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BOUCHER & PRATTE'S

Musical Journal

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April, 1882.

LOVE AND MUSIC.

I listened to the music broad and deep,
I heard the tenor in an ecstasy,
Touched the most distant goal, I heard the cry
Of prayer and passion, and I heard the sweep
Of mighty wings that in their going keep
The music that the spheres make endlessly;
Then my cheeks shivered, tears made blind each eye,
As flame to flame I felt the quick blood leap,
And through the tules and moonlit winds of sound
To me love's passionate voice grew audible;
Again I felt your heart to my heart bound,
Then silence on the viols and voices fell;
But, like the still, small voice within all,
I heard Love thrilling through the void profound.

—P. B. Marston.

LATEST MUSICAL ITEMS.

—GERSTER has been ill.
—MISS THURSDY is at Nice.
—MATERNA sails on the 10th.
—MME. RIVE KING is in Canada.
—VALLERIA returns next season.
—MR. ALFRED CELLIER is in London.
—LITTA is giving concerts in Michigan.
—ZITHER concerts are quite an attraction.
—STRAKOSCH Opera Company is in Chicago.
—KELLOGG's concert tour ended on the 24th.
—MAPLESON Opera Company is in New York.
—MR. JEROME HOPKINS is to locate in Boston.
—LEVY is meeting with great success in Paris.
—MISS CARY gave a concert at Philadelphia on the 20th.
—HAVERLY's "Patience" Company is in Philadelphia.
—MME. CAMILLA USZO is to make a New England tour.
—LOTZIAN's Orchestra is engaged for Saratoga, as usual.
—CONCERTS are not as popular in London as formerly.
—"FUN ON THE BRISTOL" is to be produced in Europe.
—MR. CHAS. H. DREW has rejoined the Oates Opera Company.
—MR. LEAVITT's new opera, "Madeline," is nearly completed.
—MISS ADELAIDE JOHNSON had a testimonial concert in Chicago.
—"CLAUDE DUVAL" will be given in Boston early this month.
—MR. J. P. SOUSA has made a bit with "The Smugglers."
—"National School for the Piano-Forte." Send for sample copy. Price, \$3.25.

—MISS EMMA ABBOTT objects to the costumes in "The Mascot."

—MR. MEYRON CHALICE is to join "Mitchell's Pleasure Party."

—CARY, contrary to reports, has not "canceled all her engagements."

—FABIO CAMPANA, the popular ballad writer, died recently in London.

—MISS ALICE HOSMER has joined the Harrison "Pho'os" Company.

—MASSENER's "Hérodiade" has been played with great success at Milan.

—D'ORLEY CARTE's Opera Company is at the Standard Theatre, New York.

—THE Corinne Opera Company has been making an extended Canadian tour.

—It is rumored that Boston is to have no less than four new theatres next year.

—MISS ALICE WRIGHT committed suicide in Cleveland on the 4th of last month.

—CHICAGO must be very unhealthy—Gerster and Cary were both taken ill there.

—MES. ZELDA SEQUIN has been engaged by the Washington Opera Association.

—MR. J. H. HAVERLY sailed for Europe last week, in search of much-needed rest.

—"OLIVETTE" had a continuous run of 500 nights at the Strand Theatre, London.

—"National School for the Piano-Forte." Send for sample copy. Price, \$3.25.

—NEGOTIATIONS are being made with Mr. Charles Santley for a tour of America.

—SOME of the Boston papers are very decided in their opposition to Mr. Henschel.

—"OLIVETTE" has been dropped from the repertory of the Boston "Ideal" Company.

—THE Boston Comic Opera Company is the new name of Stetson's musical organization.

—MR. CHAS. BACKUS, of the San Francisco Minstrels, is able to resume his duties.

—PINOTTI, the popular song writer, will soon produce his new opera, "Margheretta."

—GILMORE's Band will probably spend the summer at one of the Boston watering-places.

—THE Hess Opera Company has been quite successful with the new opera, "The Widow."

—MME. LABLACHE has just arrived from Paris and will rejoin Mapleson's Opera Company.

—MISS EMMA HOWSON has been replacing Miss Dora Wiley in Haverly's Opera Company.

—PATTI gave two operatic performances in Philadelphia on the 27th and 31st of last month.

—CAMPANINI wants to be manager of the National Opera House to be opened in New York in 1884.

—THE Cincinnati *Commercial* says that Patti is deaf in one ear, and is thus able to stand Nicolini's singing.

—MR. ABBEY says that he has never transacted business with a more agreeable person than Mme. Patti.

—BANDS and orchestras are making their summer arrangements—and generally satisfactory ones, too.

—MME. PATTI's farewell appearance in New York occurred on the 16th, when she sang in "La Traviata."

—COMLEY-BARTON Opera Company is in New York. They go to California at the end of this engagement.

—"National School for the Piano-Forte." Send for sample copy. Price, \$3.25.

—MISS KELLOGG has joined the Strakosch Opera Company for a two months' season in the principal cities.

—FIVE hundred members of the Boston Handel and Haydn Society will take part in the New York May Festival.

—MR. W. S. GILBERT recently appeared at the Savoy Theatre, London, taking the part of an actor who was ill.

—JOSEFFY has been giving farewell concerts, but has been unable to fulfill all of his engagements on account of sickness.

—MME. PATTI's farewell performance in New York will be given on April 3d, "Lucia" being the opera chosen for that occasion.

