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BOUCHER & PRATTE'S Musical Journal

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February, 1882

THE LIGHTS O' LONDON.

The way was long and weary,
But gallantly they strode,
A country lad and lassie,
Along the heavy road.
The night was dark and stormy,
But blithe of heart were they,
For shining in the distance
The Lights of London lay!

O gleaming lamps of London, that gild the city's crown!
What fortunes lie within you, O Lights of London Town!

With faces worn and weary,
That told of sorrow's load,
One day a man and woman
Crept down a country road.
They sought their native village,
Heart-broken from the fray;
Yet shining still behind them
The Lights of London lay.

O cruel lamps of London, if tears your light could drown,
Your victims' eyes would weep them, O Lights of London
Town.

—GEORGE R. SIMS.

LATEST MUSICAL ITEMS.

- LIZZIE's health is improving.
- "PATIENCE" generally pays.
- D'OTLEY CARTZ is in New York.
- GEISTINGER has been singing in Detroit.
- Boston swarms with "Mascot" troupes.
- "Dox QUIXOTE" is the title of Neuenhoff's new opera.
- SIGNOR ROSSI's tour through the provinces was a success.
- BLANCA DOMADIO has been singing in Lisbon, with success.
- MARIE JANSEN has joined the Comley-Barton Opera Company.
- EMMA ABBOTT has added "Patience" to her company's repertory.
- MARIE GEISTINGER's tour through the west has been very successful.
- THE Paris Opera is preparing a grand fête to celebrate the centenary of Auber.
- HAGUE's British Operatic Minstrels have been performing at the Casino, New York.
- BENNETT, the violinist, has been giving concerts recently, at Steinway Hall, New York.
- MR. HENRY LOZEWANE, a well known piccolo player, died recently at Tombstone, Arizona.
- THE performance of comic opera in German, in this country, is meeting with much encouragement.

—THE coming Opera Festival in Cincinnati is to be inaugurated by a performance of "The Huguenots."

—It is said that Wagner has given Herr Angelo Neumann the exclusive right to perform "Parsifal."

—It is almost impossible to pick up a foreign newspaper, without seeing the name of an American prima donna.

—STAPLE "Pinsfore" was presented by Gorman's Church Choir Company, on the 9th, at the Philadelphia Lyceum.

—MR. AND MRS. GEO. HERSCHEL's vocal recitals have been among the most attractive features of the Boston musical season.

—MR. MARLESON's company began their season of Italian Opera at the Philadelphia Academy of Music on the 9th inst.

—BETWEEN the Strakosch company and Mahn's comic opera troupe, New Orleans has been having plenty of music lately.

—THE Metropolitan Throat Hospital is a New York institution for the relief of artists whose vocal organs have become impaired.

—It is rumored in London that Mr. Gye is making engagements with leading operatic artists for an American season next year.

—THE Kennedy family, famous as interpreters of Scotch songs, began a series of concerts at Steinway Hall, New York, on the 20th.

—SAULSBURY's Troubadours have been performing Bronson Howard's new play, "The Fan of the Glen," at the Brooklyn Park Theatre.

—A NEW comic opera by W. C. McCreery, of St. Louis, and entitled "L'Afrique," will be produced at the Bijou Theatre the present season.

—SALABATE, Sauret and Kotek are at St. Petersburg, with Joachim expected to arrive. Surely the Emperor is well supplied with violinists.

—THERE is a wicked Louisville paper which remarks that Briguoli can give points to an Egyptian mummy. This is unkind to the sprightly tenor.

—FRAUEN MARIE WEICK, sister of Mme. Clara Schumann, has been on a concert tour in Sweden and Norway. Like her famous sister, she is a pianist.

—"APAZITE, DES WASSERKUR" is the title of a new opera by Genée, recently produced at the Thalia Theatre, New York. It was pronounced a success.

—THE Comley-Barton troupe have "Mme. Favart" in preparation, and also a new opera, which is to be produced on a grand scale during the present season.

—It is reported that Miss Minnie Hauk will head an English opera company in this country next winter. It is to be hoped that Miss Hauk will secure the support of good artists.

—THERE can be no question as to the value of the influence which good organ concerts can exert; but if they are to do any good, the programme must be selected with the greatest care.

—BETHOVEN's choral symphony is to be given in Boston on March 11, to close the series of concerts of the Symphony Orchestra. Mr. George Herschel is the conductor of these concerts.

—MASSENET's "Hérodiade" will probably be given before long in Paris, at the Théâtre des Nations. If "Lohengrin" should be given, Massenet's and Wagner's operas will be performed on alternate evenings.

—At her benefit at the Bijou Opera House, in New York, "Little Corinne" appeared as *Bettina* in "Le Mascoite," *Cinderella* in the "Magic Slipper," and in the title role in "Olivette." Her performance was much admired.

—MISS LILLIAN NORTON, of Boston, known abroad as Signora Nordica, and remembered in this country in connection with Gilmore's concerts at Gilmore's Garden, has been engaged for three years at the Grand Opera, St. Petersburg.

