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BOUCHER & PRATTE'S

Musical Journal

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May, 1882.

DON'T TAKE IT TO HEART.

There's many a trouble,
Would burst like a bubble,
And into the waters of Lethe depart.
Did we not rehearse it
And tenderly nurse it
And give it permanent place in our heart.
There's many a sorrow
Would vanish to-morrow,
Were we but willing to furnish the wings,
So sadly intruding
And quietly brooding,
It hatches out all sorts of horrible things.
How welcome the seeming,
Of looks that are beaming,
Whether one's wealthy or whether one's poor.
Eyes bright as a berry,
Cheeks red as a cherry,
The groan and the sigh and the heartache can cure.
Resolved to be merry,
All worry to ferry
Across the famed waters that bid us forget.
And no longer fearful,
But happy and cheerful,
We feel life has much that's worth living for yet.

LATEST MUSICAL ITEMS.

—PATTI has gone.
—ALBANI is in Paris.
—CAPOUL is going to Spain.
—GERSTER will go to Russia.
—THIRTY-SIX theatres in London.
—MISS ANNIE BUCK is in London.
—NILSSON returns to us in September.
—SIVORI played at Notre Dame recently.
—DEL PUENTE goes with Mr. Abbey next season.
—ALICE OATES is preparing for a trip to England.
—BRIGNOLI takes a benefit in Chicago on the 4th.
—THE NEW OPERA HOUSE at Bangor, Me., is completed.
—MARCEL HERWAGE, violinist, is coming to this country.
—Mlle. BLAKOER CORELLI left Boston for Vienna last week.
—MASTER MAURICIO DEMEGHONT is making a tour of Russia.
—THE Royal Hand-Bell Ringers sailed for Europe on the 29th.
—STRAUSS' "Merry War" seems to be an undeniable success.
—JUDIO desires to visit America, but fears a voyage on the ocean.
—It is said Lucca has been secured by Mapleson for next season.
—When a girl travels on her good looks she passes for her face value.
—MATERNA will arrive in this country sometime during this month.

—MISS CLARA LOUISE KELLOGG has cleared \$40,000 the present season.

—RUBINSTEIN has lost the sight of his right eye. The left is unimpaired.

—MRS. FLORA B. BARRY has made a great success as *Boccaccio* in the West.

—SIGNOR TAGLIAPIETRA has been engaged for Miss Minnie Hauk's concert tour.

—MISS AGNES ZIMMERMAN has the reputation of being the best pianist in London.

—MISS GERTRUDE FRANKLIN is the principal soprano in the Boston Comic Opera Company.

—A MONUMENT to Nicolas Rubinstein has been erected at the Moscow Conservatoire.

—LEWIS. Miss Catherine Lewis is to succeed Mlle. Selina Dolaro in "The Snake Charmer."

—ORDERS for "National School for the Piano-Forte" continue to pour in beyond all precedent.

—MR. S. L. HERRMAN has been chosen Musical Director of the Philadelphia Maennerchor.

—MISS RUSSELL of Boston, has made her *debut* in Italy as *Leonora* in "Trovatore" with success.

—MISS PATTI LAVERNE, the English opera bouffe singer, arrived in San Francisco the other day.

—MISS BLANCHE DAVENPORT has continued her success at Milan, appearing in "La Sonnambula."

—MISS JANET EDMONSON—formerly with Mahn's Opera Company—is to join the Boston "Idesla."

—JOHANN STRAUSS is hard at work on a comic opera, which he thinks will far surpass his "Merry War."

—BEETHOVEN's ballet, "Die Geschöpfe des Prometheus," has been revived at the Theatre Royal, Hanover.

—A YOUNG tenor named Fenaroli has made a hit as *Rhadams*, in "Aida," at the Teatro Principal, Valencia.

—MYRON W. WHITNEY's son, William, has written an operetta which will be produced shortly at Florence.

—AFTER this season Nilsson Hall, New York, will cease to be used in connection with the Academy of Music.

—A NEW *suite d'orchestre*, by Jules Massenet, entitled "Scenes Alsaciennes" was produced at the Chatelet Concert.

—HENRY OSTA, a homeless musician, who lived by performing in the streets, was lately found dead in Brooklyn.

—A SUBSCRIBTOR for a monument to the composer Berlioz has been opened at Paris. Liszt is one of the subscribers.

—MR. P. S. GILMORE has received a medal from the French Government for his concerts at the Trocadero, Paris, in 1878.

—"I OCCASIONALLY drop into poetry," as the man said when he fell into the editorial waste basket.—*New York Post*.

—A NEW cantata by Mr. E. A. Andrews, entitled "Ruth, the Moabite," is to be produced in St. Louis at an early date.

—MR. WM. S. RISING has made a success in "La Mascotte" in Paris. This will please his many American friends.

—TEACHERS and pupils are alike delighted with "National School for the Piano-Fortes; so are Sudds and his publisher.

—OSCAR WILDE says he knows a certain young lady's kiss is sweet, because he got it from the young lady's lips himself.

—A NEW opera, "El Asedio de Medina," by Joaquin Espin y Guillen, will be produced next season at the Teatro Real, Madrid.

—MME. MARIE ROZE has sued for and recovered of Messrs. Strakosch and Herz the sum of \$1945, as back salary for last season.

