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# BOUCHER & PRATTE'S Musical Journal

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July, 1882.

## Song.

When Autumn's chilly winds complain,  
And red leaves withered fall,  
We know that Spring will laugh again,  
And leaf and flower recall.

But when Love's saddening Autumn wears  
The hue that death presage,  
No Spring in Winter's lap prepares  
A second Golden Age.

So when Life's Autumn sadly sighs,  
Yet smiles its cold tears through,  
No Spring with warm and sunny skies,  
The soul's youth will renew.

Love blooms but once and dies—for all;  
Life has no second Spring.  
The frost must come, the snow must fall,  
Loud as the lark may sing.

O Love! O Life! ye fade like flowers,  
That droop and die in June;  
The present, O! too short is ours,  
And Autumn comes too soon. —ALBERT PIKE.

## Items of Interest.

- LIZZY is in Brussels.
- SARASATE is at Turin.
- BUBINSTEIN is in Moscow.
- VERDI has gone to Brussels.
- FROG OPERA in San Francisco.
- THE Boston Casino is a success.
- A CONUNDRUM: "Tobacco-tobe."
- MISS KELLOGG will summer in Europe.
- MAURICE STRAKOSCH has gone to Paris.
- FRANK ART is to retire from public life.
- EMILIE MELVILLE has gone to Australia.
- ALICE will appear in comedy next season.
- ALICE OATES is the veteran of opera bouffe.
- HELEN BAKROFT does not go with Modjeska.
- A THEATRE is being built at Nantasket Beach.
- DUDLEY BUCK is at work upon another comic opera.
- GRUNFELD, the pianist, is coming to this country.
- MISS EMELIE MELVILLE is en route for Melbourne.
- MRS. OLE BULL will spend the summer in Boston.
- MR. PATTY has returned to London from Paris.
- DEGREMONT, the boy violinist, has returned to Paris.
- "CARMEN" has been successfully given in Alexandria.
- MISS EMMA ARBOT made a profit of \$62,000 last season.
- A SMOKING CONCERT SOCIETY is being formed in Boston.
- MISS SARA JEWETT has gone to Europe for a brief vacation.

—Mrs. Osgood will remain in this country until next year.

—Mrs. IMOGENE BROWN has joined the Hess Opera Company.

—CHINESE concerts are of frequent occurrence in New York.

—Miss ST. QUINTON, a new prima donna, has arrived in New York.

—"ROMANY RYE" will be given at Booth's, New York, in September.

—MME. ARABELLA GODDARD is the name of a musical academy in London.

—HENRY PEAKES, the basso, has a brilliant offer to go to Europe next season.

—FRAULEIN KATHI SCHRATT is playing at the Thalia Theatre, Hamburg.

—MANAGER D'OTLE CARTE has engaged Mr. William Broderick for next season.

—"PINAFORZ" is being played in Berlin under the title of "Love on Board."

—MISS JOSEPHINE YORK has withdrawn from the Carl Rosa Opera Company.

—MISS HELEN DINGBOX, the "American prima donna," is in San Francisco.

—GRAU's French Opera Company has been singing to crowded houses in Montreal.

—MME. JOSEPHINE LOGAN gave a very successful reception in Washington, recently.

—HERNDON MORSELL is an American tenor singer, who is rapidly gaining popularity.

—AN offer has been made to Mr. Joseph Maas to sing in Italian opera here next season.

—MISS LILLIE WEST has been offered a prominent rôle in "Aladdin," at the Boston Museum.

—MISS MARGARET MATHER will appear as Juliet in next August at McVicker's Theatre, Chicago.

—MME. NILSSON is engaged at Covent Garden for the season to sing *Marguerite* in Boito's "Mefistofele."

—MR. BARRYKORK will play the leading light parts in the company engaged to support Mme. Modjeska.

—MANAGER ABNEY, it is said, has offered Judic, the Parisian favorite, 1000 francs a night for one hundred nights.

—MR. WILLIAM R. WATTS has written a musical drama called "Exodus; or, the Pilgrims of the South."

—IN Australian concerts a bouquet is handed to the performer of the donor, not by the usher, as in America.

—RUBINSTEIN is summering in Moscow and spoiling heaps of music paper, being engaged on a grand opera, a symphony and a few trifles, such as overtures and sonatas.

—EDWARD J. O'MAHONY is the name of a bass singer lately arrived from Europe. His voice is said to be very fine.

—MISS LILLIAN RUSSELL has received an offer from Mr. D'Oyly Carte, to join his company at the Savoy Theatre, London.

—MISS MARTHA D. KNIGHT, of Boston, will take charge of the musical department of Blairville (Pa.) Seminary, next year.

—It is said that Manager Abbey has secured Nilsson for a six months' engagement in the United States, beginning next October.

—HEER NEUDORFF has sold the English right to the opera of "The Rat Charmer," to Mathilde Cotrelly, of the Thalia Theatre.