—Recent cable dispatches state that Materna is to receive \$10,000 for singing in sixteen concerts next May, and that Max Strakosch has offered \$27,600 to Schott, the tenor, for a tour in this country, which may be authentic, or—otherwise.

—It is probable that, in spite of reports to the contrary, the Triennial Musical Festival will be held at Bristol, England, next autumn. It is understood that Mr. Charles Halle has been invited to be again the conductor, and that Mme. Marie Rozé has been offered the position of leading prima donna.

—ACCORDING to the Paris *Figaro*, Sara Bernhardt has signed an engagement with the directors of the Paris Vaudeville to appear there next winter in a new play by Sardou. This will cost the fair Sara 100,000f., which is her forfeit to the Comédie Française, and which would have been forgiven her if she had returned to the Maison de Molière.

—MR. CARL ROSA has commenced his season of English Opera, in London. Among the important works to be brought out are four operas by Wagner—"Lohengrin," "Tannhauser," "The Flying Dutchman," and "Rienzi;" Balfe's "Painter of Antwerp," never yet heard in England, and Berlioz's "Benvenuto Cellini." The company includes Mlle. Valleria, Miss Julia Gaylor, and the famous tenor, Herr Schott. Mr. Alberto Randegger will be the conductor.

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QUEENS OF SONG IN AMERICA.

In an article on Mme. Patti's tour in this country, published in the *London World*, the writer indulges in reminiscences of the experiences of other singers in the United States. He says:—Very much depends on the way a singer is "prepared" before arrival. The moment Mme. Lucca set foot on American soil, the *New York Herald* published every morning a bulletin of what she had done the day before. Whether she went to a circulating library for German books, or whatever she did, there was her half column. So that on the evening of her first performance she was literally the nine days' wonder. Mme. Lucca, at her second "Faust" evening, made over \$7000, a sum unknown at the Academy, except during the combination opera with Pareps-Rosa, Waschtel, Santley and Phillipps, where one evening they took \$8000. Mme. Lucca made, in her winter and spring, \$152,000. Mme. Nilsson, about whom, before her arrival, there were seven columns small print of her biography in the *New York Herald*, in her first American season made a clear profit of \$246,000, and her manager, Max Strakgech, made \$60,000 besides. But the agent of Mme. Nilsson, and the following year of Mme. Lucca, was Mr. Henry Jarrett, at this moment the agent of Mme. Sara Bernhardt. Mme. Tietjens was not a success: and Mme. Albani was such a failure that the contract had to be broken, whether through her own fault, or through indifferent management, I am unable to say. Mme. Patti was not prepared as she should have been; and I do not say so now that the beginning has been spoiled. I am not one of those wisecracks who after the game tell you, "You should have played the queen of hearts; I had the ace." Of course that is very plain, when the fifty-two cards are on the table. But I told Mme. Patti beforehand, and several times. Anyhow, if she did not take everything by storm, her great talent and captivating charm are sure to conquer in the end; only \$80,000, which she hoped to take, are over \$40,000, and that I humbly beg to doubt. Jenny Lind, even, who took the cream of American enthusiasm, received from Barnum, who had so wonderfully managed her, as net avails of ninety-five concerts, \$177,675; to which must be added \$32,000, which she paid forfeiture for withdrawing from the contract. But these times seem gone forever. Why, in one concert in Richmond, she made over \$12,000, and in the first concert in New York, sold by auction, no less than \$17,804 (about £8600)! And the most remarkable part of the affair is that she gave six concerts after each other in New York, the last one bringing over \$16,000.

—"IL DUCA D'ALBA," the recently discovered posthumous opera by Donizetti, is to be produced at the Apollo Theatre, Rome.

—It seems that the Odessa mob was mistaken in attacking Sara Bernhardt as a Jewess. She is of Hebrew origin, but she is in religion a Catholic, having received both baptism and her first communion at the Church of Autcail.

—SIO. RICORDI recently brought suit, in Vienna, against a certain impresario for fees for performing "Il Trovatore," and when the defendant insisted that proof should be brought forward that Verdi really composed that opera, the judge actually sustained the point! Verdi will now have to prove that he is the composer of the operas which have been credited to him.

DEATH OF MR. MACK, THE COMPOSER.

Edward L. Mack was born in Stuttgart, Germany, August 24th, 1826. He came to this country when about six years of age.

His first knowledge of music was obtained at the Institution for the Blind, Philadelphia, having been admitted as a pupil in 1844.

His progress here was so rapid, and his musical talent so marked, that in a few years after entering upon his studies, he was employed as teacher, which position he held continuously until his marriage, in 1868, with the exception of a months' engagement as special instructor in New London, Ct. In the latter named year he was appointed teacher at the Academy for the Blind, Macon, Georgia.

After remaining at that institution for some considerable time, he resigned his position and returned to Philadelphia, where, for a number of years, he taught and composed music.

In January, 1869, he opened a store on Spring Garden Street, in the latter named city, where he engaged in the sale of pianos, organs and music.

Mr. Mack has composed a great many musical compositions, perhaps more than any other writer in America. His productions possessed much merit, were pleasing, and generally became popular, which made them eagerly sought for by publishers. He was versatile in style, writing instrumental and vocal, humorous or sentimental pieces with equal facility.

