin-gle charm in these maids to note, He need not a po-et nor

*a little slower.*

*cres.*

*Tempo primo.*

far too rough, The rich young lord is not rich enough, And one is too poor, and one too tall, And handsome be, For one is deaf, and one cannot see; He need not woo on his bend-ed knee, For they

*leggiero ma marcato.*

one just an inch too short for them all. "Others pick and choose, and why not we? We can all are willing as willing can be. He may take the one, or the two, or the three, If he'll

*rall.*

*1st verse a tempo.*

ve-ry well wait," said the maids of Lee. There were three young maids of Lee, They were on-ly take them a-way from Lee.

*rall.*

*a tempo.*

*p ma marcato.*

"A bird in hand."

fair as fair can be, And they had lovers three times three, For they were fair as

*f rit. largamente.*

fair can be, These three young maids of Lee. There are three old maids at

*f rit. largamente.* *ff* *marcato.* *f* *2d verse tempo primo.*

Lee, They are cross as cross can be, And there they are, and there they'll be, To the

*f colla parte.*

end of the chap - ter, one, two, three, These three old maids of Lee!

*rit. ff largamente.* *ff* *fff*

"A bird in hand."

THE KING OF PIANO INSTRUCTORS.

# National School for the Piano-Forte.

—BY—

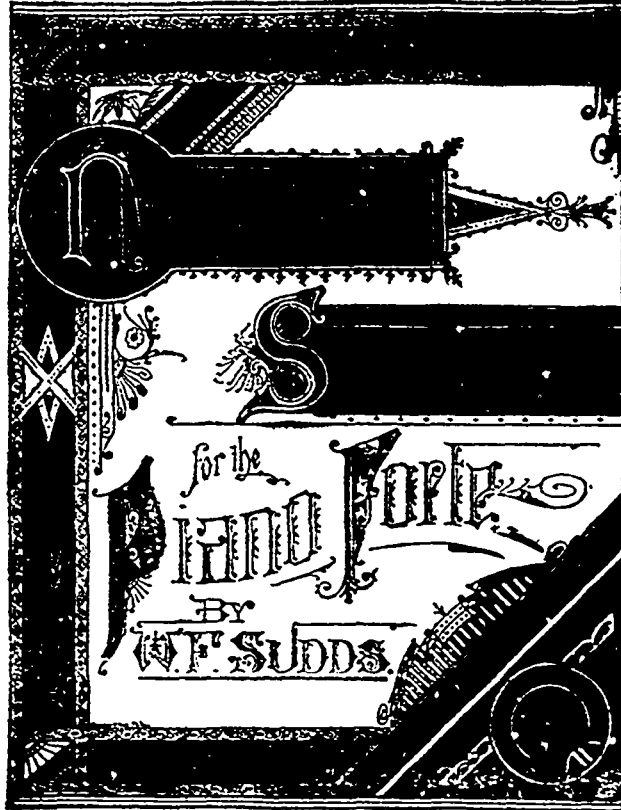
W. F. SUDDS.

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-base, 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:

**TRACY P. MAGOON, 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 instruction 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 EICHENRO (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. GARRETT, 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. B. MASON, Dexter, Maine.**  
After carefully examining the "National School for the Piano-forte," I 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. SEILER, 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.

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

**AAA 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 R. PHINNEY, Springfield, Mass.**  
I have carefully examined the "National School," and am free to say that it approaches nearer to the ideal than any similar work I have seen. The Writing Lessons are admirably arranged for teaching notation, while the parts devoted to Touch and Embellishments are notably good. The introduction of Harmony is an important feature. The whole work is happily progressive, and the Technical and Melodic Solos convince 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. Sudds) 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. Sudds 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-base and harmony will be found of value to all intelligent amateurs. Throughout the work a musician's 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.

**MARIE 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 sufficiently full in the department of preliminary instruction, gives ample lessons in harmony and thorough-base, 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. WATSON, 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.** says the following just tribute to W. F. Sudds, author of the "National School for the Piano-forte."  
It says:—"The compositions of this truly American composer, need no words of commendation or introduction. They speak for themselves, and the name of 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. LARK, Greenfield, Mass.**  
I take pleasure in being able to recommend "National School." I find the material very carefully and progressively arranged. The grade is excellent—a very important point—and as a structure, 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, thorough in form, composition, thorough-base, use of the pedal, &c. The dictionary and biographical sketches will prove useful.

**A. S. HILLMAN, Fitzburg, Mass.**  
I can confidently recommend "National School" to all who wish for an instruction book complete in all its details of piano-forte play.

**WARREN K. DAY, Concord, N. H.**  
With the highest admiration that I have been able to give "National School," I should pronounce it a success.

**Mrs. E. B. CURRIE, Skowhegan, Me.**  
I am glad 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 also 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 ornamentation is greatly neglected by most authors, is in your work exceedingly interesting 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 gems introduced, will fully repay any one for the cost of the work.

**H. L. YE MINTON, Norwich, Conn.**  
After a careful examination, I pronounce "National School" to be the most thorough and complete work of its kind. I have ever seen in any volume. It is truly a "National" school. I take pleasure in recommending it to teachers and students and think it will surely pay a want long felt.