—MME. PAULINE LUCCA is to sing in London during part of May and June. She has been engaged for ten performances at Covent Garden.

—MESSRS. ABBEY and SCHORFFEL, managers of the Boston and New York Park Theatres, have secured a lease of the Grand Opera House, New York, for five years.

—THE impresario Neumann has brought action against M. Lamoureux, who had produced fragments of Wagner's "Lohengrin" at the Chateau d'Eu concerts without previously obtaining his consent.

—REGARDING the merits of W. F. Sudds' new work, entitled "National School for the Piano-Forte," we would call attention to the brief prospectus printed on another page. The claims made are certainly not overdrawn, but are rather modestly stated. Sample copies will be promptly mailed on receipt of price.

—"ARONDEACON" DENBAR, of London, considers the harp the instrument of religious worship, as exemplified in Jewish worship and in representations of heavenly worship, and so thinks the instrument has been much overlooked, and ought to be generally used. Accordingly he has secured a professional performer to play at all his services.

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Musical Journal.

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—THE New York Herald has the following concerning the trouble at the Cincinnati College of Music:

Mr. Max Maretzek has returned from the West and is once more located in this city, where he proposes to stay having had an experience in Cincinnati which he thinks will last him for some time to come. Mr. Maretzek is in excellent health, looks hale and hearty and appears about ten years younger than when he went away a year ago, and he expresses himself as being exceedingly happy to be home again, *à la* Milwaukee, for anything that may "turn up." Yesterday a representative of the Herald called on him and found him in the best of spirits and in no way reluctant to explain why he severed his connection with the Cincinnati College of Music.

"I see, Mr. Maretzek, you are back again in New York."

"Yes, and I am glad; not that I have anything against the West, for it's a great country and a first class kind of thing, but then New York is good enough for me."

"What was the trouble with the Cincinnati College of Music?"

"It was not so much the College of Music as it was the president of the college—Mr. George Ward Nichols. He is the one with whom I had the difficulty."

"How?"

"Well you know there are people who can see and yet are color-blind. Now, just imagine a school for painting managed by a person who was color-blind. It would be a drawback, wouldn't it? And in the same way there are people who can hear and yet are music deaf—if I may so explain it—people who can't tell 'Yankee Doodle' from the 'Swan Song' in 'Lohengrin.' Now one of these kind of people is the president of the Cincinnati College of Music, and yet he keeps continually meddling in matters that he don't know anything about, making it unpleasant for every person connected with the institution and mixing things up worse than the 'Pinafore' babies."

"As president of the college he ought to have something to say. He is credited with understanding music."

"Understand music!" replied Mr. Maretzek, with a smile. "Understand music! Did you say music! Let me illustrate to you how well he understands music. He once called at one of the rooms while the teacher was instructing a chorus class in chromatic scales and explaining to the pupils that chromatic meant the singing of half notes. After the lessons was finished President Nichols stepped up to the teacher and suggested that the next lesson should be devoted to singing quarter notes."

"How did the gentleman get the position if he has no knowledge of music or the requirements of an institution of that kind?"

"I'll tell you. The college is a joint stock concern. The stockholders elect directors and the directors elect a president. Now, Mr. Nichols is the son-in-law of

a rich man and has social position in consequence. By the way, speaking of fathers-in-law, I tell you 'tis a good thing to have a rich father-in-law. It often gets a man a place he could not have obtained otherwise."

"You don't think a president with a father-in-law is an advantage, then?"

"It certainly isn't for the Cincinnati concern. The college has been in existence now about three years, and in that time two musical directors and seventeen of the best teachers have left."

"How is it, then, that the president has so much power?"

"Because the directors take his view of all matters. Whenever he gets into any kind of a muddle he refers to the Board. The Board accepts his version, and so long as the dividends come in or the losses (when losses occur) are light the members don't seem to care. To tell the truth, Mr. Nichols' talents consist in soft-soaping the citizens into the belief that through his exertions Cincinnati has become the centre of music for the country. He has undoubted talents for advertising in the small villages and country towns around Cincinnati, but this style of thing may do for patent medicines but not for an institute of art. You can't convince him of that, though, for he considers himself the Apollo of Cincinnati. In fact, since Mr. Nichols has seen the statue of Beethoven before the big organ in the Music Hall of Boston, I think he means to have his in front of the big organ in the Music Hall in Cincinnati, with the inscription underneath, 'Apollo Cincinnatius.'"

"What was the immediate cause of your withdrawal?"

"A breach of contract under which I was engaged to be director of the Operatic School and Operatic Department of the College and as Professor of Vocal Training. On Wednesday last, a pupil of Mme. Maretzek was told by Mr. Nichols that she must rehearse two songs under another teacher, but that the pupil should not say anything about it to either me or Mme. Maretzek. The pupil told about it, and as it was a direct violation of my contract, as all said pupils were under my training, I brought things to a focus. It was the last father that broke the camel's back, so I notified Mr. Nichols I considered myself disengaged from further obligations and left."

"How did the directors take your withdrawal?"

"It was a surprise to all of them. I had offers to remain with an increase of salary."

"And you refused?"

"Yes. I told them I was no hog and I knew when I had enough."