He wrote under many assumed names, his favorite *nom de plume* being "Pierre Latour."

The last composition of the higher order of Mr. Mack's productions, is a beautiful fantasia entitled, "Dreams of the Past."

Mr. Mack was well known as a warm-hearted, genial gentleman; his nature was unselfish to a marked degree, and few men derived more pleasure in doing good to their fellow beings. If obeying the command "Love thy neighbor as thyself," constitutes the groundwork of a Christian life, then he was indeed a follower of the Master.

In business circles his reputation for straightforwardness and integrity was unquestionable.

He departed suddenly from time into eternity early on the morning of January 7th, mourned by all who knew him.

DEATH OF CAROLINE RICHINGS-BERNARD.

Mrs. Mary Caroline Reynoldson Richings-Bernard, the well-known English opera singer, died of smallpox in the city of Richmond, Va., early on the morning of January 14th. On the evening of the same day her remains were interred in Hollywood Cemetery.

Mrs. Richings-Bernard, who was among the first to make English opera popular in this country, was born in England, and when a child was brought to this country by her father, J. P. Reynoldson, a writer and adapter of plays, who settled in Philadelphia. She first appeared in public as a pianist, at a concert given by the Philharmonic Society, in Musical Fund Hall, on November 20, 1847. Her father died in 1851 and she was adopted by Peter Richings, then stage manager of the Walnut Street Theatre, who brought her out at that theatre a year later under the name of Caroline Richings. She made her debut on February 9th, 1852, in "The Child of the Regiment." In the following year, on March 21st, she made a great hit as *Stella*, in the comedy of "The Prima Donna." She possessed a fine voice, and in the hands of Mr. Richings she soon rose to a prominent position and was a great favorite with Philadelphia play-goers. She first made her bow in Italian opera at the Academy of Music, March 7, 1857, singing *Adalgisa*, in "Norma." She became a member of the stock company of the Walnut Street Theatre in 1857, and remained there until January 12, 1859, when she left there for the purpose of singing with a travelling English opera company, under the management of Peter Richings. This was one of the first combinations of the kind in America, and for many years it was highly successful. In Boston, on Christmas, 1867, Caroline was married to Pierre Bernard, a singer. Mr. Richings disbanded his company after Caroline's marriage and retired from the stage. Of late years the Bernards made their home in Baltimore, where Mrs. Bernard taught music. In 1880, however, they settled in Richmond, where they have lived ever since, supporting themselves by teaching music. They had no children. Mrs. Bernard's last appearance in Philadelphia was in connection with the production of the operas "Pinafore" and the "Electric Light" at the South Broad Street Theatre.

THE \$1000 PRIZE.

William Wallace Gilchrist, who won the \$1000 prize offered by the Cincinnati Musical Festival Association for the best original composition for chorus and orchestra, is a Philadelphian. He was born in Jersey City and removed to Philadelphia in his ninth year, where he lived up to the fall of 1872. His musical education was acquired in Philadelphia, his only preceptor being H. A. Clark, professor of music in the Pennsylvania University.

—It is said that Verdi, the great composer, has invented a new instrument.

—ADOLPH WILHELM will go to London to play in the orchestra at the Wagner performances.

—MRS. GERSTER sang with great success in New Orleans, in "The Magic Flute," "Sonnambula," and "La Traviata."

—MME. ALBANI has met with great success in Berlin, where she sings opera in Italian, supported by a company which sings in German.

—MME. MINNIE HAWK has been greatly complimented by the Boston press during the Mapleson season there, and received quite an ovation on her appearance in "Carmen."

—STRAUSS' opera of "The Merry War" has positively made a furore at Vienna. One number—a waltz song—had to be repeated eight times in order to satisfy the encores. Mme. Strauss cried with joy at her husband's triumph.

—MR. WILLIAM F. APTHORP, of Boston, the well-known musical critic, has been invited by a number of Brooklyn gentlemen to give a series of six lectures on music, in the hall of the Long Island Historical Society, in the latter city. The subject of his first lecture will be "From St. Ambrose to the French Déchanteurs."

—It is said that the symphony concerts by Theodore Thomas and his orchestra, so far from bringing in a snug little sum to hand over to the Associated Charities, will not cover the expenses of the orchestra, to pay which a call will have to be made upon the guarantee fund. Mr. Thomas and his musicians did their share of the work admirably, and the concerts were the delightful artistic events of the season, though not pecuniarily successful.

—THE New York Philharmonic Society held its third concert of the season at the Academy of Music, New York, on the 14th inst. The Academy was completely crowded with an audience that thoroughly appreciated the finished manner in which the works on the program were rendered. Mr. Raphael Joseffy was recalled four times after his masterly performance of Beethoven's G major concerto, and being compelled to play again by the applause, which continued loud and long, he played for the first time in public his own arrangement of the aria and prelude from Bach's violin suite, which made quite a favorable impression on the audience.