—MISS HELEN LENOIR, D'Oyly Carte's agent in this country, sailed for Europe on the *Britannic*. She will return in the Fall.

—"TWILIGHT ON THE SEA," quartette, by Sudds, is having an exceptionally large sale, and bids fair to become a standard work.

—THE NAME of the popular cantatrice, Bianca Bianchi, is to be given to a recently discovered planet by the Viennese astronomers.

—PATTI lately said to a Philadelphian: "I am as much Madam Nicolini as George Eliot was Mrs. Lewes, and I am proud of my choice!"

—DONIZETTI's posthumous opera, "Il Duca d'Alba," was produced at the Apollo, Rome, recently, with great demonstrations of approval.

—A CHINESE concert was given in New York, several days ago, the singing and instrumental music being entirely of celestial production.

—HUGO LINDER, of Cincinnati, has been engaged by the Emma Abbott Opera Company, as leading tenor for four years, dating from August next.

—SEKOR MONTORILLO, tenor, has been engaged to appear in "Girouette," the new comic opera which Manager Daly is to bring out in New York.

—MISS NEALLY STEVENS, the most promising pianist ever produced at Vassar, has been studying in Europe. She will appear at Steinway Hall in the Fall.

—ALBANI is in Paris, studying the music of Gounod's new cantata, "Redemption," in which she is to sing at Birmingham. Gounod is directing her studies.

—A BOSTON newspaper says that Oscar Wilde thinks of making his *debut* on the dramatic stage out in San Francisco, probably in his own new Russian play.

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Musical Journal.

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BOSTON'S MUSICAL PROJECT.

DETAILS OF THE SCHEME TO ESTABLISH A NATIONAL INSTITUTION.

The Boston Journal gives the details of a very important musical and literary enterprise. Dr. Eben Tourjee and the directors of the New England Conservatory of Music have purchased the St. James Hotel, opposite Franklin Square at the South End, and will expend \$700,000 in the purchase of the building and the changes necessary to make it the headquarters of the New England Conservatory of Music. It is proposed to furnish instruction not only in all branches of music, but in literature and other branches of knowledge. Preparations for this great work have for a long time been making, and its consummation is confidently announced for September. It is proposed to rent the present hotel building, and to erect on an adjoining tract of land a building to contain a hall of 1600 sittings, together with other inside and outside alterations and improvements. In one department of the establishment will be a five manual organ; on the second floor and above will be rooms for the accommodation and board of 560 students, ladies exclusively, who come to the Conservatory from other parts of the country. The other departments will be for resident pupils, as well as for those boarding in the building, and one of the principal instructors in the Royal Academy of Music at London and another from Stuttgart have already been engaged, and negotiations are pending with other teachers in various branches of education. The Chautauque Literary Circle will be one feature of literary instruction, Dr. Vincent having been engaged to lecture and direct that branch. Prominent clergymen of the city are expected to lecture on various topics, and it is the intention of the managers to make the institution of a high standard in all educational matters. There are now 951 students from the thirty-eight States receiving instruction at the present quarters of the Conservatory. These rooms will be retained, and instruction to such resident students as wish will be there given.

MISS KELLOGG.

Clara Louise Kellogg bade farewell to the Philadelphia stage at the Academy of Music, where she has sung so often during the past twenty-one years and always with credit to herself and pleasure to her hearers. Miss Kellogg's career has been a very honorable one. By her intelligence and industry she made herself one of the ablest singers of her time, the best of all distinctly American singers. Though her voice was not of any extraordinary quality, there is not much of which a woman's voice is capable that she did not learn to do and to do with certainty, exactness and artistic polish, so that as a mistress of the fine art of vocalization Miss Kellogg will always hold a high place in the history of the American stage. Though she

was not naturally gifted with much dramatic feeling, her intelligence in large measure overcame this deficiency and enabled her to acquit herself worthily in a wider range of operatic characters than many singers of the day attempt. Thus her service to the lyric drama in America has been very great, and she has probably given pleasure to a larger number of persons, learned and unlearned, than have listened to any operatic singer in this country. We speak of Miss Kellogg's work as in the past, not because it is necessarily ended, but because she herself has announced her determination to retire from the stage, and there is no reason to doubt that she means it.—Philadelphia Times.

"GIRQUETTE" (The Weathercock).

The above is the title of a new opera just given at Daly's Theatre, New York. The Herald says: "The music of 'Girouette' is by Cosca, one of the jolliest of jolly good fellows in Paris, who waited so long for luck to strike him that when at last he scored a success with this opera a couple of years ago his good fortune and consequent surprise turned his head temporarily and sent him to an asylum. His score lacks only contrast to make it a great success. Even as it is there is enough to please any one who really enjoys music. There are about twenty-five numbers, many of them set to sentimental songs, but others need only to be sung with abandon to make decided hits. The piece opens, like most light operas, with a chorus, by the false Eustache and his companions. Suzanne, maid to the Princess, melodiously asks 'What is love?' and then the Princess' 'Virginal Guard,' consisting of about two dozen comely maidens in military helmets and carrying stout canes, but otherwise quite feminine and harmless, advances in military style and explain themselves in a lively chorus. The true Eustache defines his position in a rondeau, 'From Seville I Came,' which is the gem of the piece, and Signor Montegriffo made a great deal of it. A duet, on the lightning-like effects of love, between the same artist and Miss Guthrie as Suzanne, was also very effective. The puzzled father—'The Weathercock'—expresses his inability to decide which of his prospective sons-in-law is the true Eustache, and the first act ends with a number of unexpected tuneful and slightly effects by a crowded stage. The second act opens with spirited fencing between the 'Virginal Guards,' followed by a trio by the father and the two Eustaches, after which the two couples of lovers indulge in considerable intrigue and strategy that terminates in the true Eustache being confined in a windmill on suspicion. In the third act all mistakes are tunelessly righted, and in a grand finale everybody is tunelessly made happy.