—THE St. Louis Globe-Democrat thus describes a billiard match between Campanini and Tom Thumb recently played in that city:

Across the billiard table all that was visible of Campanini's contestant was a hat, a pair of eyes and two hands, and the game attracted the attention of everybody about the hotel. The tenor played earnestly but seemed to enjoy the curious method by which the liliput secured his points. Campanini naturally converses in a loud tone, and in the excitement of the game his full rich notes resounded through the corridor. The General grew irritated at the excited playing of the Italian, and his comments on the game given in his weak, piping voice, were humorous in the extreme. General Thumb took frequent advantage of Campanini's unfamiliarity with the English tongue, and made numerous laughable observations for the benefit of the crowd. At one time the General was making a desperate effort to reach across the table, when Charles Mapleson stepped forward and offered to lift him up. Then the liliput laid down his cue and piped out:

"Let me alone, sir. I can reach as far as you can. Who is playing this game, anyhow?"

"Feitteen!" shouted Campanini.

"That makes three times the Italian has said 'feitteen,'" said Thumb. "I hope he has it this call."

Thus the game proceeded, to the infinite amusement of the bystanders, and General Tom Thumb was found to be the winner.

—THEODORE KULLAK, who died last month, was born at Posen, Sept. 12 1818. At eleven years of age he made his debut as a pianist. After a course of study at the Berlin University, he went to Vienna in 1842. He then made a concert tour of Austria. On his return to Berlin he was made professor of music to the royal family of Prussia. In 1846, he was appointed court pianist. He was largely instrumental in founding the Berlin Conservatory and other schools of music. Among his best known pupils are Xavier Scharwenk, Moritz Moszkowsky and Jul a Benkendorf. At the time of his death, he was the director of the Neue Akademie der Ton-Kunst.

—THE Prince of Wales the Duke of Edinburgh, the Duke of Albany, M. Gladstone, the Archbishop of Canterbury, Sir Stafford Northcote and others, are taking a lively interest in the scheme for a National School of Music in England. \$175,000 have already been subscribed.

—THE complete list of artists engaged to appear at the May Festival in New York is as follows: Mme. Amalia Matrona Mrs. E. Atine Osgood, Miss Annie Louise Cary, Miss Emily Winant, Sig. Campanini, Wm. Candidus, Theo. J. Toedt, Myron W. Whitney, Geo. Henschel and Franz Remmert.

—THE "Damnation of Faust" was given at the Philadelphia Academy of Music on the 31st inst., afternoon and evening, by the united forces of the New York Symphony and Oratorio Societies, conducted by Dr. Damrosch. Miss Martinez, Mr. Jules Jordan, Mr. Bourne and Mr. Remmert were engaged for the solo parts.

—A MODERAT MUSICIAN. Somebody in a Paris salon had been executing one of his new compositions. At the end of the performance the composer was warmly applauded and congratulated. "Don't thank me," said the modest man, impressively casting his eyes upward. "Thank God, for it is God that gives us genius." We believe the speaker was French.

—THOUGH there is nothing yet positively determined in the matter, the probabilities are now, that Booth's Theatre, New York, will not be transformed into stores next May, but will be continued as it is for another year under the management of Mr. John Stinson. If at the end of that time the owners of the property are able to alter the building for other purposes a new theatre is to be erected for Mr. Stinson further up town and on an equally eligible site.

—THE manager of the Grand Theatre, Rouen, France, has caused the following notice printed in large black letters, to be placed upon the drop curtain: "When a fire occurs in a theatre the danger most to be dreaded is that of being crushed, owing to the haste with which every one wishes to leave the house. The Grand Theatre, on ordinary occasions, is completely emptied in seven minutes. Every spectator would therefore have ample time to quit the building before being placed in any real danger."

—WORK will soon be discontinued on the new Opera House, New York, owing to the increased charges for material and labor. After April 1, the stone-masons propose to charge \$1.50 per day for barely nine hours' labor and then the work will stop until the prices for material decrease and the masons become reasonable in their demands. It is also stated that the original estimates are \$300,000 below the actual needs. In iron alone, the estimates are \$100,000 short. From present indications, the building will be indefinitely postponed.

—NEW ORLEANS is to have French opera next season, with Defosse, of "Snake Charmer" renown, as impresario. That gentleman proposes to bring a first-class opera company to produce the grand operas, such as "Les Huguenots," "Robert le Diable," "La Juive," "Polyeucte," of Gounod. In addition, he says, his troupe will have subjects to interpret the opera bouffe in fitting style. He proposes to give an opera season of three months, and asks for subscriptions to the amount of \$30,000 payable half at the arrival and first performance of the troupe, the other half in the middle of the season.

—MRS. ERMINIA RUDERSDORFF, the eminent prima donna, died at her residence, Hotel Lagrange, Boston, early Sunday morning. She has resided here for the past ten years, and has been closely identified with the best interests of music in Boston during that time. She made her first appearance in the United States at the Triennial Festival of the Boston Handel and Haydn Society, in May, 1871. She then returned to London, and came over to take part in the great Peace Jubilee of 1872 which Mr. P. S. Gilmore projected, since which time she has remained here. She has been one of the foremost teachers, having attracted pupils from all sections of the country. Quite a number of our best soloists have studied with her, many of them going to "pass" their songs with her. She gave up singing in public several years ago, but those who have been so fortunate as to be numbered among her personal friends will not soon forget how charmingly she has sung to them in her own parlors. She was a strict disciplinarian, which probably made her less a favorite with some of her pupils than she would otherwise have been. She hated flattery and hypocrisy of every form. Her sterling qualities were many. She was not only a mere vocalist; she was a musician. She was a native of Russia.—The Record.