—A NEW ORLEANS critic, thus refers to the singing of "Mrs." Gerster, as he calls her: "Some of her trills are affairs with passionate intoxication, others are 'white and wet' with the tears of grief. Each chromatic scale, each grupeto, has its marked meaning and successful intention. When her voice competes with an instrument in the orchestra, as in the point d'orgue of the folly scene, there vibrates in her an unknown power, which cannot be expressed, but which nevertheless, clearly reveals the impassable chasm which lies between mechanism, however perfect, and the eloquence of the soul." The critic may recover. Such attacks are not necessarily fatal.

—THE second concert of the Oratorio Society, of Baltimore, which took place recently in the grand hall of the Fifth Regiment Armory, was by far the largest and most successful choral performance ever given in that city. Every seat was filled and all the standing-room occupied. Mendelssohn's "St. Paul" was given by a mixed chorus of 700 voices, assisted by a chorus of 100 boys. The solos were sung by Miss Hattie Louise Simms, soprano; Miss Antonia Henno, contralto; Mr. Jules Jordan, tenor, and Mr. Frank Remmert, bass. Mr. F. Fincke was the conductor, and Mr. Harold Randolph, organist. The society, which has been remarkably prosperous since its formation, will take part in the May Festival, in New York, next spring.

PATTI'S ECHO SONG.

E. LAGRANGE.

Andante espressivo.

All-gretto.

a tempo.
poco ritard. *mf*

ritard.

a tempo.

Sua.....
ECHO.
pp

Sua.....

8va...
ECHO.

8va... tr tr tr tr 8va...

8va... 8va... 8va...

8va...

8va.....

Queen of the Meadows.

VOCAL WALTZ.

Words by WALTER PHILLIPS.

Music by PAUL DE CERNAY.

p
Thro' the mead - ows roam -

p

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef, starting with a whole rest for four measures, then a half note G4, quarter note A4, quarter note B4, and a half note C5. The bottom staff is a piano accompaniment in bass clef, starting with a whole rest for four measures, then a half note G3, quarter note A3, quarter note B3, and a half note C4. The key signature has two flats (Bb, Eb) and the time signature is 3/4. A dynamic marking of *p* (piano) is placed above the vocal line and below the piano accompaniment.

ing, In the spring - tide gloam - ing, While the soft dewa

Detailed description: This system contains the next two staves of music. The vocal line continues from the previous system with a half note G4, quarter note A4, quarter note B4, and a half note C5. The piano accompaniment continues with a half note G3, quarter note A3, quarter note B3, and a half note C4. The lyrics are "ing, In the spring - tide gloam - ing, While the soft dewa".

Gent - ly - dif - fuse with the sweet breath of the ro - ses; There midst

Detailed description: This system contains the final two staves of music. The vocal line continues with a half note G4, quarter note A4, quarter note B4, and a half note C5. The piano accompaniment continues with a half note G3, quarter note A3, quarter note B3, and a half note C4. The lyrics are "Gent - ly - dif - fuse with the sweet breath of the ro - ses; There midst".

flow'rs re - clin - ing Pale stars o'er her shin -

ing, On mos - sy throne With ferns o'er-grown The Queen of the

Mead re - pos - es. Wake! wake tho' the night be ad-

van - cing, Come, come where the moonbeams are glanc - ing, Hark!

cres.

sta.....

cres.

Queen of the Meadows.

rall.

hark the sweet mu - sic en - trance - ing, Ris - ing to wel - come the Mead - ow

Queen.

p dolce. a tempo.

rall.

a tempo.

But when night is dy - - ing Morn's sweet breez - es

a tempo.

eigh - - ing No more* is seen, Spring's Fai - ry Queen

Cast - ing her gems o'er the ro - ses; Yet when day..... is

break - ing, When the birds are wak - ing,

We'll seek the bow'rs, where midst the flow'rs The Queen of the Mead re-

pos - es.

pp

Queen of the Meadows.

EVENING CALM.

(ROMANCE.)

W. LEGE. Op. 103.

Andante sostenuto cantabile.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat) and the time signature is common time (C). The music begins with a piano (*p*) dynamic and the instruction *dolce ed espressivo.* The bass line features a sequence of notes with a fingering of 1 5 and a *len.* (lento) marking. The treble line has a melodic line with a slur over the first two measures.

The second system continues the piece. The bass line has a *p* dynamic marking. The treble line features a melodic line with a slur and a sharp sign (#) indicating a key change or chromatic alteration.

The third system includes the instruction *a tempo.* in the treble staff. The bass line has a *rall.* (rallentando) marking. The treble line has a slur over a series of notes.

The fourth system features a *cres.* (crescendo) marking in the treble staff and a *dim.* (diminuendo) marking in the bass staff. The music continues with a melodic line in the treble and a rhythmic accompaniment in the bass.

The fifth system includes a *do.* (do) marking in the treble staff and a *mf* (mezzo-forte) dynamic marking in the bass staff. The piece concludes with a melodic line in the treble and a rhythmic accompaniment in the bass.

First system of musical notation, consisting of a treble staff and a bass staff. The music includes various note values and rests.