ARTEMUS WARD

wrote twenty years ago, as follows, about Patti: "Miss Patti is small for her size, but as the man said about his wife, Oh Lord! She is well built, & her complexion is what might be called bronnetty. Her eye is a dark bay, the lashes being long & silky. When she smiles the audience feels like axing her to doo it sum moor & continner doin it to indifinitt extent. Her waste is one of the most bootiful waistins ever seen. When Mister Strackhorse led her out I thawt some pretty skool gal, who had just graduatid from pantallet & wire hoops, was a cumin out to read her fust composishun in public. She cum so bashful like, with her head bowd down, and made such an effort to arrange her lips so thayed look pretty, that I wanted to swaller her. She reminded me of Susan Skinner, who'd never kiss the boys at parin bees till the candles was blowed out. Miss Patty sung suthin or ruther in a furrin tung. I don't know what the sentiments was. Fur awl I know she may have bin denouncing my wax figgers and sagashus wild beasts of Pray, & I don't much keer of she did. When she opened her mowth a army of martin-gales, bobolinks, kanarys, swallers, mockin-birds, etactery, bust out and flew all over the haul. Go it, little I, sez I to myself in a highly exsited frame of mind, & of that kount or royal duke which you'll be pretty apt to marry 1 of these dass don't do the fair thing by yo, you kin always hav a home on A. Ward's farm, near Baldwinville, Injianny. When she sung comin throw the Rye, & spoke of that Swayne she dearly loved herself, individually, I didn't wish I was that air Swayne. No, I gess not. O, certainly not. [This is Ironikle. I don't mean this. It's a way I have of goskin.] Now that Maria Picklechinomy has got married [which I hopes she likes it] & left the perfushun, Adeliny Patty is the Championness of the opery ring. She carries the belt. Thar's no draw sht about it. Other primy doanys may as well throw up the sponge first as last. My eyes don't mislead my ears in this matter.

LONGFELLOW.

The London Punch publishes the following on our dead poet:

"A life psalm staidly sweet and stately strong,
As any the dead singer gave the throng,
Sinks to its close, but fame will yet prolong
In echoes clear across two worlds wide winging,
And in all English hearts like home bells ringing,
Glad memory of the singer and his singing."

—Miss EMMA THURSNY sang with great applause at the concert given by Max Strakosch at Mentone, in honor of the visit of Queen Victoria, and the King of Saxony.

—Miss ROSA FRYNBERG has sailed for England. She will return in the autumn to fill an engagement under the management of Colonel Sian, of the Brooklyn Park Theatre.

—THE ONE-HANDED Hungarian pianist, Count Gera Zichy, is at present on a concert tour in Germany; the proceeds of the tour are to be devoted to charitable purposes.

—A MAN fell over the railing of the amphitheatre, one night last week, at the Grand Theatre, Lille, and was picked up in the pit without apparent injury beyond a few bruises.

—THE death of F. W. Kücken, the well-known song writer, is announced. He is best known by his "Young Recruit" and the "Trab, Trab," which Jetty Treffitz made so popular.

—GOUNOD's "Tribut de Zamora" has proved a dire failure in Turin. The music is pronounced to be cold and monotonous, according to the local critics. The ballet was hissed unmercifully.

—It is said that the Hess Opera Company, with Wm. Castle and Mrs. Zelta Seguin, will produce the new American opera, "The Widow," at the Standard Theatre at the close of the regular season.

—"THE LIGHT-KEEPER'S DAUGHTER," a new opera, music by Charles D. Blake, libretto by Geo. M. Vickers, will be brought out soon at the Boston Casino, under the management of Mr. Chas. A. Atkinson.

—A FREE performance of the "Messiah" was to be given to the poor of Liverpool, England, on Good Friday. Clergymen of every denomination were furnished with tickets to be distributed exclusively among the poor.

—THE auctioneer who sold the seats the other day, for Patti's last performance in New York, was arrayed in full dress. Notwithstanding this, the fourth choice seat went for the beggarly sum of \$85.—Cincinnati Enquirer.

—THE run of "Patience" has not ended at Mr. D'Oyly Carte's London Theatre, the Haymarket. The piece is still being performed, with Messrs. George Grossmith and Barrington as the rival poets, Miss Kleonora Braham as Patience and Miss Alice Barnett as Lady Jane.

—MR. EDWARD B. RICE, of "Rice's Surprise Party," has leased the Pickwick Theatre, Cincinnati, together with the spacious illuminated garden attached to it, and will open it on the 15th, for a summer season. The entertainments will consist of light opera, comedy and the like.