—MR. HOWARD PAUL's little musical piece, "Looked Out," has been produced at the Olympic Theatre, London, with considerable success.

—MADAME PAULINE LUCCA lost her magnificent wardrobe by a fire on the steamer which conveyed her from the Continent to England.

—MESSES. Louis Maas, Henry Wheeler and Eugene Thayer, are among the teachers engaged for the Normal Musical Institute, Buffalo, N. Y.

—"BILLY TAYLOR" has been revived in London with a success which could hardly have been anticipated from its first production there.

—THE boy pianist, Cesarino Galleotti, will soon be heard in London. His power of improvisation is wonderful. He is only ten years old.

—MME. PAULINE LUCCA is said to be a powerfully dramatic *Carman*, equally distinct from the impersonation of Minnie Hauk and that of Trebelli.

—MR. TOM CASELLI, formerly of the Emelie Melville Opera Company, has gone to Australia. He has changed his name to "Thomas Shapscoote."

—MR. JOHN GILBERT, a Philadelphia journalist, has been engaged to fill the place of the late Mr. George Conly, in the Emma Abbot Opera Company.

—THE Carri Brothers have arrived in New York, where they intend to stay for next season. Their tournee in Europe has been very successful.

—THE French Academy of Fine Arts have this year awarded the Charter Prize, instituted for the encouragement of Chamber Music, to Professor Widor.

—GILBERT AND SULLIVAN's new opera will be produced at the Standard, New York; the Globe, Boston, and the Lyceum, Philadelphia, on the same night.

—MISS ANNIE POOLE, a pleasing soprano, who has sung *Germaine* in "The Chimes of Normandy," some hundreds of times, comes to this country next season.

—THE repairs and alterations at the Teatro Comunale, Trieste, are being actively pushed forward in the hope that the building may be ready by next Carnival.

# Musical Journal.

## OUR NEW CATALOGUE.

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

Our sheet music is printed from finely engraved plates, on the best quality music paper.

### Adam Geibel.

This gentleman was born in the little village of Neuenheim, near Frankfort-on-the-Main, Germany, on September 15th, 1865. He became blind in early childhood, through an unskilled physician, who, to remove a slight cold from his (Geibel's) eyes, used caustic, which completely destroyed them. In 1862, his parents removed to America, settling in Philadelphia. Two years later, Adam Geibel, then but nine years of age, was admitted to the Pennsylvania Institution for the Blind, where he remained eight years, as a pupil, and afterwards was appointed an assistant teacher of the violin and organ. He resigned this position in 1875. While at this institution, he studied harmony and composition with the able organist and director of St. Stephen's Church, Mr. D. D. Wood.

His first composition was written and published in March, 1874; this was followed by others, until his works at present number more than two hundred, both vocal and instrumental.

Mr. Geibel is still a resident of Philadelphia and is organist of one of the largest churches in that city. Among his more recent compositions, which are eliciting marked attention, are: "The Fisherman's Bride," "Tis better thus to part," "Bring me a letter from home," "Angels are watching above," "What could I wish for?"—vocal; and "Song of the Lilac"—instrumental.

There is no writer in America who gives promise of a more brilliant musical future than Adam Geibel, and ere long we expect to give the public an evidence of what we here predict.

### Why Foreign Music becomes Popular.

It is frequently remarked that American music fails to achieve the degree of popularity so noticeable in foreign reprints. That there is good reason for such remarks no one can truthfully deny; yet it must not be inferred that this discrepancy is the result of inferior composition on the part of our countrymen, for such would be a most unjust deduction. The real cause seems to be this: When a foreign song reaches us, any publisher may print and sell it without let or hindrance, as no copyright obtained abroad holds good in the United States. The result is that the same piece is issued by every publisher in the land simultaneously, and by each individual house advertised and pushed, which brings the composition into prominence in all sections from Maine to California. On the other hand, a native work is published by one house only, and, being a copyright, it has but the one concern to introduce it. From this cause many a good piece is comparatively unknown, which, if it had the same chance as that given to foreign music, its success would be unquestionably assured. Each publishing house is interested in its own music—no; that of other houses, and until the American people show a preference for home productions, the case is likely to remain unchanged.

### Something Important.

Parents and guardians cannot exercise too much care in the selection of teaching music and books of instruction. The market is flooded with all kinds of cheap and worthless publications, compiled simply to sell and with no thought as to their fitness for imparting knowledge.

"Be sure you're right, then go ahead," is the famous motto of Davy Crockett, and it applies with great force to the early tuition of children. Be sure you start right, or money and precious time may be worse than wasted in selecting bad music or books for the little ones under your care. Get books that teach correctly, and buy teaching pieces that give knowledge as well as amusement.

Our catalogue furnishes an abundance of good instruction books and reliable teaching music in vast variety. Each work has been thoroughly tested and approved by the best authorities in the country.