Second system of musical notation. Performance instructions include *poco piu mosso.*, *ritard.*, and *piu. f*. The notation includes treble and bass staves with notes and rests.

Third system of musical notation. Performance instruction includes *ritard un poco.*. The notation includes treble and bass staves with notes and rests.

Fourth system of musical notation, featuring a dense texture of notes. Pedal markings are present: *Ped.*, ** Ped.*, ** Ped.*, and ** Ped.*

Fifth system of musical notation, featuring a dense texture of notes. Pedal markings are present: *Ped.*, *Ped.*, and ***

Sixth system of musical notation, featuring a dense texture of notes. Pedal markings are present: *Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, and ***

Evening Calm.

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

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

Ped. * *Ped.* * *f marcato il basso.* *ten.* *ten.* *simile.*

Ped. *rit.* * *p* *pp* *tranquillamente.*

dimin. e rall. *ppp*

Evening Calm.

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Let my Name be Kindly Spoken..... Baker	Children of the City..... Adams
A Little Mountain Lad..... Koppel	Come where the soft Twilight falls—(Duet)..... Schumann
Robin Adair—(for Voice and Guitar)..... Cox	By-and-by you will forget me..... Hummel
The Bridge..... Planché	Donald Blain..... Molloy
My Little Queen..... Planché	In the golden Eremitide..... Planché
Do Little Cabins all an empty room..... Westendorp	I'm one of the English kind..... Westendorp
A Summer Shower..... Merrick	Bochester Bells..... Merrick
I love and love thee—(Duet)..... Coenen	King's Highway..... Molloy
Forever and Never..... Westendorp	Christie..... Sullivan
Some Day I'll wander back again..... Huxley	Man-o'-war's man..... Gibbon
The old Love is the new..... Coenen	Marjorie's Almanac..... Bolby

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CONTENTS:

I will extol Thee.....Sudds	Protect us through the coming night.....Curekman
There is a fountain.....From Concone	He shall feed his flock.....Sudds
Lord of the world's above.....J. S. K. B. I.	Beyond the smiling and the weeping.....Sudds
Light of the world.....Walton	Incline thine ear to me.....Hummel
And ye shall seek me.....Sudds	Martin Luther's Hymn (Solo and Chorus).....Sudds
Evening Hymn.....Sudds	Sottly fades the twilight ray.....Sudds
God is a Spirit.....Bennett	Hark, the herald angels sing.....From Playel
God is a Spirit.....Sudds	Sweet the moments.....Sudds
God is a Spirit.....Sudds	Vesper Hymn (Quartette).....Sudds
God is a Spirit.....Sudds	O how lovely is Zion.....From Romberg
God is a Spirit.....Sudds	Blessed are the pure in heart (Sentence).....Sudds
God is a Spirit.....Sudds	Come untame (Sentence).....Sudds
God is a Spirit.....Sudds	The Lord is my Shepherd.....Sudds
God is a Spirit.....Sudds	There is a calm for those that weep.....Sudds
God is a Spirit.....Sudds	Lo, my Shepherd is divine.....From Concone
God is a Spirit.....Sudds	The Lord is in His holy temple.....Sudds
God is a Spirit.....Sudds	Praise waiteth for thee.....Sudds
God is a Spirit.....Sudds	Awake my soul.....Beethoven
God is a Spirit.....Sudds	Rock of ages.....Sudds
God is a Spirit.....Sudds	The Lord is in His holy temple.....Lob
God is a Spirit.....Sudds	Nearer my God to thee.....Sudds
God is a Spirit.....Sudds	Saviour, breathe an evening blessing.....Abt
God is a Spirit.....Sudds	As pants the hart.....Sudds
God is a Spirit.....Sudds	Consider the lilies.....Topik
God is a Spirit.....Sudds	O Lord most merciful.....From Concone
God is a Spirit.....Sudds	Hear my prayer.....Sudds
God is a Spirit.....Sudds	Jubilate Deo (in Eb).....Sudds
God is a Spirit.....Sudds	Easter Anthem.....Sudds
God is a Spirit.....Sudds	God be merciful.....Sudds
God is a Spirit.....Sudds	In the holy land of heaven.....Sudds
God is a Spirit.....Sudds	Palm branches.....Fours
God is a Spirit.....Sudds	Day of rest.....Claribel
God is a Spirit.....Sudds	Abide with me.....Sudds
God is a Spirit.....Sudds	How lovely are thy dwellings fair.....Spohr
God is a Spirit.....Sudds	If my immortal Saviour lives.....From Weber
God is a Spirit.....Sudds	Son of my soul.....Sudds
God is a Spirit.....Sudds	God of Mercy.....From "Costa"
God is a Spirit.....Sudds	Glory to God on high.....Mozart
God is a Spirit.....Sudds	Father I know Thy ways are just.....Sudds
God is a Spirit.....Sudds	O Paradise.....Bernby
God is a Spirit.....Sudds	As the hart pants.....Mendelssohn
God is a Spirit.....Sudds	Teach me O Lord.....Sudds