**CHAS. W. HENNETT, Cádiz, Me.**  
I am highly pleased with your "National School," as a whole, and particularly with the pronunciation dictionary, many explanations being much more satisfactory to me than I have found them to be in some of the large musical dictionaries. The subject of embellishments is thoroughly explained and exhaustively illustrated. Very few scholars have had the subject so clearly presented to them.

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I think "National School" is excellent.

**GEORGE A. MARSHALL, Brunswick, Me.**  
I find "National School" an excellent book, containing many features to recommend it above other works of a similar character. It cannot fail to command a large sale.

What the Middle States say:

**I. P. MELMOR, 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.

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**GERMAN SWEET, PERRY, N. Y.**  
"National School" has come to hand. From a hurried perusal, I like it very much. New plans and good ones appear in it.

**ROBERT F. HOOKER, Rirerhead, 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. VERVO, Pottsville, Pa.**  
It is an unusually valuable work, and will have a large sale. The fundamental parts are treated extensively and lucidly; the same may be said of the Scales, Arpeggios, Embellishments, Scales in Third, Sixth, and in Octaves. The pieces are well graded. The introduction of the Constitutional fingering, the Harmony Primer and the Dictionary, are also new and excellent features.

**G. D. MAILLOUX, Oswego, N. Y.**  
I am happy to say, after a careful survey of your work, that of all instruction books I ever read, 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.

**MORRIS A. HANFORD, Middletown, N. Y.**  
My teachers are well pleased with "National School."

**JAMES R. THOMAS, Catskill, N. Y.**  
Your Piano Instruction is not only to hand, and was turned over to my piano teacher, who pronounces it a masterpiece of anything in the market. I give the book a extended notice in our May number of Journal.

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

**PHILA (Pa.) Independent.**  
Contains more than double the amount of information found in any other book of its kind.

**JOSEPH 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 evidently taken.

**FRANK P. ANDERSON, Brooklyn, N. Y.**  
We will probably say 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.

**Geo. 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.

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I think "National School" a grand success in every way.

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"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 all that has been accepted as good by the best authorities, but much more. It is not, it might truthfully be called a history of the piano-forte, including the best known methods for making accomplished players. It is the best and most complete work 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.

**WM. K. GRABER, Bethlehem, Pa.**  
A work of such excellent material, covering the whole field of piano instruction and arranged in so masterly a style, deserves to, and will, take its place among the very best of instructors.

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A most elaborate work in scope and detail. CLARENCE D. ROSE, ALBANY, N. Y.  
"National School" is sure to be the most popular instruction book published as the studies are finely arranged and full of melody. This will instruct the pupil and create a true love for classic music.

**HENRY ROBINNER, Easton, Pa.**  
I have been very partial to Richardson's justly popular method, but hoped some time to see a method more complete in some respects and with clearer explanations to scholars of many puzzling details. I find that "National School" has all the merits of Richardson's, with the following added to it on a par with the following and instructive details: reminds upon the proper use of the pedals; clear explanation of the various embellishments; latest studies of modern masters, Heller, Kohler, Liszt, and others; the exercises upon accent and remarks upon vocal accompaniment; the excellent musical and biographical dictionary and by no means the least important, the fine treatise on Harmony with its numerous examples.

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One of the most voluminous and comprehensive books of instruction now in the market, and has many new and distinctive features.

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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.

**CHAS. F. ESCHER, JR., Philadelphia.**  
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. BRICK, Philadelphia, Pa.**  
The "National School" has been examined at length. It gives me pleasure to endorse its completeness and the clearness wherewith all the rudimentary points have been therein set forth as well as the judgment displayed in the retention 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. TULLINGHAET, Pottsville, Pa.**  
I have been a teacher of music for twenty years, and have used nearly every popular instructor, 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 entitle 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 GENREL, 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 an encyclopaedia, 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 Encyclopaedia, (4) Notes on Accompanying, etc. are treated in a masterly manner. I think it will have a certain and deserved great success.

**W. H. JOHN, Wilkes-Barre, Pa.**  
I consider "National School" 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 success it deserves.

**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," henceforth I shall make use of your term, "sustaining pedal."

**Albany (N. Y.) Morning Express.**  
Destined 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 Americans being included in the list. For reference, as well as for instruction, the work is valuable.

**A. H. ROSEWIG, 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. JOSEF STUEHLER, ALFRED D. FOSS, WILLIAM HENSLER, 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, arpeggios and recitations is logically progressive, and without anything seems unusually clear and plain. But I am particularly pleased with the thorough-bass 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.

**Geo. H. HOHMAN & BRO., Johnstown, 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 OVERMOLT, Johnstown, Pa.**  
I consider "National School" the most comprehensive work for teaching purposes that I have ever used.

**D. ROCKEFELLE, 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.

**FIELDING & MOSCOW, Newburgh, N. Y.**  
The opinion of the best teachers in this section to whom we have shown "National School," is that it is the best in every respect.

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

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

**TRIA 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. LARSON, 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. SHEFFIELD, 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.

**Peter F. KRIG, McKeesport, Pa.**  
I find "National School" up to the times in all its different grades, while none of the good lessons of the old masters are found wanting. The pronunciation dictionary and the dictionary of musical terms add greatly to its value. I think it complete in every respect and heartily recommend it. I hope but few years may elapse to place it as "National School" for the piano-forte, indeed.

**C. A. WINGERT, Ashland, Pa.**  
I take great pleasure in stating that "National School" is the best study I have yet seen. It is very carefully and minutely explained, 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 exceptionally valuable and in creating. Taking the work in its entirety, it is my ideal of what a perfect guide for the piano-forte should be.