—MRS. MIRNIE HAUZ, whose connection with Her Majesty's Opera Company is about to be severed, was offered a benefit by Mr. Mapleson, but has declined it on the ground, it is stated, that she and Mr. Mapleson would get a great deal of glory and money from it, but that she was afraid there would be too much glory in her share.

—DELIGHTFUL! An odd performance of "Patience" by candle-light was recently given in Kingston, Canada, the gas supply of the city giving out suddenly, during the presentation of the opera. The management, as soon as they recovered from their astonishment, lighted up the stage with candles and lamps, and the players went through with the rest of the opera with lighted candles in their hands.

—A PARIS SCHEME. A scheme is on foot for the construction of an immense popular opera house in Paris, to be named the Opera Populaire and hold between four and five thousand people. M. Paul Ferry is to be the manager of the new theatre when, or if, it opens. To admit of the execution of M. Ferry's plans it will be necessary to expropriate the Belfort Panorama at the Chateau d'Eau. The enterprise will be supported, it is said, by foreign capital. Among the novelties promised for production are Saint-Saens' "Etiennette Marcel," an unperformed opera by Membrée, and Victor Masse's "Nuit de Cleopatre." The prices of seats will be fixed so as to allow every workman to enjoy good music. There will be 4500 seats at from half a franc (ten cents) to five francs, and for ten francs it will be possible to secure a comfortable box. The architect of the Opera Populaire is M. Bernise.

THE OLD COTTAGE CLOCK.

WORDS BY C. SWAIN.

MUSIC BY J. L. MOLLOY.

1. The old, old clock, of the
house-hold stock Was the bright-est thing, and the neat - est; Its hands tho' old, had a touch of gold, And its
chime rang et!! the sweet - est; 'Twas a monitor too, though its words were few, Yet they liv'd, though nations
al - ter'd; And its voice, still strong, warn'd old and young, When the voice of friend-ship fal - ter'd.

cres. *rall.*

a tempo.

Tick, tick, it said, Quick, quick to bed, For ten I've giv'n warn - ing, Up, up and go, or

a tempo.

else, you know, you'll nev - er rise soon in the morn - ing.

2. A friend - ly voice had that old, old clock, As it stood in the cor - ner smil - ing, And
3. Still hour - ly the sound goes round and round, With a tone that ceas - es nev - er, While

rall.

blest'd the time with a mer - ry chime, The win - t'ry hours be - guil - ing; But a cross old voice was that
tears are shed for the bright days fled, And the old friends lost for - e - ver: Its . . . heart beats on, though

tire-some clock, As it call'd at day-break bold - ly, When the dawn look'd grey o'er the mist - y way And the hearts are gone, That warm - er beat, and young - er; Its hands atill move, though hands we love Are

rit. *ra'l.* *a tempo.*

morn - ing air blew cold - ly. Tick, tick, it said, . . . Quick out of bed, For five I've giv'n
clasp'd on earth no long - er. Tick, tick, it said, To the church - yard bed, The grave hath giv'n

rit. *p*

warn - ing; You'll nev - er have health you'll nev - er get wealth, Un - less you're up soon in the morn - ing.
warn - ing; Up, up, and rise, and look to the skies, And pre - pare for a heav - en - ly morn - ing.

p *rall.*

UNDER THE ROOFTREE.

SONG AND CHORUS.

Words by MARY E. KAIL.
Slowly.

Music by W. F. SUDDS.

Piano introduction in G major, 6/8 time. The score consists of two staves: a treble staff with a melody and a bass staff with accompaniment. The piece begins with a piano (*p*) dynamic and includes several pedaling marks (*Ped.*) and asterisks (*) indicating specific performance instructions. The introduction concludes with a final chord.

slowly.

Vocal melody line in G major, 6/8 time. The melody is written on a single treble staff and begins with a 'slowly' instruction. It consists of a series of eighth and sixteenth notes, ending with a final note.

1. Un - der the rooftree we gath - er to - day, Brothers and sis - ters from homes far a - way;
2. Though we are hap - py yet still we must weep, Weep for the lov'd ones who si - lent - ly sleep.

Piano accompaniment for the first part of the song, consisting of two staves (treble and bass). The accompaniment features a steady eighth-note bass line and chords in the treble staff, providing harmonic support for the vocal melody.

Vocal melody line in G major, 6/8 time. The melody continues from the first part and includes a fermata over the final note. It is written on a single treble staff.

- Children are with us, and fa - ther is here, In the old home, in the old home so dear.
Sleep where the marble is chilling and gray. O precious lov'd ones! we miss you to - day.

Piano accompaniment for the second part of the song, consisting of two staves (treble and bass). The accompaniment continues with the same rhythmic pattern as the first part, supporting the vocal melody.

Changed is the homestead, but mem - 'ry is bright, Bring - ing back scenes so long
 Fa - ther is standing so near to the shore, Moth - er is wait - ing to

fad - ed from sight. Scenes when we gathered hopes blos - som - ing flow - ers,
 wel - come him o'er, Thus comes the question 'mid throb - bings of pain,

Fresh from the gar - den of life's morn - ing hour.
 Shall we all meet in the old home a - gain.