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Full of Joy Galop.....Fahrback	Gaité Valse.....Waldteufel
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La Fleur de Roses.....Kolling	Early Morning March.....Frost
Poëtion d'Amour—(Four Hands).....Behr	Little Fairy Schottische.....Streckboy
Joyous Farmer.....Schumann	Frollic of the Frogs Waltz.....Watson
Shepherd Boy.....Wilson	La Plus Belle Valse.....Waldteufel
Prattest of All Waltzes.....Wallis	Greeting in the Forest.....Sudds
Always or Never Waltzes.....Waldteufel	Gentle Words.....Dora
Bobolink Schottische.....Kretel	Musical Box.....Arranged by Mack
Message of Love Berceuse.....Sudds	Little Fairy March.....Streckboy
Singery Jubilee.....Jungmann	Message of Love Galop.....Sudds
Secret Love.....Arranged by Mack	Tulip Polka.....Kretel
In-Rack and File.....Lange	Moonbeams on the Lake.....Mack
A'toi (to Thee) Waltzes.....Waldteufel	La Berceuse Valse.....Waldteufel
Slumber Waltz.....Lalour	Poet and Peasant—(Violin and Piano).....Skyppe
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NOUVELLES ARTISTIQUES CANADIENNES.

— M. John Canidgo, de Bowmanville, Ont., a pris une patente (No 261,027), aux Etats-Unis, pour un accoupleur d'orgue.

— M. Stanislas Drapeau a accepté la direction du chœur de la cathédrale d'Ottawa, charge devenue vacante par la mort de M. l'abbé Duhamel.

— Un élégant pupitre à musique a été présenté, la veille du jour de l'an, à M. François Boucher, violoniste, par ses amis amateurs-musiciens de St-Boniface, Manitoba.

— Sous la rubrique de *Society gossip*, le *Star* annonce que des soirées musicales ont été données récemment par Mme Gilbert Scott, Mme A. F. Gault et Mlle Honey.

— Le quatuor du club de raquettes de Lévis, est à répéter les plus belles chansons françaises et anglaises pour son prochain concert, qui aura lieu au commencement de février.

— M. J. B. Pâquet, organiste de la Congrégation des jeunes gens de St-Sauveur de Québec, a reçu un élégant cadeau de ses amis musiciens, à l'occasion de son récent mariage.

— Mlle Warwick, de Dalesville, a donné récemment un concert d'orgue à l'Olivet Hall, Lachute. Le choix du programme et l'exécution de l'aimable artiste ont donné parfaite satisfaction.

— M. A. Desève, violoniste, s'est fait entendre en concert, à Charlestown, Mass., le 19 janvier dernier. On ajoute qu'il a dernièrement fait l'acquisition d'un remarquable violon "Guarnerius."

— L'admirable *Messe, chrétiens*, d'Adam, a été entendue à Noël, pour la première fois, dans les paroisses reculées de St-Pierre (chanté par M. Desjardins), et de Lorette (par M. St-George), du Manitoba.

— Un concert bénéfice a été offert à notre aimable cantatrice canadienne, Mlle M. A. Joly, au Merrill Hall, Detroit, Mich., le 26 janvier dernier, par plusieurs des artistes les plus distingués de cette ville.

— M. J. S. Conlican, riche marchand d'orfèvrerie de Winnipeg, a fait don, le jour de Noël, aux églises catholiques de Winnipeg (St-Maris) et du Portage La Prairie, de deux magnifiques tableaux à l'huile, valant chacun \$150.

— Les RR. PP. Rédemptoristes et l'organiste de l'Eglise St-Fatrick de Québec ont présenté une jolie somme d'argent à la société St-Cécile, en reconnaissance des services que cette excellente société rend chaque dimanche au jubé de l'orgue.

— La paroisse de Plantagenet a fait une acquisition précieuse dans la personne de Mlle Proulx, qui joue le *Pharmonium* de la manière la plus habile. Elle a été, lors des fêtes récentes, la bénéficiaire d'un fort joli cadeau avec adresse.

— Le *Star*, de Winnipeg, dit que M. François Boucher compte plusieurs jeunes demoiselles au nombre de ses élèves de violon, et ajoute qu'il se propose d'organiser en petit orchestre les nombreux élèves qu'il compte déjà au collège de St-Boniface.

— M. le prof. L. Ringuette, organiste, M. M. Leblanc, violoniste, M. Graham, cornetiste et M. P. Loblanc, ainsi que Mlle J. McSweeney et Mme Lavache, cantatrices, ont, tous ensemble, concouru au succès musical des offices de Noël, à Moncton, N. B.

— Le *Manitoba* du 12 janvier, annonce que M. François Boucher, violoniste, de St-Boniface, organise un second concert, qui aura lieu à Winnipeg, vers la mi-février. A cette soirée, M. Boucher exécutera également plusieurs solos sur le violoncelle.

— L'Epiphanie a été célébrée à St-Charles de Bellechasse avec un éclat inaccoutumé. Mlle Crémault, l'organiste zélée de cette paroisse, avec le concours de Mmes Gagné, Crémault et Fournier et de M. N. Labrecque, avait organisé un chant digne de la circonstance.