**GERMAN SWEET, 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 fine selections for two and for four hands.

**EMERY HELD, Syracuse, N. Y.**  
I am greatly pleased with the arrangement and completeness of "National School." We are using your Anthem Gems, 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 come across an instructor that in the least can compare with it. I consider the "writing lessons" the best method of imparting 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 boring 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'ear, Pa.**  
I consider "National School" the most interesting, complete and comprehensive instructor ever brought to my notice. The dictionary and encyclopaedia are admirable, and I hope your book may soon become a favorite with all teachers. I think it superior 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 acquiring a 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 idea 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 "ends" "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 materially lighten his labors and anxiety in developing any real student. Every department seems to me to be thoroughly treated. The writing exercises, pronunciation 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. BICKERT, 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 and only plan is 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 study of his instrument, as do those who have brought it to its present high standpoint, and it 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 many hints and allusions scattered throughout the work, which will prove of great assistance to the student, and, perhaps, to the instructor. It is essentially thorough by its nature. 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.

**Gouverneur (N. Y.) Free Press.**  
"National School" is attracting considerable attention in the musical world. It is worthy the attention of teachers and students.

**Gouverneur (N. Y.) Herald.**  
"National School" is the finest work of the kind that has been our privilege to examine. It is complete and exhaustive in every particular, and must prove invaluable both to teachers and pupils. Typographically, the book is a work of art, making a handsome as well as a valuable book, and we are pleased to know that it receives the warmest commendations from all the best musicians, musical papers and the press throughout the country.

**IRVIN J. HEPPELEY, Somerset, Pa.**  
I have never yet seen a book equal to "National School." The Dictionary is worth ten times its price to any one. It is the largest book ever given for the price. Truly no learner can afford to be without it. It contains more than all others combined.

**MARGARET M. WALKER, Philadelphia, Pa.**  
"National School" is an admirable work, having the different grades of study well systematized and sufficiently varied, without being too voluminous.

**JOE KOHLER, Bordenstown, N. J.**  
"National School" is all that any good teacher could desire.

**LOUIS BRONK, New York.**  
I have carefully examined "National School," and find it a very thorough work, superior to any method published.

**ANN BELLE FORD, Blairsville, Pa.**  
"National School" is an admirable work. It will give me pleasure to recommend it.

**SAMUEL ADAMS, Watertown, N. Y.**  
I consider "National School" not only the most valuable work of the kind published, but a very pleasant and interesting course of study. It is a thoroughly comprehensive and commonsensical work, which will doubtless be universally adopted.

**L. A. DROUHILLER, Schuylkill Haven, Pa.**  
"National School" surpasses all books of the kind I have seen. It is a thorough school for the piano.

**What the Southern States say?**

**The State, Richmond, Va.**  
A careful examination warrants the assertion that "National School" is one of the most complete piano-music instruction books published. It is similar in form to Richardson's, but much larger. It is a valuable work.

**MRS. H. S. PERKINS, Selma, Ala.**  
I have examined "National School" and am very much pleased with it. I shall take pleasure in introducing it among my pupils and in recommending it to others.

**WM. H. SMITH, Wheeling, W. Va.**  
I consider "National School" the best and most comprehensive I have ever had for sale.

**Wheeling (W. Va.) Register.**  
A valuable book of instruction and reference.

**Galveston (Texas) Daily News.**  
The latest work of instruction and reference, being a comprehensive method of imparting the elementary, as well as progressive, principles of music, in an apparently much clearer and comprehensive way than has heretofore been presented.

**Daily Dispatch, Richmond, Va.**  
While very comprehensive, the steps are gradual and uniform from the first rudiments to the most difficult studies. The, too, the author has displayed good common sense in the clear and natural manner in which he presents his lessons. He seems to have avoided the common fault of ignoring the imparting in the effort to show off one's own knowledge. He evidently writes to be understood, and to impart knowledge without becoming tiresome. A valuable book of musical instruction.

**LOTIS VAAR, Wheeling, W. Va.**  
I take pleasure in telling you my congratulations upon your successful compilation and writing of certainly the best and most comprehensive piano method ever undertaken by an American author. I trust it will meet with the greatest success it certainly deserves.

**Baltimore American, Baltimore, Md.**  
For those who are to be self-taught, "National School" will be found the most valuable aid ever published.

**The News and Courier, Charleston, S. C.**  
In "National School," the student will find abundant material, as well as valuable assistance given in a manner to suit self-taught players and other pupils.

**EDWEN L. MERRIAM, Montgomery, Ala.**  
After a careful and thorough examination, I can say that, in my opinion, "National School" is the best. An experience of fifteen years' teaching has made me thoroughly familiar with all the existing methods, and none come so fully up to my idea as your work. Its chapters on harmony are alone decidedly comprehensive and cover an omission that exists too greatly in most other works of the kind.

**H. A. BLAKE, New Orleans, La.**  
"National School" is the best I have ever met with. Teachers should be very thankful to Mr. Sudds for giving them the means of teaching by such an easy and interesting method. I shall be only too glad to recommend it to my pupils, both advanced and beginners.

**S. S. DOTLAK, Washington, D. C.**  
I think "National School" a very complete work. It contains all the great requisites of an instructor—thoroughness, progression, comprehensiveness—in a word, completeness; leaving the pupil with nothing to be desired.