### Music for Children.

Not long since the playing of a melody by a child, while studying the primary branches of music, was considered highly improper. The result was that music lessons were a bore to most little ones. At present, however, the system of teaching is more rational, and instead of keeping the tiny fingers constantly employed with exercises, an occasional instructive piece is allowed by way of relieving the monotony of practice. This is sensible. It changes what was heretofore labor into pleasant recreation, and at the same time instructs.

With a desire to render our teaching pieces more attractive to the young folks, and also cultivate in their minds a taste for the beautiful in art, we have resolved to adorn our music with magnificent pictures, selected from the choicest products of France and Germany. Neither trouble nor expense shall prevent us from maintaining our justly-earned reputation for publishing the best teaching music in America.

### New York Symphony Society.

At the annual meeting of the New York Symphony Society, held a few days ago, the following officers and directors for the ensuing year were elected: John D. Prince, president; Hilborne L. Roosevelt, vice-president; Charles F. Roper, secretary; Frank E. Draper, treasurer. S. M. Knevals, librarian. Directors—Dr. William H. Draper, Augustus Lewis, Fr. Berringer, Charles A. Sackett, Dr. Damrosch, Geo. Merritt, S. M. Knevals, Dr. Joseph Weiner, Robert H. Coleman, Frederick Neilson, Morris Reno, John D. Prince, H. L. Roosevelt, George Ehret, William E. Strong, Henry Villard, William R. Travers, L. M. Bates and Charles F. Roper. It was resolved to give for the next season six concerts, each to be preceded by a public rehearsal as usual. The dates decided on were November 4th, December 16th, January 13th, February 17th, March 21st and April 28th. It was also decided to considerably increase the orchestra and to give the concerts in the future in the Academy of Music.

### Blind Tom.

There is little doubt that those who have had him in charge have rather cultivated than repressed his eccentricities, and probably if he had been trained with a view to it he could have been as well educated as many another "Innocent." Neither his idiocy nor his blindness are total, although both are no doubt genuine. His musical memory is, however, something phenomenal and enables him to bring out repeatedly, and after long intervals, what he has taken in through the ears. His playing is not his but that of those who have taught him his pieces. This is shown in his playing of pieces set him as tests of memory in the presence of an audience. If some one plays for him nervously, hitting wrong notes or blurring the runs, exactly as the piece is played Tom reproduces it. He is as much responsible for the playing as a mountain echo would be. Some of his best pieces have been learned from good teachers. His playing of several of the Beethoven Sonatas, which we have heard him render at different times, was admirable and by means of them his teachers were able to do a work of musical education very much like that which a perfected telephone may some day enable them to do. It is true Tom does a great many inartistic and catch-penny things at his concerts, but they serve to get him an audience, and, since he gives the audience some good music after he has them within hearing, let us wish him well in his journeyings and hope that no worse thing may happen to music in America than to have such characters as its exponents.

### A New Opera.

"The Light-Keeper's Daughter," a nautical opera in three acts, was recently produced for the first time at the Casino, Boston. This piece, the libretto of which is by Geo. M. Vickers and the music by Charles D. Blako, is exceedingly interesting in plot. The music has many pleasing and well-conceived passages, and throughout is flowing in its numbers. Judging from the enthusiasm exhibited by the large and cultured audience upon its first production, it bids fair to become quite popular. Both the authors are Americans.

Miss Ros Temple, as *Mattie Berne*, the unrecognized heiress, looked pretty and sang with pleasing expression. The singing of Miss May Stevens, as *Rose Meredith*, her companion, was also enoored, and Mr. Percy J. Cooper, as *Captain Mayville*, the lover of *Mattie*, had the advantages of a handsome presence and an effective tenor. A good deal of pleasantry was occasioned by the comicalities of Ignazio Martinetti as a susceptible Chinaman, *Teng Loo*. Robert Evans, as *Sally Berne*, the light-keeper, in his song, "The Proudest Ship," took the house by storm. The orchestra was large and played well. The costumes and scenery were novel and beautiful. It will soon be produced in New York and the principal cities.

### Missing.

Mr. Alfred H. Pease, the Philadelphia pianist, went to St. Louis from Chicago on June 1st with a St. Louis friend. He was at a hotel there two or three nights, paying his bill and going out each morning, and his friend never found him in. Finally on Wednesday morning of last week he left the hotel and has not been heard of since and his friends have been telegraphing all over the West without avail.