— Il est question de doter l'église de St-Ursule d'un orgue. La fabrique ne pouvant pas subvenir seule aux frais d'achat, la paroisse est disposée à combler le déficit au moyen d'une contribution volontaire. Nous félicitons ces généreux paroissiens de leur esprit de progrès.

— M. Frédéric Bédard, l'habile organiste de l'Eglise St-Marie, de Providence, R. I., a reçu des membres de son chœur de chant une magnifique canne à pommeau d'or, de la valeur de \$30, à titre d'étrennes du jour de l'an et comme témoignage d'estime et de reconnaissance.

— Aux funérailles de Mlle M. Earley, membre du chœur de l'Eglise St-Mario de Glen's Falls, N. Y., le chœur a exécuté une messe de *Requiem* de J. O. D. de Bondy. A l'entrée du cortège, l'organiste a exécuté la marche funèbre de Beethoven et, à la sortie, celle de Hændel.

— M. Louis Mitchell, de Montréal, contractait, au commencement de janvier, avec la fabrique de St-Thomas de Montmagny, pour la construction d'un magnifique orgue à deux claviers avec pédalier de 30 notes. Ce bel instrument aura 34 registres, comprenant 24 jeux parlants. Le coût est de \$3000.

— Les membres de l'Union musicale des Trois-Rivières ont profité de l'occasion du récent anniversaire de la naissance de M. Thomas Desaulniers pour lui présenter un témoignage de reconnaissance pour ses précieux services comme chef de la Fanfare et pour son zèle constant pour le succès de l'Union Musicale.

— Les services artistiques de notre distingué violoniste, M. Oscar Martel, ont été requis par la Société Philharmonique de Toronto, qui dirige M. H. Torrington, pour le concert qu'elle a donné en cette ville, le 17 janvier dernier. M. Martel y a exécuté, avec un brillant succès, la *Ballade et Polonaise* de Vieuxtemps.

— MM. Evariste et Antonio Pratto, tous deux frères de notre entreprenant importateur de pianos et d'orgues, M. L. E. N. Pratte, se rendent à Bowmanville, Ont., dans les premiers jours de février, pour y étudier à fond, pendant quelques années, la construction des pianos, dans les célèbres ateliers de la florissante Compagnie "Dominion."

— A la récente fête du supérieur du Séminaire de Nicolet, le chœur, l'orchestre et la fanfare de l'institution, habilement dirigés par M. Hardy de Chatillon, "ont fait résonner les échos d'alentour" de la manière la plus charmante. Une cantate, adaptée à un extrait des *Noces de Figaro*, de Mozart, figurait sur le programme de cette brillante fête.

— M. Z. R. Hamel, directeur de l'Orphéon de St-Jean, a reçu de ses amis musiciens, le jour de Noël, comme marque d'appréciation de ses services éminents, un riche cadeau, consistant en une magnifique montre avec chaîne d'or de la valeur de \$150. Nos cordiales félicitations à M. Hamel sur ce témoignage flatteur que nous savons être si bien mérité.

— Le florissant Athlète canadien, de Cohoes, N. Y., a donné sa première séance musicale et dramatique le 19 janvier dernier. Dans les entr'actes, Mlle Exilda Marcille a chanté *Judith*, Mlle Adèle Lavigne, *Jeune d'Arc à Rouen*, et Mlle Marcille et M. le Dr J. L. Archambault, le duo historique *Alain Blanchard*. Mme René Hudon, organiste de l'Eglise St-Joseph, accompagnait au piano.

— Le vénérable artiste-peintre octogénaire, M. Ant. Plamondon, de la Pointe-aux-Trembles, près Québec, qui consacre généreusement tous ses travaux artistiques à l'embellissement de l'église de sa paroisse, recevait, ces jours derniers, une députation de ses co-paroissiens, le respectable curé de l'endroit en tête, qui venait lui présenter une magnifique adresse, accompagnée de deux charmantes statues de bronze représentant les célèbres peintres Rubens et Rembrandt.

— M. S. Mazurette a donné, le 5 janvier dernier, au Merrill Hall, Detroit, le concert annuel de ses élèves. Plus que jamais l'éclatant succès obtenu par ceux-ci a-t-il confirmé la haute réputation d'habileté dont jouit si justement notre artiste canadien. Le chant de Mme F. D. Budd a été particulièrement admiré, et, dans la longue liste des pianistes qui se sont le plus distingués, nous avons remarqué avec satisfaction les noms d'un grand nombre de compatriotes.

— Les journaux de Berlin ne tarissent pas d'éloges sur le compte de notre Albani, qui est en ce moment en représentation à l'Opéra Impérial. La célèbre cantatrice a débuté par la *Lucie de Donizetti*, qui lui a valu un éclatant triomphe. Celui-ci s'est renouvelé dans la *Marguerite de Faust*. "Depuis Adelina Patti, dit la *Musikzeitung* de Berlin, Mme Albani est la plus grande cantatrice que nous ayons entendue. Elle est infiniment supérieure à Mme Gorster, dont le public de Berlin était si étrangement engoué."