NO WORD OF WELCOME.

SONG AND CHORUS.

Words by GEO. M. VICKERS.

Music by THOS. P. WESTENDORF.

The piano introduction consists of five measures. The first measure is marked *mf*. The music is in a 2/2 time signature with a key signature of two flats (B-flat and E-flat). The melody is in the right hand, and the accompaniment is in the left hand. There are three 'K' markings above the staff, indicating key changes or specific performance instructions.

The vocal melody is written on a single staff in the treble clef. Below it are three lines of lyrics. The piano accompaniment is written on two staves (treble and bass clefs) in the grand staff. The lyrics are:

1. I hear the old fa-mil-iar voi-ces, They sound as in the long a-
 2. The stars a-bove are soft-ly beaming Up-on the si-lent world be-
 3. Not e'en the faithful watch-dog knows me, Tho' oft to-geth-er we have

The vocal melody continues on a single staff in the treble clef. Below it are three lines of lyrics. The piano accompaniment continues on two staves in the grand staff. The lyrics are:

go, And now appears the passing shadow Of
 low, The night-wind's moan among the branches Is
 play'd; There's none to give a word of welcome, Or

one sweet form that well I know. I'm wear - y and my heart is
 ech - oed by the brook-lets flow. Here once be - side a lov - ing
 heed the fool-ish one that strayed. The vil - lage clock the hour is

yearn - ing For rest with - in my child-hood's home. Oh!
 moth - er, I pass'd the days in child-ish glee, And
 toll - ing, Each tone it seems would bid me stay, And

if I knew they would for-give me, No more in sor-row would I roam.
 now I'd give the world if on - ly One ten - der thought was spared for me.
 yet I fear in lone-ly sad-ness, That I a - las must turn a - way.

No word of welcome.

CHORUS.

Sopr'o.
I'm wea - ry and my heart is yearn - ing, Oh, must I ev - er, ev - er roam! Is

Alto.

Tenor.
I'm wea - ry and my heart is yearn - ing, Oh, must I ev - er, ev - er roam! Is

Bass.

Piano.

there no joy at my re - turning? Will no one bid me welcome home?

there no joy at my re - turning? Will no one bid me welcome home?

No word of welcome.

LITTLE FAIRY SCHOTTISCHE.

STREABBOG.

Violin
or
Flute.

Moderato.

The first system of music for the Violin or Flute part. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo marking 'Moderato.' is placed above the staff. The melody consists of eighth and sixteenth notes with various ornaments and slurs.

Piano.

The first system of music for the Piano part. It features a grand staff with treble and bass clefs, a key signature of one sharp, and a common time signature. The accompaniment is primarily chordal, with some moving lines in the bass.

The second system of music for the Violin or Flute part. The melody continues with eighth and sixteenth notes, including some triplet-like figures.

The second system of music for the Piano part. The accompaniment continues with chordal textures and some melodic movement in the bass line.

The third system of music for the Violin or Flute part. The melody features a prominent triplet of eighth notes.

The third system of music for the Piano part. The accompaniment includes a section with a dense, tremolo-like texture in the right hand.

The fourth system of music for the Violin or Flute part. The melody concludes with a final flourish and a double bar line.

The fourth system of music for the Piano part. The accompaniment concludes with a final chord and a double bar line.

The first system of music consists of a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 3/4. The melody is characterized by eighth and sixteenth notes with slurs and accents.

The second system continues the piece. It features a treble clef staff with a melodic line and a grand staff with piano accompaniment. Dynamic markings include 'p' (piano) and 'FINE.' indicating the end of a section. The notation includes slurs and accents.

The third system continues the piece. It features a treble clef staff with a melodic line and a grand staff with piano accompaniment. Dynamic markings include 'f' (forte) and 'mf' (mezzo-forte). A '8va...' marking indicates an octave shift. The notation includes slurs and accents.

The fourth system concludes the piece. It features a treble clef staff with a melodic line and a grand staff with piano accompaniment. Dynamic markings include 'D.C.' (Da Capo) and '8va...'. The notation includes slurs and accents.

Little Fairy Schottische.

JOLLY HEARTS.

MARCH.

W. F. SUDDS, Op. 83.

Animato.

Piano. *mf*

f

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

1 2

First system of musical notation. Treble clef, bass clef, 2/4 time signature. The piece is in B-flat major. The first measure is marked with a forte *f* dynamic. The right hand features a series of chords with a grace note 'y' above each. The left hand plays a rhythmic accompaniment. A *Ped.* marking is present under the second measure, and an asterisk is under the fourth measure.

Second system of musical notation. Similar to the first system. The right hand continues with chords and grace notes. The left hand has a steady accompaniment. A *Ped.* marking is under the second measure. The third measure has an asterisk. The fourth measure is marked *cres* (crescendo), and the fifth measure is marked *cen* (crescendo). The system ends with a double bar line.

Third system of musical notation. The right hand has a melodic line with a grace note 'do.' above the first measure. The left hand continues with chords. Dynamics include *mf* (mezzo-forte) in the third measure. Multiple *Ped.* markings and asterisks are used throughout the system to indicate pedaling and phrasing.

Fourth system of musical notation. The right hand has a melodic line with a grace note 'X' above the first measure. The left hand continues with chords. Multiple *Ped.* markings and asterisks are used throughout the system.