**What the Western States say:**

**C. A. FOSTER, Decatur, Ill.**  
Permit me to say that "National School" is all you claim for it. It contains a fund of valuable information not found in any similar work. As a whole it is desirable and very ably edited, and should, as it no doubt will, come into general use.

**C. F. HOFFMANN, La Crosse, Wis.**  
"National School" is the most valuable publication of its kind ever issued in this country. The lessons are progressive and nothing is omitted. The occasional recreations are well adapted to create and develop a healthy and refined taste. This is a work that should be in the hands of every student of the piano—and have well-deserved success.

**Memphis (Tenn.) Daily Aetacete.**  
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 and others, with explanatory notes concerning the peculiarities and proper performance of each.

**Detroit Evening News.**  
"National School" is a large volume of over 300 quarto pages. Among its special merits, we would mention the musical writing lessons, full and complete instructions in harmony and thorough-bass. It instructs in vocal accompaniment, treats of the "loud pedal," etc.

**J. B. CAMERON, Indianapolis, Ind.**  
I think "National School" supplies a long-felt want. All teachers pronounce it first class.

**Mrs. A. V. SCALES, Carthage, Mo.**  
I have thoroughly examined the "National School," and think it superior to any instructor that has been published.

**Bloomington (Ill.) Bull tin.**  
"National School" is undoubtedly the most complete piano-forte method that has ever been compiled in this country. Mr. Sudds is a practical musician and his work proves him to be a practical teacher as well. The book is graded nicely, and the material used is of the very best and melodious. In the studies, Mr. S. has selected from the works of Lechhorn and other modern men of culture. Teachers should examine the work carefully. We are sure that it will be extensively used.

**C. G. WERTER, Ottawa, Ill.**  
I have examined "National School" and take great pleasure in stating that it is the best work of the kind I ever had the good fortune to use. It is unequalled and recommends it without hesitation to those desirous of making rapid progress in the art of piano playing.

**WM. EMERY, Clarksville, Tenn.**  
"National School" is a work of superior merit. It is evidently the work of a musician who understands the wants of teacher and pupil, the exercises and studies being selected with judgment and care. The Recreations and Amusements are by the best composers and cultivate a correct taste, stimulating the pupil by their beauty. You are to be congratulated.

**Columbus (Ohio) State Journal.**  
The newest, the most instructive and probably the best; many topics that might have been treated in previous works, are here fully elucidated.

**Sacramento (Cal.) Daily Record-Union.**  
This book is all that is claimed for it.

**The Pressing Milwaukee, Wis.**  
Its exercises are graded with rare discretion; the Art of Fingering, Touch and Accent is fully and admirably treated; the subject of Musical Form, Phrasing, etc., is made plain; and included in the volume are likely to be but incidentally noticed, because of the wealth of technical instruction, is a valuable repertoire of piano music. To the musical possessions of all lovers of music, "The National School" will prove a valuable addition.

**St. Paul and Minneapolis Pioneer Press.**  
It may be considered one of the most valuable aids ever published. With all the features to be found in ordinary books for musical instruction, it contains several not usually included. It is a most comprehensive and valuable work.

**Cincinnati (Ohio) Daily Gazette.**  
A more complete and desirable work of the kind has never been published.

**R. A. KINZIE, Knoxville, Ill.**  
I am highly pleased with "National School." I think it one of the most complete works on piano technique that I have used. I shall adopt it with my pupils.

**Mrs. M. E. RAY, Hot Springs, Ark.**  
I am perfectly delighted with your most excellent work. It is thorough, comprehensive and progressive; a most valuable book for the use of teachers and is a most calculated for the rapid advancement of pupils. "National School" is superior to all other methods.

**LOUIS WENNER, Cameron, Mo.**  
I find it superior to any piano method that I have used during the last ten years. Your work is certainly destined to become 'The National School of America'.

**OSO KNOWLTON, Eldora, Iowa.**  
Since the announcement of your book, I have waited anxiously to see it. After careful examination, I want to tell you that I am well pleased with it and shall immediately adopt it as a textbook in my piano class. I thank you for giving to the great army of piano teachers such a valuable textbook.

**AVO G. REICHERT, Eminence, Ky.**  
With much pleasure have I examined your "National School." It is truly the School for America. Its standards of embellishments and general musical information are especially to be noted.

**E. S. HINAT, Fenton, Mich.**  
I like the "National School" very much and shall warmly recommend it.

**J. W. KYFFER, Co. Carthage, Mo.**  
We have examined "National School" and will say that it exceeds any work of the kind we have seen. We anticipate a very large sale for this book.

**Mrs. W. W. BOCK, Carthage, Mo.**  
Having carefully examined "National School," I do not hesitate to pronounce it the best work of the kind I have ever seen. It merits a long-felt want with teachers, viz.: a graded book suitable alike for beginners and advanced pupils.

**Daily Arkansas Democrat, Little Rock, Ark.**  
A valuable book of instruction and reference, which opens the shortest and best possible road to proficiency.

**I. G. LOOMIS, La Crosse, Wis.**  
"National School" is certainly a very fine work, and pronounced so by all who have seen it.

**DETROIT MUSIC CO., Detroit, Mich.**  
All our teachers think that "National School" is a superior book, and will no doubt meet with success.