### The Benefit for George Conly's Family.

The entertainment in aid of the family of the late George Conly and in memory of Hermann Bietzel was given at the Academy of Music in New York recently. The critic of the *Herald* says of the performance: "The entertainment proved to be one of the most successful undertakings that has taken place for a long time. From an artistic as well as from a financial standpoint the entertainment in every way proved to be all that its most sanguine well-wishers desired. It is roughly estimated that between \$3000 and \$4000 will be realized. The programme began with the overture to 'Egmont,' by the orchestra, led by Max Maretzek; then came the second act of 'Maritana,' with Mrs. Zaida Seguin Wallace, William Castle and W. Carlton. Mlle. Emma Juch sang the 'Il Sogno' waltz, by Murio Celli; Miss Jeffreys Lewis recited 'The Bridge of Sighs,' after which Mr. L. G. Gottschalk sang the Toreador song from 'Carmen.' Miss Clara Louise Kellogg, Signor Brignoli, Mme. Lablache, Signor Tagliapietra and Mr. W. Seaman gave the fourth act from 'Trovatore.' Mlle. Teresa Carraro played Liszt's 'Rhapsodie Hongroise,' No. 5, a favorite selection of hers, and was followed by Mr. Leopold Lichtenberg in a violin solo. Miss Emma Abbott, in the mad scene from 'Lucia,' was assisted by Mr. Ellis Ryse and a large chorus. Mr. John Raymond and Miss Laura Don appeared in the little sketch, 'A Conjugal Lesson.' Mlle. Rossini sang and Mr. Arbuckle gave selections on the cornet. The famous quartet from 'Rigoletto,' was sung by Mlle. Rossini, Mme. Lablache, Mr. Christian Fritsch and Mr. Gottschalk. The orchestra performed Donizetti's funeral march from 'Don Sebastian,' and the curtain fell on a performance which was in every way a success."

—A LAUGH WITHOUT WORDS. She had ordered nothing but vegetables, and was eating them vigorously when a little old lady seated next to her—one of those busybodies ever anxious to be pleasant—smiled and interrogatively said: "Vegetarian?" "No," said the other, in quick response, "Unitarian, I'm from Boston, are you?" One of those grand old Beethoven laughs without words went round the table—*Hotel Mal.*

—SCIENTIFIC ITEM. "That man is a phrenologist Pat," said an east-side citizen to a son of Erin. In reply to an inquiry regarding a long-haired individual who was just closing the door behind him. "A phat?" asked Pat, puzzled. "A phrenologist." "Phat's that?" "Why, a man that can tell, by feeling of the bumps on your head, what kind of a man you are," explained the obliging citizen. "Bumps on me head, is it?" exclaimed Pat. "Begorra, then, I should think it would give him more of an idea phat kind of a woman me wife is!" And then the much-abused Hibernian changed his pipe to the other corner of his mouth and walked out.—*Yonkers Statesman.*

## Critics

Are a various and peculiar class. They may be divided into two general kinds: those who exercise destructive criticism, and those who aim at productive criticism. Of the former it has been said that they work themselves as well as others harm. Goethe says that destructive criticism is so easy, as one has only to set up in one's mind some standard, some model, be it ever so narrow, assert boldly that the work of art in question does not tally with it, hence is worthless, and the matter is once and forever settled, and one is quit of all gratitude to the artist. Productive criticism aims at something else than fault finding. Whatever is good in a work is set forth in as favorable a light as possible, and that which the educated and capable critics deem inharmonious and weak are referred to in kindly terms, and suggestions thrown out which may help to give the author ideas whereby to make the necessary improvements in his creation. What a difference!—*Courier*.

### Wagner's "Nibelungen Ring."

The London *Post* thinks that the most important event in the musical world in London within the memory of the present generation is a series of performances of Wagner's "Nibelungen Ring." Since 1870, when London for the first time heard an opera of Wagner, to the present date, the appreciation of the great composer has increased steadily. "The Rheingold" was received with the greatest enthusiasm. The house was packed from top to bottom with people of all nations. All applause was checked during the progress of the play, but allowed full expression at the end of each scene. Everything seemed new and fascinating. The scenery and dresses were those employed at the original representation at Bayreuth, and were lent by the king of Bavaria for these performances. All the artists, the directors and even the machinists were imported for the occasion. The cast was efficient. Herr Vogt assumed his original character of *Loge*; Scaria was *Wotan*; Wiegand, *Donner*; Burger, *Froh*; Schelps, *Alberich*; Frau Kindermann, *Fricka*; Fraulein Schreibe, *Freia*, and Frau Reigler, *Erda*.

### The Philadelphia Germania Orchestra.

How much good work the Germania Orchestra is doing is well known to those who attend its weekly rehearsals yet even they scarcely recognize how much and how great a variety of the best music they have had the opportunity of listening to until they try to count over some of the prominent features of the programme of the season.

It is doubtful if any other American city can show so good a record of popular classical concerts. There is, indeed, no other city where weekly orchestral concerts of this high grade and at popular prices have been successfully established. It has required persistent earnestness and industry, in the face of indifference, doubt and positive antagonism to accomplish this result, but it has been well accomplished, as is testified not only by the crowds that attend the rehearsals at the Academy of the Fine Arts, but by the progress the orchestra has made in organization, discipline and musician like skill and understanding. Mr. Stoll and his fellow musicians can look back with great satisfaction over the work of the past two or three years, and forward with confidence to the future. By sticking right to their work they have commanded the recognition and respect of those whose recognition and respect are of value, and they have now come to a point from which their advance as an artistic organization need be limited only by their studious devotion to their art.