5
CHORUS.


Sop'o. 
Un - der the roofree we gather to-day, Brothers and sis - ters from homes far a-way;


Alto. 

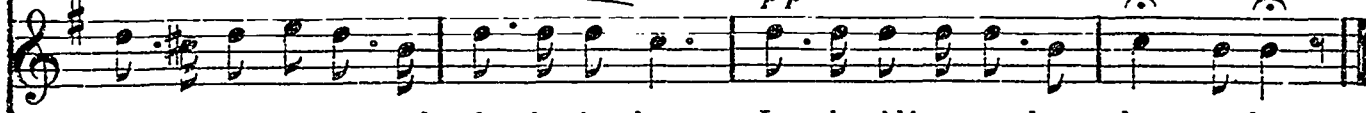
Tenor. 
Un - der the roofree we gather to-day, Brothers and sis - ters from homes far a-way;

Bass. 


Piano. 

p^v

Children are with us, and fa - ther is here, In the old homestead so dear, so dear.

pp

Children are with us, and fa - ther is here, In the old homestead so dear, so dear.


Children are with us, and fa - ther is here, In the old homestead so dear, so dear.




pp

GONDOLA SERENADE.

JOSEF LÖW, Op. 365.

PIANO.

Allegretto. *cantando.*

p

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

(Echo.)

tempo 1mo.

pp poco rit.

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

(Echo.)

Sia..... *tempo 1mo.*

pp poco rit.

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

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

(Echo.)

pp poco rit.

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

Musical notation for the first system, measures 1-3. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The notation includes treble and bass staves with various notes, rests, and slurs. Pedal markings are present at the end of each measure.

Musical notation for the second system, measures 4-6. This system includes dynamic markings *f* and *pp*. It features an *Echo* section indicated by a bracket above the notes. Pedal markings are present at the end of each measure.

Musical notation for the third system, measures 7-10. This system includes a dynamic marking of *mf*. The notation continues with treble and bass staves, including slurs and articulation marks. Pedal markings are present at the end of each measure.

Musical notation for the fourth system, measures 11-14. This system continues the melodic and harmonic development of the piece. Pedal markings are present at the end of each measure.

Musical notation for the fifth system, measures 15-18. This system includes dynamic markings *f* and *mf*. Pedal markings are present at the end of each measure.

Musical notation for the sixth system, measures 19-22. This system includes dynamic markings *f* and *mf*. Pedal markings are present at the end of each measure.

Murmurando.

First system of musical notation (measures 1-4). The piece is in B-flat major (two flats) and 4/4 time. The right hand features a melodic line with slurs and ties, while the left hand plays a steady accompaniment. Dynamics include *p* (piano) and *Ped.* (pedal) with asterisks. A *cres.* (crescendo) marking is present in the second measure.

Second system of musical notation (measures 5-8). The right hand continues the melodic development with slurs and ties. The left hand accompaniment remains consistent. Dynamics include *cres.* (crescendo) and *Ped.* (pedal) with asterisks.

Third system of musical notation (measures 9-12). The right hand has a *ff* (fortissimo) dynamic marking. A *Suz.* (Sustentando) marking is present above the staff. The left hand accompaniment includes *Ped.* (pedal) with asterisks.

Fourth system of musical notation (measures 13-16). The right hand features a *p* (piano) dynamic marking. The left hand accompaniment includes *Ped.* (pedal) with asterisks. A *Ecno. Ped.* (Eco. Ped.) marking is present.

Fifth system of musical notation (measures 17-20). The right hand has a *pp rit.* (pianissimo ritardando) dynamic marking. The left hand accompaniment includes *Ped.* (pedal) with asterisks. A *Ecno. Suz.* (Eco. Suz.) marking is present.

Sixth system of musical notation (measures 21-24). The right hand has a *pp rit.* (pianissimo ritardando) dynamic marking. The left hand accompaniment includes *Ped.* (pedal) with asterisks. A *Ecno. Suz.* (Eco. Suz.) marking is present.