**JESSIE STUTSMAN, Le Royer, Ind.**  
I am greatly pleased with "National School." It is of the most comprehensive character, and opens a thorough course of progressive lessons, from the first and graded in such a manner as to make the study of music easy and attractive.

**HERRERT SAGE, Lapeer, Mich.**  
The use of "National School" should be international, for it has more advantages of merit than any other similar work. Its illustrations and explanations are a great assistance to the teacher and its many other good things are all appreciated. It is the best.

**CHAS. JACKSON, Corona, N. C.**  
After a experience of nearly thirty years as teacher and leader, I have no hesitation in saying that I have never seen a Piano Method that so completely "fills the bill" and pleased me as well as the "National School." In fact, I think it the very best and most complete work of the kind I have ever seen.

**Mrs. M. W. KISSNET, Plymouth, Ind.**  
I have examined your "National School" and pronounce it an excellent work.

**F. A. APPEL, Detroit, Mich.**  
Your "National School" has made a decided impression upon me. It is a very able work, thorough, systematic and complete. It surpasses all other piano Schools published in this country and deserves a wide circulation.

**ERNEST SHIRMER, Cleveland, O.**  
I have to be grateful to you on the success of your work. I have lately used many exercises and studies, as the old piano schools did not give me satisfaction, but now I will introduce your book as much as possible, and believe other teachers will do the same.

**G. W. WARREN, Evansville, Ind.**  
"National School" is, without doubt, one of the most common-sense instructors. I wish you success the merits of the book deserve.

**H. W. FAIRBANK, Ft. Mich.**  
The Technique department is especially invaluable, and the chapter on Harmony will be appreciated by scores of teachers. I wish you success.

**WILL L. THOMPSON, the popular song writer, East Liverpool, Ohio.**  
I am very much pleased with "National School." It shows careful work of a thorough musician. I believe it will become a standard.

**ED. HATDEY, Ottumwa, Iowa.**  
After a careful perusal of "National School," I can pronounce it the most complete work of the kind in existence.

**J. H. LEBLIE, Fayette, Ohio.**  
"National School" is the best book of its class I have ever examined—best for beginners, best for intermediate, best for advanced pupils. It is an instruction book, an encyclopedia, a history and biography combined in one. It has no superior and is the work of a masterful musician. Our pianist, Mrs. Perry, agrees with me.

**H. J. VOTTELER, Cleveland, O.**  
Your "National School" I find to be a most excellent work. It has so many advantages over every method of the kind, that it cannot fail to take the lead.

**LOUIS LILLIFORTH, Woodstock, O.**  
I cheerfully recommend "National School" as far superior to any I ever saw. Its selections are from the best composers.

**Notre Dame (Ind.) Scholastic.**  
"The 'National School' for the Piano-Forte," by that well-known composer W. F. Sudds, is, etc., will no doubt prove a grand thing. It is rich and full of merit, as it contains several new and useful departments of great value. A young person who will follow this method resolutely, cannot fail to become a first-class pianist, and to acquire refined taste for all that is best and highest in music.

**C. J. WHITNEY, Detroit, Mich.**  
Sudds' "Piano Method" is the best work of the kind we ever saw and it will certainly become popular.

**C. A. FOSTER, Decatur, Ill.**  
I cannot command language sufficiently strong to express what I think of your "National School." It more than meets my expectations, even with a full knowledge of your ability.

**R. GOLDBACK, St. Louis, Mo.**  
I shall not fail to acknowledge in next number the receipt of your "School." My space is too limited to insure some critical remarks, which, from a hasty perusal, I can conscientiously make. Your work shows remarkably good judgment, perseverance and knowledge.

**HENRY FRYER, Shelbyville, Ill.**  
I have examined "National School" a complete method for the piano. It is more than I expected. The explanations, treatise on harmony and progressive dictionary and encyclopedia are very valuable additions to teachers and pupils. I will use it in future in preference to any other method yet published.

**Chicago (Ill.) In-ter-Ocean.**  
A valuable book of instruction and reference.

**ALFRED HEYMANN, San Francisco, Cal.**  
I have much pleasure in stating that I find "National School" one of the most complete methods ever brought under my notice, and shall confidently recommend it.

**JESSIE M. SICKMAN, Kenton, O.**  
"National School" is a complete and desirable work. Especially to be commended are the lessons in harmony.

**MARY THOMPSON, Kenton, O.**  
"National School" is remarkably comprehensive, concise and clear in the treatment of each point in the course of instruction. It is admirable throughout.

**R. FINE, Kenton, O.**  
"National School" is the most complete school for the piano I have seen.

**WOODWORTH, SCHILL & CO., S. F. Cal.**  
"National School" meets the approval of all teachers who have seen it.

**Mrs. OLARA SCHUTTE, Green Bay, W. I.**  
I am delighted with your "National School." It is a most complete and practical method. I heartily recommend it to other teachers and pupils. It deserves success.

**N. D. COOK, Eau Claire, Wis.**  
Our prominent teachers think that "National School" must become popular.

**L. M. FETTER, Decatur, Iowa.**  
I can recommend "National School."

**Lutz & Wisk, Decatur, Ill.**  
Please accept our hearty thanks for the "National School." It is an excellent work.

**A. D. ATWELL, Dayton, Iowa.**  
I think "National School" a very superior book.

**S. W. HOLMES, Bellefontaine, O.**  
I have minutely examined "National School" and am using it at present. Have been an active teacher for the past twenty years and find it the most complete instructor I ever used. In fact, piano students should be proud of such a benefactor, which relieves them of the study of hundreds of worthless exercises.