The announcement that in addition to the weekly rehearsals the Germania will give six evening concerts at the Academy of Music during the coming winter will be received with general satisfaction. This announcement was made, indeed last winter, when the success of the two symphony concerts at Horticultural Hall had shown that the orchestra was ready for larger enterprises, but Mr. Stoll is now able to state his programme more definitely. The first concert will be given on Saturday evening, November 11th, followed by one on December 16th, and so on monthly through the winter. These concerts will not be more isolated performances, nor are they projected as a business enterprise. They will be the artistic development of the regular work constantly done by the orchestra and carried on in its weekly rehearsals, which have done so much to educate the community in a knowledge of good music that we have not only the musicians to give but the public to enjoy such a series of classical concerts.—*The (Phila.) Times*.

—THE author of "The Two Medallions," the new comic opera which is about to be produced at Tony Pastor's Theatre, is now announced as a Mr. Morris of New York City.

—VERDI has given the girl violinist, Teresa Tua, his portrait, with the inscription: "A token of my deep admiration of one who, though so young, is already so capable."

—WHEN Donizetti was in his most industrious "form," he wrote the "dots" of his score with lightning-like rapidity, and put the "tails" to his notes in his more leisurely moments.

—THE St. James Hotel, in Boston, will be turned into a music hall for the New England Conservatory of Music. Part of the building will be kept as a hotel for the accommodation of scholars.

—EDMUND GERSON has secured for the Kiralfys the right to produce the latest London spectacle, "The Bottom of the Sea." The scenic effects and ballet in this production are said to be very gorgeous.

—LYDIA DENIER has been engaged to play the daughter in "Only a Farmer's Daughter" next season. Edward Wodiska has received and is considering an offer to act *Harold Lennox* in the same piece.

—It is said that in the event of Mr. J. H. Haverly getting a theatre in London, Mr. Edwin Price is to be the manager, and Miss Fanny Davenport the leading lady. Miss Davenport is a native of London.

—It has been definitely settled that Fred Schwab is to have the management of the new Casino at the corner of Broadway and Thirty-ninth Street. In about four more weeks the place will be ready for opening.

—If a man can write a better book, preach a better sermon or make a better mouse-trap than his neighbors, though he builds his house in the woods, the world will make a beaten path to his door.—*Emerson*.

—A NEW comic opera, "Robin Hood and Rosalind," is to be produced in Chicago next season. Mayor Andrew Bent and Mr. E. A. Barron, of the *Inter-Ocean*, are the reputed authors and composers of the work.

—A BIOGRAPHER says that Rossini wrote the score of "The Barber of Seville" in fifteen days. Modern composers say that the biographer is a story-teller, and that the mechanical labor alone must have occupied at least double that time.

—THINGS one would wish to have expressed differently: Musical maiden—"I hope I am not boring you, playing so much? Enamored youth—"Oh, no! Pray go on. I'd so much sooner hear you play than talk."—*London Punch*.

—MISS LAURA JOYCE, of the Comley-Barton Opera Company, volunteered to sing at a service in the Mormon Tabernacle, Salt Lake City. The fact was announced, and it is said that Miss Joyce sang before an audience of 10,000 persons.

—GEORGE A. COXLY, the noted basso, who was recently drowned near Brattleboro, Vt., was a Philadelphian by birth; he served in the Union army during the late war, and was much esteemed by all who knew him. He left a wife and three children.

—PATTI has been offered £450 pounds a night for six concerts in the English provinces, but has refused. The prima donna is said to be in bad temper about her London reception and will on the 22d retire to that "Welsh Castle" until the end of October.

—MISS JENNIE SARGENT, a Boston vocalist, is meeting with success abroad. In Malta, recently, she closed her engagement with a benefit, at which she received an ovation. Doves flew about the auditorium with photographs of the beneficiary attached to them.

—WE are promised a new American soprano in the person of Miss Dora Lanning, a recent graduate of Bennington Seminary. The young lady, who is said to be the happy possessor of a voice of rare sweetness and power, hopes to appear in New York during the Fall season.

—THE ACOUSTIC PROPERTIES. The stage manager of an operatic company was rehearsing his artists in a certain theatre when he said to the local manager:

"I have my doubts about the acoustic properties of this theatre. In fact, I'm afraid it has none!"

"Is that so?" asked the manager. "Well, now I think of it, I discharged my last property-man for stealing. I'll bet he stole the acoustic properties with all the rest!"—*Musical Record*.