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

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

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

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

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Moonlight on the Lake—(Quartet)..... White	Pretty Little Cottage in the Meadow..... Westendorf
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And ye shall seek me (Sentences)..... Suds	Hear my prayer..... Suds
Martin Luther's Hymn (Solo and Chorus)..... Suds	Jubilate Deo (in E)..... Suds
Evening Hymn..... Suds	Easter Anthem..... Suds
Serily fades the twilight ray..... Suds	God be merciful..... Suds
Hark, the herald angels sing..... From Heyl	In the holy land of heaven..... Suds
Sweet the moments..... Suds	Palm branches..... Fours
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O how lovely is Zion..... From Sembery	If my immortal Saviour lives..... From Weber
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Come unto me (Sentences)..... Suds	God of Mercy..... From "Costa"
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There is a calm for those that weep..... Suds	Father I know Thy ways are just..... Suds
Lo, my Shepherd is divine..... From Cowen	O Paradise..... Barnby
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La Plus de Roses..... Kelling	Early Morning March..... Fausl
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Joyous Farmer..... Schumann	Frollic of the Frog's Walk..... Watson
Shepherd Boy..... Filton	La Plus Belle Valse..... Waldteufel
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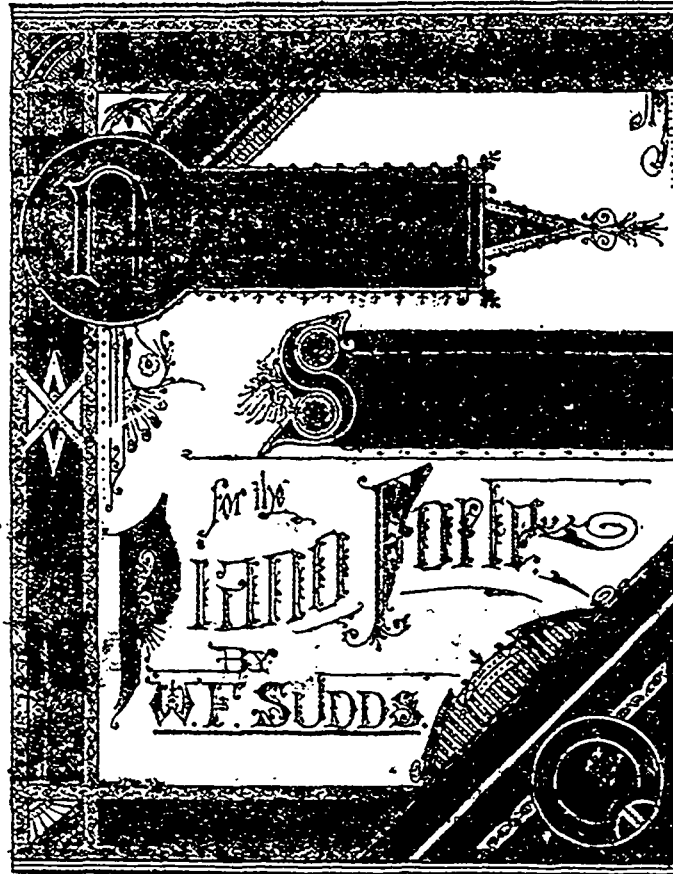
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NOUVELLES ARTISTIQUES CANADIENNES.

— La fanfare canadienne de Fall River, Mass., doit se réorganiser prochainement.

— Un orgue neuf a été installé dans l'église canadienne de Providence, R. L., le mois dernier.

— L'honorable L. O. Taillon a donné, le 22 avril, dans la chambre d'Assemblée, une charmante soirée musicale.

— La fanfare du 13^e bataillon des carabiniers d'Ottawa, a reçu dernièrement ses instruments de musique, commandés à Paris.

— Concert de M. et de Mme Martel, avec le concours de plusieurs leurs élèves, à la salle Nordhoimer, mercredi le 10 mai courant.

— Un organiste compétent trouvera un engagement à l'église paroissiale des Trois-Rivières. S'adresser à l'Évêché ou à M. P. E. Panneton, Trois-Rivières.

— M. F. Jehin-Prume est définitivement établi à Ottawa. Mme Prume y donnait un concert le 27 avril. Ils partiront pour Manitoba, en tournée artistique, le 20 du courant.

— Le "Beethoven Quartette," de Boston, composé de MM. Allen, Danforth, Heindl et Wolf Fries, a fait d'excellentes musiques de chambre, au Queen's Hall, le 15 avril dernier.

— Le contrat pour la construction d'un orgue considérable pour l'église St-Joseph, de Cohoes, N. Y., a été définitivement accordé à M. Louis Mitchell, l'habile facteur de Montréal.

— M. A. Contant vient de publier, chez A. J. Boucher, une nouvelle composition, — une romance, cette fois, intitulée l'Aurore, et qui rencontre déjà la plus grande faveur. Prix, 30 cents.

— Nos remerciements à M. Modesto P. Champoux, organiste à Syracuse, N. Y., pour l'envoi de deux exemplaires de sa dernière composition, son œuvre 6^e, intitulée Méditation pour piano.

— La Société Philharmonique de Montréal, dirigée par M. G. Couture, exécutera à son prochain concert, le 11 du courant, l'Acis et Galatée de Handel et Miriam's song de Schubert.

— Mlle Rosalie Lucier, célèbre cornettiste canadienne de Worcester, Mass., vient de terminer son engagement avec les "Spanning Bell Ringers." Elle a remporté de beaux succès partout où elle a passé.

— Mlle Emma Boulay, organiste à l'église Notre-Dame, de Worcester, Mass., est venue au Canada se reposer pendant un mois au milieu de sa famille. Mme J. H. Morissette a tenu l'orgue pendant son absence.

— M. François Bouché, artiste violoniste, se fixe définitivement à Montréal, et recevra quelques élèves de violon. Pour les conditions, s'adresser au magasin de musique de A. J. Boucher, 250 rue Notre-Dame.

— La société Ste-Cécile d'Ottawa, composée de quarante membres, sous la direction de M. Stanislas Drapau, maître de chapelle de la Basilique, a donné, à Pâques, avec accompagnement d'orgue et d'orchestre, la XII^e messe de Mozart. L'orgue était tenu par MM. G. Smith et P. Boulay.

— Le jour de Pâques, l'harmonie de Jean-Baptiste de Nicollet rehaussait, par son concours efficace, la solennité des offices du matin et du soir. M. E. Tremblay, organiste, a dirigé une excellente exécution de la *Messe Royale*, et, en salut, Mlle Tremblay a fort bien interprété le *Tantum ergo*.