Fifth system of musical notation. The right hand has a melodic line with a grace note 'y' above the first measure. The left hand continues with chords. The system starts with a *mf* dynamic and ends with a *March.* marking.

First system of musical notation, featuring a treble and bass clef with a 2/2 time signature. The music consists of eighth and sixteenth notes, with a large slur over the first two measures of the treble staff.

Second system of musical notation, continuing the piece. It includes a *Ped.* marking and an asterisk (*) at the end of the system.

Third system of musical notation, featuring a treble and bass clef with a 2/2 time signature. The music consists of eighth and sixteenth notes, with a large slur over the first two measures of the treble staff.

Fourth system of musical notation, including a *cres.* marking and a *Ped.* marking at the end of the system, followed by an asterisk (*).

Fifth system of musical notation, featuring a treble and bass clef with a 2/2 time signature. The music consists of eighth and sixteenth notes, with a large slur over the first two measures of the treble staff. This system contains multiple *Ped.* markings and asterisks (*) at the end of the system.

March.

f
Ped. * *Ped.* *

Ped. * *Ped.* *

Ped. *mp*

cres. *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *mf* *Ped.* *

1 2

March.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble clef and a supporting bass line in the bass clef. The key signature has one flat, and the time signature is 2/4.

Second system of musical notation. It includes dynamic markings *f* and *Ped.* with asterisks. The music continues with similar melodic and harmonic patterns.

Third system of musical notation. It begins with a fortissimo *ff* dynamic marking and includes *Ped.* markings. The texture is dense with many notes in both hands.

Fourth system of musical notation. It features a mezzo-forte *mf* dynamic marking and *Ped.* markings. The melodic line has some grace notes.

Fifth system of musical notation. It includes a fortissimo *f* dynamic marking and multiple *Ped.* markings. The music is highly rhythmic and dense.

Sixth system of musical notation. It includes the instruction *accelerate.* and a *cres.* (crescendo) marking. The system concludes with a *Ped.* marking and a final cadence. The word "March" is written below the first few measures.

GEMS OF WALDTEUFEL.

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Moonlight on the Lake—(Quartet)..... Adams	Children of the City..... Westendorf
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A Little Mountain Lad..... Rockel	By-and-by you will forget me..... Hustley
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The Bridge..... Corro	In the golden Eventide..... Pizarri
Ny Little Queen..... Pizarri	I'm o' o' the Uekish kind..... Westendorf
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A Summer Shower..... Merrills	King's Highway..... Molloy
I live and love thee—(Duet)..... Campana	Chorister..... Molloy
Forever and forever..... Tourt	Man-o'-war's-man..... Gibsons
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He shall feed his flock..... Suds	The Lord is in His holy temple..... Lob
Lord of the world above..... J. Kirk	Nearer my God to thee..... Suds
Beyond the smiling and the weeping..... Suds	Saviour, breathe an evening blessing..... Abt
Light of the world..... Halton	As pants the hart..... Suds
Incline thine ear to me..... Himmel	Consider the lilies..... Topliff
And ye shall seek me (Sentence)..... Suds	O Lord most merciful..... From Concone
Martin Luther's Hymn (Solo and Chorus)..... Suds	Hear my prayer..... Suds
Evening Hymn..... Suds	Jubilate Deo (in Eb)..... Suds
Sootily fades the twilight ray..... Suds	Easter Anthem..... Suds
Hark, the herald angels sing..... From Playel	God be merciful..... Suds
Sweet the moments..... Suds	In the holy land of heaven..... Suds
Vesper Hymn (Quartet)..... Bennett	Palm branches..... Faure
God is a Spirit..... Bennett	Day of rest..... Claribel
Seek ye the Lord (Sentence)..... Suds	Able with me..... Suds
O how lovely is Zion..... From Romberg	How lovely are thy dwellings fair..... Spohr
Blessed are the pure in heart (Sentence)..... Suds	If my immortal Saviour lives..... From Weber
Come unto me (Sentence)..... Suds	Sun of my soul..... Suds
The Lord is my Shepherd..... Suds	God of Mercy..... From "Costa"
There is a calm for those that weep..... Suds	Glory to God on high..... Mozart
Lo, my Shepherd is divine..... From Concone	Father I know Thy ways are just..... Suds
The Lord is in His holy temple..... Suds	O Paradise..... Barnby
Praise watch for thee..... Suds	As the hart pants..... Mendelssohn
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Fond Hearts must Part..... Lange	Qui Vive Galop..... Arranged by Mack
Garotte de la Cour..... Fliege	Storchschnabel Galop..... Fahrback
Wars of the Ocean March..... Blake	Chinese Serenade..... Fliege
Fulle of Joy Galop..... Fahrback	Gaieté Valse..... Waldteufel
Billow Taylor March..... Cramer	In the Sunshine..... Lange
La Pluie de Roses..... Kölling	Early Morning March..... Faust
Poésillon d'Amour—(Four Hands)..... Bear	Little Fairy Schottische..... Strachan
Joyous Farmer..... Schumann	Frolle of the Frog's Waltz..... Warren
Shepherd Boy..... Williams	La Plus Belle Valse..... Waldteufel
Message of Love Beretio..... Suds	Greeting to the Forest..... Lange
Priest of All Waltzes..... Williams	Gentle Words..... Dorn
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Message of Love Beretio..... Suds	Neerage of Love Galop..... Suds
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Secret Love..... Arranged by Mack	Moonbeams on the Lake..... Mack
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Marquis et Marquise—(Garotte)..... Morley	