**G. W. MARQUARDT, Iowa City, Iowa.**  
I award you much praise for your complete and good instructor; it will no doubt have a large sale.

**AVO A. ROSENBERG, Oakland, Cal.**  
My experience of twenty-eight years of teaching and playing leads me to give your method, the "National School for the Piano-forte," a decided preference over any I have yet seen, and can heartily recommend it to my fellow-teachers. The arrangement of studies, scales, four-hand pieces and solos is fine. In picking up the Treatise on Harmony in the middle instead of the end of the book is good, and the musical writing is a step in advance of any previous method. The instructions concerning touch, accent, use of pedal and on vocal accompanying is also very thorough. Of course to teachers of experience there may be few things new in it, but during my life I saw several years in the sheet-music and piano business, and during that time many young teachers came to me to advise and recommend their studies, exercises and pieces, and how they should use them. Now, in their case, your National method will be a great help and save them much thought and trouble. I hope it will have an unlimited sale as it deserves.

**F. B. RODOLPH & CO., Oakland, Cal.**  
The opinion of Prof. Aug. A. Rosenberg is a fair sample of the opinions of all to whom we have shown "National School."

**K. M. ATTS, New Lisbon, O.**  
It is with great pleasure that I can recommend "National School" as a piano instructor. It embraces the principles of all other piano books together with many new and important ideas.



NOUVELLES ARTISTIQUES CANADIENNES.

— La salle d'opéra d'Ottawa subit actuellement des réparations considérables.

— Les amateurs musiciens de Ste-Monique, comté de Nicolet, organisent actuellement une fanfare.

— Le corps de musique de Ste-Anne, d'Ottawa, a fait une excursion à Montréal, les 29, 30 et 31 juillet.

— M. F. H. Torrington, organiste distingué de Toronto, et autrefois de notre cité, revisitait Montréal le 19 juillet.

— Mlle Louisa Morrison-Fiset a été nommée professeur de chant au couvent du St-Nom de Marie, Hochelaga.

— Sherbrooke aura bientôt une magnifique salle d'opéra. On demande en ce moment des soumissions pour sa construction.

— M. Alexis Contant, professeur de musique succède à Madame Bibeau comme organiste de l'église St-Pierre de cette ville.

— Les abonnés au *Journal Musical* nous obligeront en nous faisant parvenir le faible montant de la souscription annuelle, 60 cents.

— Mlle Wyse, cantatrice distinguée de Québec, qui étudie depuis huit mois au Conservatoire de Boston, est de retour dans sa famille.

— Le chœur de l'orgue de la Congrégation St-Roch de Québec a fait tout récemment un pèlerinage à N. D. de Lourdes de St-Michel.

— A la solennité de Ste-Anne, au Gesù, Mlle J. Boucher a exécuté sur l'orgue Pellerin et la sortie, — œuvres, toutes deux, de M. A. Guénin.

— La fanfare de la Garde Nationale de Malone, N. Y., considérée comme l'une des meilleures de l'état, doit donner un concert à Ottawa, le 2 août courant.

— Les RR. Sœurs des Sts-Noms de Jésus et de Marie ont adopté l'excellent piano "Dominion" pour leur superbe nouvel établissement de Maple Wood, à Waterloo, P. Q.

— MM. Casavant, frères, les habiles facteurs d'orgue de St-Hyacinthe, travaillent actuellement à la construction d'un superbe instrument de 25 jeux, destiné à la cathédrale de cette ville.

— Le concert donné récemment à Hull, P. Q., dans la vaste salle du collège par la fanfare de cette ville, sous la direction de M. Brunet, a été un véritable succès au double point de vue artistique et financier.

— Lors de sa récente visite à l'ancienne église du Cap de la Madeleine, près de Trois-Rivières, le général de Charette put y contempler d'anciens livres de chant datant de près de 200 ans, et cependant très bien conservés.

— Il est question de former un corps de musique indépendant à St-Boniface, Manitoba. Une souscription a été ouverte et, dès que la somme nécessaire aura été touchée, les instruments sont achetés et la fanfare organisée.

— Le Seigneur Haydn et la Société St-Cécile de Québec ont visité Ste-Anne de la Prairie, le dimanche 30 juillet. Ils y ont exécuté une messe en musique le jour, et le soir, ils ont donné un concert qui a obtenu un grand succès.

— Au dire de connaisseurs qui ont eu l'avantage de Pentendre, le corps de musique de St-Augustin, comté de Lotbinière, organisé tout récemment par M. Phéas Roy, l'organiste de la paroisse, a déjà fait des progrès très remarquables.

— La maison Boucher vient de publier la 12<sup>e</sup> édition de l'excellent *Alphabet Musical* de Gustave Smith. Ce succès sans précédent d'un ouvrage musical canadien prouve assez hautement son mérite hors ligne. Le prix reste fixé à 30 cts.

— Les prix de musique offerts par M. le Consul général d'Espagne aux élèves de l'Académie de Jésus-Marie, de Québec, ont été remportés, cette année, par Mlles Agathe Dumoulin, de Trois-Rivières, et Eugénie Gauvreau, de Québec.