— Le jeune Clarke et Milles Tessier, Wilscam et Nevau, tous aveugles et élèves de l'Asile Nazareth de Montréal, donnaient, à Ottawa, le dimanche 23 avril, en présence d'un grand nombre des membres de la législature et d'un auditoire nombreux et sympathique, une séance musicale des plus intéressantes.

— A l'imposante cérémonie de l'ordination de R. P. Garceau, S. J., et de plusieurs autres prêtres, au Gesù, le dimanche de la Quasimodo, le chœur de l'église, comprenant, avec le concours des élèves, une centaine de voix puissantes, a rendu, avec excellent effet, la *Messe Royale*, harmonisée d'après Novello.

— A une intéressante matinée musicale, donnée à Villa-Maria, le 1^{er} avril, Mme O. Martel a fait entendre quatorze de ses élèves de chant. Nous avons aussi remarqué sur le programme le nom d'une jeune demoiselle, élève de violon de M. O. Martel, et qui a exécuté sur son instrument le Concerto, Op. 22, de Viotti.

— Nous avons eu, au commencement d'avril, la visite de l'éminent organiste anglais, M. Frédéric Archer, ci-devant organiste à l'église des RR. PP. Jésuites de Londres. Cet habile musicien nous a gratifiés de plusieurs concerts en cette ville, mais il ne s'est pas déclaré enchanté de l'orgue du Queen's Hall, sur lequel il a dû donner son premier concert.

— Le concert organisé par M. G. Couture, avec l'aimable concours de Mme N. Lefebvre, de Mlle A. Lamothe, G. Loprohon, J. Barbeau, A. Crompton, Harwood et Rubenstein et de M. Duval, et donné, le 12 avril dernier, à la salle Nordhoimer, au profit de l'hôpital Notre-Dame, a obtenu un éclatant succès artistique et a produit une abondante recette.

— MM. Casavant Frères, de St-Hyacinthe, viennent de poser dans l'église de l'Asile Nazareth de Montréal, un orgue dit "à transmission," — le premier construit en ce pays. Ce bel instrument, à deux claviers, quoiqu'il n'ayant que neuf jeux complets, offre néanmoins, grâce à d'ingénieuses combinaisons, les ressources d'un orgue de vingt jeux. Il a coûté \$1,575.

— Ont été exécutés à Pâques, — au Gesù, le *Kyrie* et le *Gloria* de Fauconier, suivis du *Credo*, *Sanctus* et *Agnus* de Gounod, — à Notre-Dame, la nouvelle messe de M. Jules Hone, — à St-Patrice, la messe de Farmer, — à Ste-Anne, celle de Lambillotte, — à St-Pierre, celle de Zingarolli, — à St-Jacques, la XII^e de Mozart, et à l'église de l'Enfant Jésus, la messe dite "Bordelaise."

— Les deux magnifiques pianos — un "Hazolton" et un "Dominion" — dont on s'est servi au grand concert de la "Fille du Régiment," ont été gracieusement prêtés par M. L. E. N. Pratte. Ces superbes instruments ont donné entière satisfaction, et leurs qualités chantantes jointes à leur puissante sonorité résonnaient admirablement dans le spacieux Queen's Hall.

— M. Ernest Favreau, organiste de l'église St-Paul, d'Oswego, N. Y., et M. Emory Lavigne, organiste de l'église St-Jean, de cette même ville, ont dirigé de fort beaux offices dans leurs églises respectives, à Pâques. Les échanges américains que nous recevons louent hautement l'excellente musique qu'ils ont fait exécuter. M. Lavigne dirige un chœur de quinze voix qui ont habilement rendu la "Messe de Ste-Thérèse," de LaHache.

— Le *Mendelssohn Choir*, l'une des organisations chorales les plus parfaites de ce continent et que l'on a comparé, non sans raison, au célèbre *Leeds Choir* de Londres, a donné tout récemment, au Queen's Hall, une de ses ravissantes soirées, sous la direction (prouvée de son habile directeur, M. Joseph Gould. Ainsi qu'à tous les concerts précédents donnés par cette excellente société, pas un siège de la vaste salle n'est resté vacant.

— M. Roméo Poisson, organiste à Arthurbaskaville, vient de composer une messe dont les connaissances parlent très avantageusement et qui a été exécutée à Pâques, sous la direction de l'auteur, avec grand succès. M. Poisson est secondé par un excellent chœur. Ses Vêpres de Pâques ont été très solennelles, on a surtout admiré le *Magnificat* en musique, dont le solo *Quia fecit* a été interprété avec le meilleur effet par Mlle Adrienne Plamondon.

— Nous voici rendus à la saison des déménagements. Grand nombre de familles en profitent pour renouveler leur mobilier. Que ceux qui ont besoin d'un piano de première classe, ou qui désirent changer celui qu'ils ont pour un instrument qui renferme toutes les améliorations récentes, n'oublient pas de visiter les magnifiques salles d'exposition de M. L. E. N. Pratte, au N^o 280 rue Notre-Dame. Ils y trouveront un choix varié de superbes pianos droits et carrés "Hazolton," de New-York (qui ont remporté le prix sur tous les concurrents, à la grande Exposition de 1880), les excellents pianos "Kranich et Bach," et le célèbre piano "Dominion" dont le mérite et la solidité sont attestés par les nombreuses maisons d'éducation et les familles dans lesquelles ils ont été introduits depuis quelque temps, d'un bout du pays à l'autre. M. Pratte a aussi constamment en magasin une soixantaine d'orgues harmoniums de tous genres et de tous prix, qu'il vend — ainsi que les pianos — aux conditions les plus avantageuses et les plus faciles.