—HERR SOLOMON last month sang *Faust* for the 200th time in Berlin, and his voice is said to have been as fresh and his acting as spirited as when he originally portrayed the part in 1863. The occasion was made a sort of jubilee, and Emperor William presented the vocalist with a diamond ring.

—IN England the price paid for popular song-poems, of three or four stanzas, ranges from £100 to £150. In America there are no verse writers who receive \$500 for their productions. The Britishers evidently appreciate the value of good words, in fact, they are as essential to the success of a song as a well-written libretto is to the success of an opera.

—BOSTON HANDEL AND HAYDN SOCIETY. The following named are the new officers of the Handel and Haydn Society of Boston: President, Mr. Charles C. Perkins; Vice-President, Mr. Geo. H. Chickering; Secretary, Mr. A. Parker Bowne; Treasurer, Mr. M. G. Daniels; Librarian, Mr. John H. Stickney; Directors, Messrs. Josiah Wheelwright, George E. Brown, R. S. Rundlett, D. L. Laws, J. E. Andrews, E. B. Hagar, W. S. Fenellosa and W. F. Bradbury.

—BOSTON APOLLO CLUB. The following are the names of the newly elected officers of the Boston Apollo Club: President, Robert M. Morse, Jr.; vice-president, Henry Mason; clerk, Arthur Reed; treasurer, Charles T. Howard, librarian, John N. Danforth; musical director, B. J. Lang, committee on music, Warren Davenport, for three years, committee on voices, John H. Stickney, William P. Blake, Edward C. Moseley, Henry M. Aiken.

—A GEM OF ART. An Austin lady who is very anxious to acquire the prevailing art of painting plaques, brought some of her drawings to a cynical artist for examination. "Ought I to put a coat of varnish on the plate before I transfer this drawing to it?" "No, miss," responded the artist, looking at the badly-drawn picture, "you ought to put the varnish on afterwards. It would make the plate look better." When the lady shut the door it made such a noise people thought it was burglars blowing open a safe.—*Texas Siftings*.

—A BIZARRQUE performance of "L'Africaine," recently given in Cleveland, was announced as follows: "L'Africaine, or the Rich Romance of the Royal Roses—opera in seven acts and tableaux at discretion. Produced with microscopic details and oriental disregard of expense; costumes imported direct from Yum Yum by Suez and Welland canals; properties worked by Sig. Eastman; costumes furnished by Herr Hans Krausellini, at the enormous expense of \$5,000,000, more or less—less."

—MME. ALBANI was one of those who attended the "Ring" performance in London, and the upshot was that the next day a proposal was made that the distinguished British artist should give one or two representations in German of *Elsa* in "Lohengrin," with the Neumann orchestra, chorus and principals, either at Her Majesty's or at the Royal Italian Opera. The proposal, which was accepted by Herr Neumann, awaits Mr. Mapleson's decision. If the performances be given at Covent Garden, we shall witness the extraordinary phenomenon of German opera at each of the three great Italian opera-houses.—*Figaro*.

—MISS JULIA GYLFORD, the young prima donna, Kate Claxton, and Marie Wainwright are said to be clergymen's daughters.

—A PRIVATE letter from Warsaw, in Poland, tells an interesting incident in connection with Mme. Modjeska. She herself is of plebeian extraction, but her husband's family are of long and noble descent. They were intimately concerned in the Polish insurrection in 1863. Some were murdered, some were exiled, and all had their property confiscated by the Emperor of all the Russias. Mme. Modjeska has been making an effort for three years to get the confiscations decreed against the family remitted. She had made pretty fair progress under the administration of Alexander II, but his sudden death brought it to an end, and the feeling in Russia against the Poles was greatly embittered at the time. It was not until this summer that Mme. Modjeska dared to make any new move. While in London she had made the acquaintance of a high Russian dignitary, Schouvaloff. I believe. At any rate, he advised her to go straight to the Empress of Russia, and promised to get her a special audience. She started for St. Petersburg, but when there, in spite of Schouvaloff's influence, she being a Pole excited suspicion in the minds of the timid officials. Never daunted she tried and tried again, and at length was admitted to a private interview with the Empress, at which the Emperor was present. Two days after a decree was published granting amnesty to the relatives of her husband and restoring their estates.—*Times*.

# The Mill.

FRANZ ABT. Op. 520. No. 7.