— L'opérette canadienne "La conversion d'un pêcheur" a été jouée à la perfection tout récemment, à Ste-Hélène, par MM. d'Es-hambault et Archambault. Cette intéressante composition nationale est en vente chez A. J. Boucher; prix, \$1.00 net.

— Le nouveau corps de musique de Waterloo, dirigé par M. Chaffers, compte actuellement vingt-trois musiciens qui, bien que n'ayant en encore que quatre mois de pratique, se font déjà remarquer avantageusement par leur excellente exécution. Ce corps reçoit aussi un uniforme élégant.

— Un nommé Greaves, ex-devant marchand de musique à New-Castle-on-Tyne, a été arrêté à Québec, ces jours derniers, à l'arrivée du vapeur venant de Liverpool. M. Greaves est accusé d'avoir quitté l'Angleterre sans avoir pris des arrangements avec ses créanciers pour le paiement de ses dettes.

— Au collège de Ste-Anne de la Pocatière, outre les prix donnés dans les classes de piano et de musique vocale, plusieurs prix et accessits ont été décernés cette année pour le plain chant. C'est là un excellent exemple, que nous serions heureux de voir suivi dans les autres collèges et petits séminaires du pays.

— M. S. B. Whitely, ex-devant organiste de l'église de St-Jacques, apôtre, de cette ville, a été nommé organiste de l'église presbytérienne de Hamilton, Ont., en remplacement de Henry Whish, décédé. M. Aldous succède à feu M. Whish dans la charge de professeur de musique au Collège des Dames, de Brantford, Ont.

— Nous avons eu le plaisir de recevoir la visite, ces jours derniers, de M. John Wesley, l'habile sacristain-trésorier de la "Compagnie de pianos et d'orgues Dominion," de Bowmanville. M. Wesley, qui était accompagné de sa dame, s'est rendu jusqu'à Québec, puis, de retour à Montréal, il a minutieusement visité notre bonne cité qui lui a paru fort attrayante et qu'il n'a quitté qu'à regret après un séjour de trois jours.

— Les concerts de la Terrasse menacent de cesser à Québec, faute, par les dilettanti de "Patrons du Canada" de payer la modeste somme de \$6.25 par semaine, requise par les musiciens du 80<sup>e</sup> carabiniers. La contribution est assez légère, — toutefois, il n'appartient pas aux généreux amateurs de Montréal (qui n'ont pas encore trouvé bon de se payer le luxe d'un concert en plein air), de critiquer trop sévèrement ceux de l'ancienne capitale.

— L'inauguration du magnifique orgue que notre facteur, M. Louis Mitchell, vient de poser dans l'église de St-Thomas de Montmagny, a eu lieu mardi, le 25 juillet. Les organistes distingués qui ont examiné ce splendide instrument se déclarent émerveillés de sa beauté et de la perfection de sa construction. M. Mitchell a actuellement en main l'orgue de Tignish, I. P. E., celui de l'église St-Joseph, de Coles, N. Y., et un troisième dont la destination nous échappe.

— Bande de tatas! Le bon *Canon* a mis à écouter la *bande*. Le puriste dénonce l'expression. Molière s'en accommodait bien, cependant. *Le!* A la renouée. Enfin, M. Blain de Saint-Aubin propose un spirituel compromis: "nous appliquerons le mot *bande* aux résumés de musiciens qui peuvent faux. Pour ceux qui jouent juste, nous garderons les expressions: *corps de musique, fanfare, harmonie, etc.*" Donc, le point est gagné: le terme *bande* prévaut en Canada!

— L'épiphon de Ste-Jean d'Herville a fait une agréable excursion à Hattsburgh, N. Y., dans le yacht de M. Monckton, samedi le 8 juillet dernier. Le lendemain, les membres de l'Orphéon exécutaient la messe de LaHalle à l'église canadienne et l'après-midi, ils produisent part aux vêpres, à l'église ni même M. Z. E. Hamel tenait l'orgue et M. LaRoche dirigeait le chœur. M. le Dr LaRoche et le Cumberland House accueillirent les excursionnistes, qui étaient au nombre d'une quarantaine.

— M. L. F. N. Pratte vient de passer un contrat avec la "Compagnie de pianos et d'orgues Dominion," de Bowmanville, Ont., pour la vente exclusive, dans toute la province de Québec et le district d'Ottawa, des grandes orgues d'église à pédales "Dominion". Avis aux fabricants, à MM. les Curés, ainsi qu'aux institutions où l'on enseigne aux élèves à tout leur orgue. M. Pratte, on se le rappelle, est depuis plusieurs mois, l'agent exclusif, pour cette province entière, des célèbres pianos "Dominion", droits et carrés.

— Les maisons d'éducation du pays trouvent maintenant chez l'éditteur, A. J. Boucher (280, rue Notre-Dame), le choix le plus complet et le plus varié de cantates adaptées à toutes les fêtes du pensionnat. Aussi avons-nous reconnu, en repassant les programmes des nombreuses distributions de prix de nos institutions, le répertoire varié de cette entreprenante maison. L'intéressante partie musicale du programme de la distribution des prix à l'école Normale Laval de Québec, entre autres, (*Le Chœur de la Cour*, de De Glimon, *Le Réveil du Jour*, de Strauberg, *L'Amour du Christien*, de Bessanau, et l'amusante chansonnette de Pourny, *un grand Enchaînement*), provenait toute entière de notre maison Montréalaise.