— Le concert lyrique, *La Fille du Régiment*, a attiré salle comble au Queen's Hall, le 25 avril dernier. Le comte et la comtesse de Sasmansons y assistaient, au balcon d'honneur. Le chœur nombreux et l'orchestre se sont acquittés de leur tâche ardue, avec succès. Mlle Géraldine Loprohon a rempli fort gracieusement le rôle de la *Marysue*, et sa charmante voix a paru avec grand avantage dans l'air du 1^{er} acte et dans les récitatifs de la fin. En dépit d'un rhume obstiné, M. N. Beaudry a enlevé l'air *Four mon âme* et la charmante romance du 2^e acte. MM. U Denis et L. J. Marion ont bien chanté aussi les rôles respectifs du *Caporal* et du *Hortensius*. M. H. St-Pierre a parfaitement interprété le rôle important de Sulpice. Sa superbe voix et sa diction nette et intelligente ont été grandement admirés et ont contribué pour une large part au succès de la soirée. Notre artiste violoniste, M. F. Boucher, récemment de retour du Manitoba, a

exécuté avec une rare virtuosité l'*Andante-Caprice* de Viouxtemps; en réponse à un chaleureux rappel, il a fait entendre l'*Oiseau sur la branche* de Hauser. Les accompagnements au piano ont été consciencieusement exécutés par MM. A. Contant et L. Larivé.

NAISSANCE.

A Montréal, au No 82, rue Ste-Marie, lundi, le 1^{er} mai, l'épouse de J. H. Morin, Ecr, une fille.

MARIAGE.

A Ste-Gertrude, lundi, le 17 avril, par le Révd Th. Lemire, M. Edmond Carignan, de Bécancourt, à Mlle Marie Delphine Champoux, fille de L. Champoux, Ecr, J. P., de Ste-Gertrude, et niece de feu Révd L. Tourigny.

DECÈS.

A Cohoes, N. Y., jeudi, le 13 avril, Marie Blanche Wilhelmine, enfant de J. L. Archambeault, Ecr, M. D., et maître de chapelle de l'Eglise St-Joseph de cette ville.

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Les concours de 1882 auront lieu à QUÉBEC, MERCREDI, le VINGT HUITIÈME jour de JUIN prochain, dans la

Salle Victoria, Rue Sainte-Anne

et commenceront à 9 heures A. M.

PROGRAMME.

- ORGUE—1^{ère} classe—Grand chœur en re majeur, op. 18. Guilmant.
- 2^{ème} classe—Postlude en do mineur, livre 3, No. 155. Rink.
- PIANO—1^{ère} classe—Rondo brillant en mi bémol, op. 62. Weber.
- 2^{ème} classe—Sonate en la majeur, premier mouvement, No 6 du premier cahier (édition Peters). Clementi.
- VIOLON—1^{ère} classe—5^e sonate en sol majeur. Chabran.
- 2^{ème} classe—La Romanesca, en la mineur, No 11, "Les maîtres classiques du violon," arrange par Alard.
- CHANT—1^{ère} classe : Soprano—Air des bijoux. Faust.
- Contralto—Donnez ! donnez ! couplets de la mendicante—du *Prophète*. Meyerbeer.
- Ténor—*Comfort ye every valley*. Massie.
- Baryton—Chanson du Toreador. Carmen.
- Basse—Why do the nations. Messie.

(Ces morceaux peuvent être chantés en français ou en anglais, au choix des concurrents.)

2^{ème} classe—Examen sur les principes élémentaires de la musique et chant d'un exercice de solfège.

HARMONIE—Théorique et pratique.

CONCOURS SPÉCIAUX.

Un concours spécial sera ouvert pour l'orgue et pour le piano en faveur des porteurs de diplômes de première classe. Le titre de *lauréat* pourra être accordé aux candidats heureux, en vertu de l'article 14 de la constitution.

MORCEAUX DE CONCOURS.

ORGUE—Sonate, No 2, en do mineur. Mendelssohn

PIANO—Capriccioso brillante, op. 22. Mendelssohn

Un autre concours sera ouvert pour la composition. Le genre du morceau est laissé au choix du compositeur. Le titre de *lauréat* pourra aussi être accordé au candidat heureux, en vertu de l'article 14 de la constitution.

Chaque concurrent sera requis de lire à première vue un morceau facile, suivant la classe pour laquelle il concourra.

Pour toute information, l'on pourra s'adresser, aux sous-signés, ou à ARTHUR LAVIGNE, directeur de musique, à Québec, ou à A. A. BOULEVER, directeur de musique, 280, rue Notre-Dame, à Montréal.

G. GAGNON, Président.
JOS. A. DEFOY, Secrétaire.

Québec, 27 Mars 1882.