— Le 11 janvier, M. L. E. N. Pratto a signé un contrat avec la Compagnie d'Orgues et de Pianos "Dominion", de Bowmanville, Ont., pour l'achat de quatre cents (400) pianos, droits et carrés, de cette célèbre manufacture, — livrables, cent dans la

cours de l'année présente, et cent autres en 1883-84 et 85, respectivement, avec option d'augmenter la commande au besoin. C'est certainement la transaction la plus importante de cette nature qui ait été conclue, jusqu'à ce jour, en Canada. La politique nationale semble ainsi favoriser à la fois le vendeur et l'acheteur, si l'on en juge par l'immense débit qui se fait de ces excellents instruments.

— Le *Sun*, de Winnipeg, est un des journaux anglais les plus entreprenants du Manitoba. L'art musical est loin d'être négligé par notre confrère lointain, qui lui consacre, chaque semaine, une colonne entière. Nous lui empruntons les nouvelles suivantes: La Société St-André a donné une soirée musicale le 25 janvier. Le Dr MacLagan annonçait un "ballad concert" pour le 31. Un nouvel accordeur de piano, M. Fred. Hill, vient de se fixer à Winnipeg. Le commerce de musique de M. Harry Prince "marche sur des roulettes." Un orgue à tuyaux doit être bientôt installé à Emerson. Les membres de certains chœurs d'église réclament un salaire: un correspondant leur répond qu'ils feraient mieux d'apprendre leurs notes avant que d'être si pressés de les présenter. Un excellent musicien, M. Sidney M. Lake, organiste de la cathédrale de St-Jean, de Winnipeg, vient de mourir en cette ville.

— L'inauguration solennelle du premier orgue à tuyaux installé dans les Cantons de l'Est, a eu lieu jeudi, le 12 janvier dernier, dans la magnifique église de St-Christophe d'Arthabaska. Ce magnifique instrument est sorti des ateliers renommés de M. Louis Mitchell, de Montréal. Douze prêtres, des paroisses voisines, assistaient à cette intéressante cérémonie, et, malgré ses dimensions assez vastes, l'église pouvait à peine contenir la foule immense accourue non seulement de la paroisse de St-Christophe, mais aussi de Victoriaville, de St-Norbert, de St-Paul, de Warwick et de plus loin encore. L'éloquent prédicateur de la circonstance, M. l'abbé L. H. Pâquet, de Québec, développa admirablement dans son magnifique discours, ces paroles appropriées qui lui avaient servi de texte: *Laudate Dominum in sono tubæ, laudate eum in chordis et organo*. A notre artiste distingué, M. Samuel Mitchell, était dévolue l'agréable tâche de faire valoir toutes les belles qualités de ce superbe instrument. L'un des mieux réussis de notre habile facteur. "M. Mitchell s'est surpassé, dit l'*Union des Cantons de l'Est*. Son exécution a fait ressortir tout le solide et le brillant de l'orgue, la richesse et la pureté du son, l'incroyable perfection des jeux d'imitation, l'éclat imposant du Grand-Orgue et la suavité du Récit."

— Le Septuor Haydn, de Québec, paraît être la seule organisation artistique de la Province jouissant d'une vitalité remarquable et d'une persistance rassurante. Le magnifique concert qu'il a donné à Québec, le 5 janvier dernier, n'a fait que confirmer la haute réputation d'excellence dont jouit, à si juste titre, cette vaillante société, — la plus artistique, assurément, de toute la Puissance du Canada. MM. les sociétaires s'étaient adjoint le précieux concours de deux cantatrices distinguées, Mme Vincent Browne et Mme Beaulieu, ainsi que de deux habiles pianistes, Mlle Paré, déjà très avantageusement appréciée à Québec, et Mlle Euphémie Coderre, qui, dans le large concerto de Henselt surtout, est allée cueillir à Québec ces lauriers que les dilettanti de Montréal lui décernent si spontanément chaque fois qu'il leur est donné de l'entendre. M. G. LeMay, flûtiste, a fait un début des plus heureux. Un modeste obligato de violon a suffi pour révéler en M. Arthur Lavigne l'artiste estimé et applaudi de tous les concerts auxquels il prête son gracieux concours. Programme des plus attrayants, du reste, sur lequel on retrouve les *Soirées du printemps*, quintette de Félicien David, un autre quintette tiré du *Don Juan*, de Mozart, — puis, à titre de primeurs ici, les brillantes ouvertures *Dame de Pique* de Suppé, et la *Lyre française* de Keler-Bala, — quatre morceaux enlevés par nos habiles musiciens.

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

Les Révds Th. Vian, Th. Montminy, Le Couvent de la Pointe du Lac, Madame V. Fortier, Mlles D. Desmarchais, E. Choquet-Mars, M. L. Pelletier, E. Parr, E. Coderre, C. Crovior, M. P. Lanout, R. Dugal, P. J. Bédard, J. O. Lacoursière, E. Bittner, F. A. Sirois, J. T. Paradis, D. B. McCauley, A. Druval, M. D., A. E. Dumouchel, N. Paré, L. P. Hébert, A. J. Quesnel.