— Une quarantaine des membres du chœur et de l'orchestre du Gesù de Montréal, y compris douze dames faisaient, les 17, 18 et 19 juillet dernier, un

charmant voyage à Ottawa, revenant par Prescott et Ogdensburg. Ils visitèrent un corps les superbes bâtiments du Parlement et les principaux objets d'intérêt de la capitale canadienne. Parfaitement accueillis par de nombreux amis résidant à Ottawa, nos amateurs acceptèrent de plus l'invitation de venir, dans le cours de l'après-midi et de la soirée, faire de la musique et du chant, dans les magnifiques salons du Grand Union Hotel et du Russell House. Mlle J. Boucher et MM. A. Contant et L. Larive furent les pianistes de la circonstance, et de charmantes romances furent gracieusement interprétées par Mademoiselle Gagnon, Mlle Bergin, MM. U. Denis, G. H. St-Cyr, J. Wilson, R. D. Ducharme, S. Côté, J. A. Brodeur, et autres messieurs. Le ravissant retour par les rapides du St-Laurent fut aussi égayé par l'exécution de choeurs entraînants. Les membres du chœur sont redevables à M. U. A. Denis, trésorier du comité d'excursion, pour les arrangements les plus complets qui ont contribué à faire de cette excursion une promenade des plus agréables; ainsi ont-ils saisi avec plaisir l'occasion de manifester sensiblement leur reconnaissance envers ce monsieur, en lui présentant, dans les salons de l'Hôtel Albion, à Ottawa, une magnifique canne d'ébène à pommeau en argent et d'ivoire ciselé, en témoignage de leur gratitude.

— Le concours annuel de l'Académie de Musique de Québec a eu lieu en cette ville mercredi, le 28 juin, à la Salle Victoria. Seize concurrents s'étaient fait inscrire au concours, comme suit: un tour l'orgue, un tour le chant, et quatorze pour le piano. A neuf heures et quart, le concours s'est ouvert par les concurrents à la seconde classe pour le piano, et s'est continué sans interruption jusqu'à une heure. Voici les noms des pianistes auxquels les juges ont cru devoir accorder un diplôme:

2<sup>e</sup> classe, (morceau de concours: Sonate en la majeur, de Clementi, 1<sup>er</sup> mouvement) — Mesdemoiselles Chicoine et Marie Boisvert, de Montréal; Louisiquant, Gariépy, Tallot, Harrison et Bélanger de Québec.

1<sup>re</sup> classe, (morceau de concours: Rondo brillant en mi bémol, op. 62, W. (Ler) — Mesdemoiselles Bélanger, de Québec, Charbonneau, de Montréal, et Alexina Charland, de St-Joseph de Lévis.

Lauréat, (morceau de concours: *Capriccioso brillante*, op. 29, Mendelssohn) — Mesdemoiselles Malvina Lacombe, Esther Boisvert, Alucéas (avec distinction), et Watson, de Québec.

Chant, (morceau de concours: Air des bijoux, Faust) — 1<sup>re</sup> classe, Mlle Huot, de Québec.

Après la distribution des diplômes, à trois heures, a eu lieu l'élection des officiers de l'Académie de Musique, pour l'année courante, avec le résultat suivant:

Président — M. Paul Letondal, Vice-président — M. Gustave Gagnon, Secrétaire — M. J. A. Defoy, Trésorier — M. Arthur Lavigne, Comité de direction pour Québec — MM. Ernest Gagnon et N. Crépault; pour Montréal — MM. R. O. Pelletier, Edward Hilton, Septimus Fraser et J. A. Fowler.

La nouvelle direction se propose, dit-on, de travailler énergiquement à l'amélioration des études musicales au Canada; un prix considérable, en argent, sera probablement mis au concours pour l'exécution d'une œuvre de premier ordre au concours de juin prochain à Montréal.

Dès maintenant on peut affirmer que cette institution a rendu à l'art musical des services réels, et que ces précieux résultats ne pourront que grandir avec le temps. (*Le Courrier du Canada*.)

Ont acquitté leur abonnement au "Journal Musical" pendant les mois de juin et juillet:

Mesdames Formoret, et F. Gatién; Mlles M. Lacombe, E. Page, E. Pauzé, M. Lavallée, E. Sénécal, R. Gauthier, V. Duhaime et H. Doucet; Révda. F. E. Couture et Frère Symphonian; Révda. Sr. Roy; les couvents de Sherbrooke, de New-Castle, de Windsor, des Ursulines de Québec; le collège de Memramcook, l'Académie Bourgeois; l'honorable juge Bélanger, MM. O. Pelletier, P. Doolkes, H. A. Bonaret, C. H. Daquoy, C. Casavant, A. Renaud, H. Bertrand, A. Héroux, M. Chillas.

MARIAGE.

— Lundi, le 24 juillet, à Oswego, N. Y., par le Révd. M. Charute, M. Ernest E. Favreau, organiste, autrefois de Longueuil, à Mlle Caroline Ambrucht, d'Oswego.

— Lun II, le 10 juillet 1882, à l'église de la Longue-Pointe, par le Révd. D. Laporte, M. J. G. Pratte, Etienne-Napoléon Pratte, fils, né à Ste-F. Pratte, écr. N. P., de Stanf., et Mlle Cécile, troisième fille de A. J. Boucher, de Montréal.