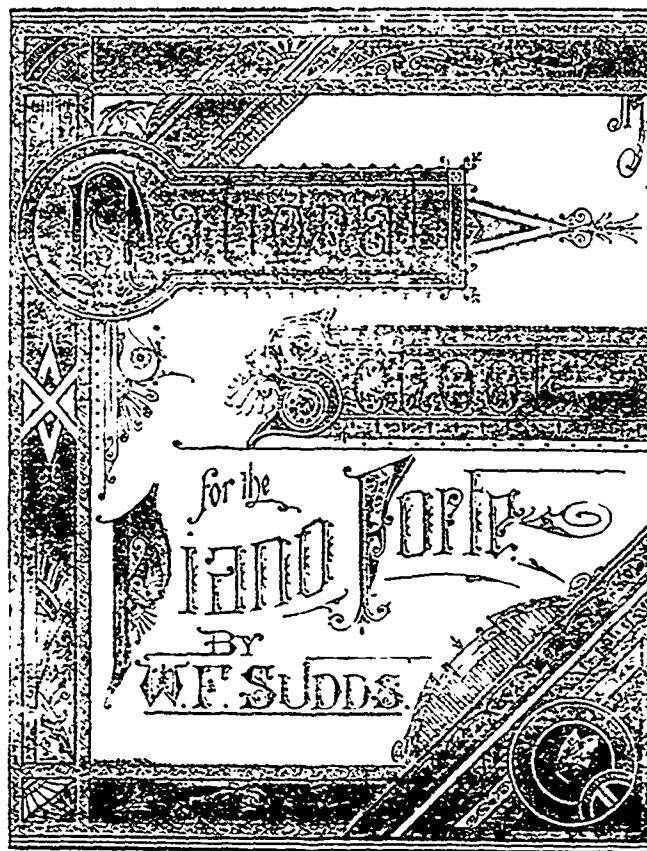
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NOUVELLES ARTISTIQUES CANADIENNES.

— La Société Ste-Cécile de Québec étudie, en ce moment, la IVe messe de Haydn

— M. Léon Dessano remplace M. Octave Delisle à l'orgue de l'Eglise des Congréganistes de St-Roch de Québec.

— La fanfare Ste-Anne, d'Ottawa, a été renouée, le 19 mars, ses nouveaux uniformes, confectionnés par la maison Gagné.

— M. F. Jehin-Prumo donnait un concert à Ottawa, le 11 mars, — à Brockville, le 15, — à Kingston, le 16, — et à Toronto, le 17.

— La fanfare Knowlton Cornet Band a inauguré, ces jours derniers, la magnifique salle de MM. Pettes et fils, de ce village.

— Une soirée musicale a été donnée par les élèves du Collège d'Ottawa, le 7 mars, à l'occasion de la fête de St-Thomas d'Aquin.

— La fanfare de l'Association littéraire Saint-Patrice d'Ottawa vient d'être réorganisée. Elle compte actuellement seize membres.

— M. de St-Hyacinthe a adressé à son clergé une circulaire interdisant le chant de cantiques en langue vulgaire, pendant la messe.

— Les propriétaires du journal *Canada First* ont organisé des concerts populaires, à 10 cents, qui ont lieu tous les soirs en cette ville.

— M. A. Desève, violoniste, s'est fait entendre à Worcester, Mass., dernièrement: il a été accueilli avec enthousiasme et a été rappelé quatre fois.

— La fabrique de la florissante paroisse de Ste-Camille, comté de Wolfe, doit faire prochainement l'acquisition d'un orgue pour l'usage de l'église.

— La Société Chorale de Louiseville déplore la perte de l'un de ses membres les plus dévoués, Henri C. A. Pichotte, Eccl. N. P., décédé le 7 mars.

— L'Union Musicale de Trois-Rivières a donné un concert promenade, à l'Hôtel de Ville, le 16 mars, au bénéfice de la Société St-Vincent de Paul.

— M. Ernest Desmarais, de Montréal, construit actuellement un orgue de huit jeux et du prix de \$800, pour l'église de la paroisse de Ste-Philomène.

— Le Révd C. P. Watson, de Sheldon, Vermont, a donné un intéressant entretien sur "la musique," à Frelighsburg, P. Q., au commencement du mois dernier.

— Notre jeune artiste violoniste, M. François Boucher, vient de nous arriver en parfaite santé, le St-Boniface, Manitoba, après une absence de six mois.

— Madame Elena Waters a donné, le 21 mars dernier, à la Salle Nordheimer, un charmant Concert de salon, auquel ont participé plusieurs de ses élèves avancés.

— Le 7 mars dernier, la fanfare canadienne "Montcalm" s'érenait trois compatriotes, MM. Montmarquet, Cloutier et Phaneuf, nouvellement élus membres du conseil de ville de Lewiston, Maine.

— M. J. A. Fowier, organiste de l'église St-Patrice de cette ville, a fait exécuter, à l'occasion de la récente fête nationale de la verte Erin, une messe nouvelle, de Luzzatti, avec accompagnement d'orchestre.

— La nouvelle Eglise St-Jean de Québec sera dotée d'un magnifique orgue dont le devis a été fait par un organiste parisien (?) M. Napoléon Dery, de Québec, est chargé d'exécuter ce devis. L'instrument sera livré dans le cours de l'année présente.