*Moderately quick.*

*mf*

*f*

1. There stands a mill in the
2. He pours in the grain, and the
3. The brook - let must flow on
4. The mill - er may tire of his

*p staccato.*

*f*

mea - dow ground, The wheels are al - ways turn - ing round, A - round, a -  
 mill stones must Then grind it to powder as fine as dust; A - round, a -  
 night and day, And ev - er a-round the wheel must play, A - round, a -  
 work in - deed, But the brook-let slack - ens not its speed; A - round, a -

round, a - round, a - round, a - round. It clicks, and it clacks, and  
 round, a - round, a - round, a - round. The best friend to the  
 round, a - round, a - round, a - round. And if the brook should  
 round, a - round, a - round, a - round; But still turns the wheel a -

does not cease, The mill - er has no rest nor peace. It clicks and it clacks, and  
mill - er so dear, It is the brook-let bright and clear, The best friend to the  
cease to flow, Then nev - er more the mill would go, And if the brook should  
round and a-round, In yon - der peas-ant mead - ow ground, But still turns the wheel a -

does not cease, The mill - er, the mill - er, he has no rest nor  
mill - er so dear, The brook - let, the brook-let, 'tis the brook-let bright and  
cease to flow, The mill, the mill then nev - er more would  
round and a-round, In yon - der, yon - der, in yon - der mead - ow

peace.  
clear.  
go.  
ground.

# TWO ANGELS.

(BLUMENTHAL.)

Arranged by E. MAOR.

*Andante con espress.*

The musical score is written for piano and consists of five systems of music. The first system begins with a piano (*p*) dynamic. The second system features a pianissimo (*pp*) dynamic. The third system continues with various textures. The fourth system includes dynamics of *pp*, *FINE*, *p*, *f*, and *mf*. The fifth system concludes with a tempo change to *a tempo* and a *ritard.* marking.

pp

pp rit.

Allegro Maestoso. ff 8va... 8va... 8va... 8va...

8va... 8va... 8va... 8va... mf

mf ten. dim - in - u - en - do. p rit - ar - dan - do

molto pp pp piu lento. D.C.



# MOUNTAIN STREAM.

(S. SMITH.)

Arranged by E. MACK.

*Moderato.* **f** *Il basso marcato.*

8va.

8va.

1

8va.....

2

8va.....

**FINE.** *f*

8va.....

*p* *leggiere.* *f*

8va.....

*p leggiero.*

*ten. ten. ten. ritard.*

*Il tema marcato.*

*rall.*

*a tempo. Lento. D.S.*

Mountain Stream.

# BRING ME A LETTER FROM HOME.

## SONG AND CHORUS.

Words by GEO. M. VICKERS.

Music by ADAM GEIBEL.

*Moderato.*

*p*

1. Bring me a let - ter, O, beau - ti - ful bird,  
2. Bring me a let - ter from those that I love,  
3. Must I then go on my wea - ri - some way,

*p*

One that is long and sweet,  
Swift o'er the moun - tains fly,  
Is there no word for me?

Tell - ing me fond things that  
Come ere the sun that is  
Oh, how I long for a

*espress.*

once I have heard;  
beam - ing a - bove  
mes - sage to - day,

Come, on thy wings so fleet;  
Sinks in the west - ern sky;  
Moth - er, one line from thee:

Sad is my  
Scenes that are  
Beau - ti - ful

*mf* *dim.* *p*

*cres.* *dim.*

poor heart and lone ly, Far from my dear ones I roam,  
 fair give no pleas ure, Wilt thou not kind - ly then come,  
 bird come re - lieve me Speed on thy way o'er the foam,

*cres.* *dim.*

*ritard.*

This do I sigh for, this on ly One lov - ing let - ter from home,  
 Oh, how this sad heart would treas ure, One lov - ing let - ter from home,  
 Do not, I pray thee, de - ceive me, Bring me a let - ter from home,

*p ritard.*

## CHORUS.

*Sop'o.*

Bring me a let - ter, O beau - ti - ful bird, One that is long and sweet,

*Alto.*

*Tenor.*

Bring me a let - ter, O beau - ti - ful bird, One that is long and sweet,

*Bass.*

*Piano.*

Bring me a Letter from Home.

Tell - ing me fond things that once I have heard;      *f rall.* Come, on thy wings      *dim.* so fleet.      *pp*

Tell - ing me fond things that once I have heard;      *f rall.* Come, on thy wings      *p dim.* so fleet.      *pp*

*f rall. marcato.*      *pp*

*cres.*      *dim.*

*p*

Bring me a Letter from Home.

# NATIONAL SCHOOL FOR THE PIANO-FORTE

By W. F. SUDDS.

Endorsed by Press and Profession.



INCOMPARABLY THE BEST.

PRICE, HANDSOMELY BOUND IN HALF CLOTH, \$3.25.

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**JULIUS ECKHARDT (Boston Conservatory of Music), Boston, Mass.**

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"The National School for the Piano-forte" (W. F. Sudds) is a volume of several hundred pages from which teachers and pupils may draw much of profit and recreation. In the compilation of the volume, Mr. Sudds has supplemented his own suggestions and instructions with studies from the best sources; and the selections set before the pupil are of a high order of merit, comprising excerpts from Schumann, Schubert, Mozart, Bach, Beethoven, Chopin and Rubinstein. The author gives special and valuable instruction as to the proper use of the sustaining pedal, a subject to which but scant attention is paid by many teachers, and the chapters on thorough-bass and harmony will be found of value to all intelligent amateurs. Throughout the work a musicianly spirit prevails in the treatment of the instrument, which is refreshing contrast with the narrow basis on which many text-books are written. A very interesting dictionary of musical terms is appended, including brief biographies of the masters, ancient and modern.