— Deux intéressantes causeries musicales ont été faites en cette ville, dans le cours du mois dernier, — l'une, par M. Joseph Gould, directeur du Chœur Mendelssohn, sur Robert Schumann, — l'autre, par le Révd A. J. Bray, sur Joseph Haydn.

— MM. Gatas frères, facteurs d'orgues et de pianos, ci-devant de Melvern Square, N. E., présentement établis à Truro, ont dû agrandir leur établissement pour faire face aux commandes. Ils contrôlent actuellement une compagnie par actions, au capital de \$60,000.

— Nos remerciements à M. F. X. Fournier, de Québec, pour l'aimable envoi d'une publication contenant l'intéressant historique de la Société Ste-Cécile de Québec, — et à M. J. M. Russell, de Boston, pour un exemplaire de la partition du nouvel opéra de M. C. Lavallée, *la Veure*.

— Le complet épousé de la 3e édition du Répertoire de l'organiste de M. J. B. Labelle, publié par M. A. J. Boucher, a nécessité la préparation d'une nouvelle édition améliorée de cet ouvrage

indispensable. Cette quatrième édition sera en vente, chez l'éditeur sus-mentionné, vers le 20 avril courant.

— M. le curé de l'Eglise St-Jean de Québec a retenu les services de l'Union Musicale pour l'exécution du chant aux offices ordinaires et extraordinaires de la nouvelle Eglise. M. Hébert reste au grand orgue, et M. Clodomir Delisle sera maître de chapelle. Le chœur conservera le nom de l'Union Musicale.

— Le nouvel opéra comique *la Veure*, de M. Carlina Lavallée, a été représenté, à Chicago, par la troupe Hess, avec un très grand succès. La presse musicale des Etats-Unis a été unanime à reconnaître, dès la première audition de l'œuvre, et à proclamer le génie transcendant de notre distingué compositeur canadien.

— Le chœur de Notre-Dame donnera, à Pâques, sous la direction habile du Révd M. Desrochers, une messe nouvelle de la composition de son chef d'orchestre, M. Jules Hone. Au Gesù, le chœur exécutera *l'Kyrie* et *Gloria* de la Messe de Pâques de Fauconier, suivis du *Credo*, *Sanctus* et *Agnus* de la Messe des Orphicistes, de Gounod.

— Concert admirablement réussi, par les élèves du Pensionnat des RR. Soeurs de la Congrégation Notre-Dame, rue Gloucester, Ottawa, le 20 mars dernier. Entre autres charmantes nouveautés, on y exécutait, pour la première fois en Amérique, probablement, la brillante ouverture *Bauleon du Bourg*, pour piano à quatre mains, par le R. P. A. de Doss, S. J.

— A une soirée donnée à Ottawa, le 21 mars, dans les salons de M. l'orateur Blanchet, une charmante opérette, *les Revanants bretons*, de Wekerlin, a été rendue à la perfection par Mme Evariste Gélinas, Mlle de Martigny et MM. Chaulet et St-Louis, — Mme F. X. Archambault accompagnant au piano. L'opérette a été répétée, à l'Institut canadien, avec non moins de succès.

— Signor Tomasso Dominguez, flûtiste distingué, fait maintenant partie de l'Harmonie de Montréal. Remarquons, en passant, que le corps de musique a atteint, sous la direction de M. Hardy, un haut degré de perfection: son excellente exécution de la brillante ouverture de *Guillaume Tell*, à la récente soirée de l'Union St-Joseph, lui a valu les chaleureuses félicitations de nombreux connaisseurs.

— Les organisateurs du concert de la St-Patrice, à Québec, ne se sont pas fait scrupule d'infliger à leurs patients auditeurs un programme de 29 morceaux: les victimes ont pris leur revanche en demandant la répétition à peu près complète de ce programme discret. Les *reports* de la presse locale anglaise étaient tellement en veine patriotique qu'ils ont tout mentionné sauf le charmant trio d'*Attila*, interprété par MM. N. Beaudry, H. Bédard et P. Laurent, et qui, de l'aveu général, a été proclamé "la perle de la soirée."

— L'exécution bien réussie de messes solennelles, à partout marqué la célébration, cette année, de la fête de St-Joseph, patron du Canada. Au Gesù, on a donné la messe de LaHache, — à St-Jacques, la messe brève de Gounod, — à St-Jean, P. Q., celle de Mendelssohn, — à St-Sauveur de Québec, celle de Landi, — à St-Joseph de Lévis, celle du 2nd ton, harmonisée. A Drummondville, l'état de la fête était rebattu d'avantage par l'inauguration d'un nouvel orgue: les frères Narcisse et Louis Marchand, organistes, dirigeaient habilement le programme musical de cette intéressante fête artistique et religieuse.

— Nous sommes heureux de constater les succès continus, à Paris, de Mlle Sym, pianiste distinguée et autrefois élève de M. P. Letondal. Un journal parisien qui nous est tombé sous la main lui consacre les lignes élogieuses qui suivent: "Nous avons assisté dernièrement à une petite réunion intime, musicale et littéraire qui nous a laissé un charmant souvenir. Nous y avons entendu une jeune artiste canadienne qui a devant elle le plus bel avenir. Mlle Marguerite Sym nous a fait entendre avec une grande maîtrise la grande valse de Rubinstein et des compositions de Chopin et de Heller. C'est le mécanisme, le goût, le style et l'art du piano poussés à leurs dernières limites."

— Nous recevons de Québec, les rapports les plus flatteurs concernant le chant de Mlle Lomelin. "Timbre magnifique, pur, riche, voix cult-vée, méthode excellente," nous écrit-on, "tout en insistant la large part de ce succès qui revient de bon droit à son professeur distingué, Mme Dessano. Un *Ave nrum* de Gounod, chanté dernièrement par Mlle Lomelin, à St-Roch, a produit une excellente impression, — et son interprétation de la ravissante valse extraite de *la Fête* de Lavallée, au

récent concert du Septuor Haydn, a été beaucoup admirée. Puisque nous avons nommé le Septuor, ajoutons que leur dernier concert a été prononcé "superbe" et à la hauteur de l'enviable réputation artistique dont jouissent, à si juste titre, les excellents musiciens qui composent cette vaillante association.

— Le concert annuel des jeunes aveugles de l'Asile Nazareth de cette ville a eu lieu au Cabinet de lecture paroissial, le 21 mars dernier, et, comme ses prédécesseurs, a donné la mesure des excellentes études musicales que font les élèves, sous la direction habile des dévouées Soeurs Grises. La virtuosité du *pelle* Clarke grandit avec sa taille; il est à la fois fort pianiste et violoniste gracieux. Mlle E. Tessier est de plus en plus la cantatrice estimée des bienveillants patrons de l'institution, — sa diction est charmante. Mlle B. et H. Préfontaine, A. Perron, A. Wilscam, C. Neveu et E. Jackson se distinguent par leurs progrès toujours croissants. Sa Grandeur Mgr. Fabre honorerait de sa présence cette intéressante soirée, dont la partie littéraire a été admirablement remplie par le distingué conférencier, M. Benj. Sulte, d'Ottawa.

— L'exécution du chef-d'œuvre de Donizetti, *la Fille du Régiment*, par le Chœur du Gesù, assisté d'une centaine de membres des plus distingués des autres chœurs de la ville, et d'un excellent orchestre, aura lieu au *Queen's Hall*, le 25 avril prochain. Cette charmante soirée opératique est sous le haut patronage de M. le comte de Sesmaisons, consul de France, de Madame la comtesse, de l'Hon. M. Caron, ministre de la milice, et de l'Hon. J. L. Beaudry, maire de Montréal. Une artiste distinguée, Madame Elena Waters, a bien voulu se charger du rôle titulaire de *Marie*. La distribution des autres rôles n'a pas été moins heureuse et donnera à notre public musical l'occasion d'applaudir plusieurs amateurs de grand mérite artistique et trop rarement entendus dans nos concerts. Les billets (sièges réservés, \$1.00, — non réservés, 50 cts), mis en vente depuis quelques jours, s'écoulent déjà rapidement. Les sièges peuvent être, dès maintenant, retenus au magasin de musique de A. J. Boucher, 280, rue Notre-Dame, où est déposé le plan de la salle.

— Nous apprenons avec satisfaction que la congrégation de la paroisse canadienne de St-Joseph de Cohoes, N. Y., est justement fière de son excellent chœur de chant, qui dirige avec le plus grand zèle et avec une rare aptitude M. le Dr J. L. Archambeault, intelligemment secondé par l'organiste, Madame R. Hudon. La récente fête patronale de la paroisse a été célébrée avec grand éclat. La jolie messe de Spoth a été rendue avec excellent effet, — le *Benedictus* surtout a été fort bien interprété par Mlle E. Bessette, soprano, Mlle L. Molléur, alto, M. Beaupré, ténor, et M. Jos. Perrin, basse. L'office du soir n'a pas été moins solennel: grandes vêpres, suivies du *Magnificat* en musique, du *Te Deum*, de l'*Ave Maria* de Millard, fort bien chantés par Mlle A. Lavigno, et du *Tantum en fu* de Lambillotta. Aussi le dévoué curé de cette paroisse, le Révd M. Dugas, a-t-il l'intention de récompenser l'empressement de ses zélés musiciens en les gratifiant très prochainement d'un magnifique orgue à deux claviers, de vingt jeux, dont la construction sera très probablement confiée à notre habile facteur canadien, M. Louis Mitchell.

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

Miles Z. Lorient, A. O. Sullivan, Labadie, L. Morin, n-Fiset, L. Dufresne, MM. U. Donis, J. T. Régner, O. Vincent et J. Régner.

MARIAGE.

— A Montréal, vendredi, le 24 mars, par le Révd M. Sentenne, M. F. Jehin-Prumo, assisté de Mlle M. Hortense Leduc, cantatrice.

DECÈS.

— A Montréal, le 17 mars, Pierre-Paul, enfant de M. D. Ducharme, organiste du Gesù, âgé de 22 mois.

— A Louiseville, le 6 mars, ont eu lieu les obsèques de Dame Elodie Loysseau Châlons, épouse de son C. E. Gagnon, Eccl. N. P., décédée le 3. La défunte était âgée de 73 ans, et était la mère de MM. Ernest et Gustave Gagnon, de Québec, et de Mme P. Letondal, de Montréal.

— A Montréal, le 22 mars, subitement, à l'âge de 62 ans, Dame Henriette Vaudry, épouse de M. Louis Mitchell, facteur d'orgues.