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MRS. E. B. CURTIS, Skowhegan, Me.  
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GERMAN SWEET, PERRY, N. Y.  
I have submitted *National School* to four teachers in this section, all of whom speak highly of it, and praise it enthusiastically for its new features, viz: form, embellishments, touch, accent, harmony, phrasing, and fine selections for two and for four hands.

ERNEST HELD, Syracuse, N. Y.  
I am greatly pleased with the arrangement and completeness of *National School*. We are using your Anthem (Items, vol. 1) in our choir. Who will not vol. 2 be out? Would like it as soon as possible.

A. MATHIAS, Cortland, N. Y.  
*National School* is very generally liked by our teachers.

Philadelphia (Pa.) Evening Telegraph.  
Mr. Sudds' book aims to teach the first principles of music, partly by the aid of musical writing lessons to be filled out by the pupil, by graded exercises, by instruction in the art of fingering, touch, and accent, by instructions in harmony and thorough-bass, and so forth. An important and valuable feature is a Dictionary of Music, with proper pronunciation of names and musical terms, and biographies of prominent musicians.

J. E. KERT, Erie, Pa.  
After carefully examining the *National School* I have come to the conclusion that through all my years of teaching, I have not met across an instructor that in the least can compare with it. I consider the writings in it the best method of imparting knowledge of all characters used in music. I have been using the same idea for years. *National School* is perfect in all the necessary parts, and at the same time so concise as to avoid tiring the pupil. I consider that the selection of standard music from the best authors the best compilation of the kind I have ever seen. They are arranged for advancement by degrees, from the first to the more difficult grades. I sign myself one of its most ardent admirers.

MRS. S. E. HILLIER, West Middlesex, Pa.  
I consider *National School* the most interesting, complete and comprehensive instructor ever brought to my notice. The dictionary and encyclopedia are admirable, and I hope your book may soon become a favorite with all teachers. I think it superior in many respects to all works of a similar character.

HENRY J. KEELY, Philadelphia, Pa.  
I find *National School* the most comprehensive work of the kind I have ever seen, containing within its pages everything necessary for developing the student in theory, practice and musical taste. I heartily recommend it.

MUSIC AND DRAMA, N. Y.  
The idea is a good one; his task has been executed with a fair amount of success.

B. FRANK WALTERS, Philadelphia, Pa.  
Having carefully examined from "preface" to "end" *National School*, I must say I find therein more excellent material than in any work I have ever used; and while a conscientious and able teacher can utilize almost any of the so-called instruction books extant, the use of this school will materially lighten his labors and anxieties in developing any real student. Every department seems to me to be thoroughly treated. The writing exercises, pronouncing dictionary hints and exercises in accentuation, are deserving of special mention. I shall cheerfully use and recommend the book.

W. W. GILCHRIST, Philadelphia, Pa.  
*National School* is a most excellent and progressive work for the piano student, and I am pleased to have the opportunity of expressing my approval of its many good points.

THOS. A. BECKER, JR., Philadelphia, Pa.  
After a searching examination of the *National School*, I am happy to state that it is, in my opinion, one of the best books for the study of the piano I have ever seen during my twenty years' experience in teaching. The true and only plan, as pursued of teaching the mind as well as the fingers, and thus educating musicians, and not merely dextrous manipulators on the key-board. The pupil learns something of the story of his instrument, and of those who have brought it to its present high standard, and is also made acquainted with the style and character of the masters through the various selections from their works. The treatise on Harmony a subject necessary to the proper cultivation of the musician needs no commendation from me, its merits are too apparent, but a matter that gives me much pleasure is the many hints and allusions scattered throughout the work, which will prove of great assistance to the student, and, perhaps, to the instructor. If it is examined thoroughly by teachers, I think its superiority over most of the so-called "methods" now in use will be easily demonstrated. It is, moreover, modern, and meets the musical wants of to-day. I wish it every success.

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

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

JOS. KOWLER, Bordentown, N. J.  
"National School" is all that any good teacher could desire.

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

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

### What the Southern States say:

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

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

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

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

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

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

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

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

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

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

### What the Western States say:

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

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

*Memphis (Tenn.) Daily Atonalche*.  
Aside from more than the usual amount of so-called technical matter, there is interspersed a valuable repertoire of piano music selected from the works of Schubert, Mendelssohn, Mozart, Bach, Beethoven, Rubinstein and others, with explanatory notes concerning the peculiarities and proper performance of each.

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

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

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

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

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

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

*Columbus (Ohio) State Journal*.  
The newest Piano-forte Instructor and probably the best; many topics not slightly treated in previous works, are here fully elucidated.

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

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

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

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

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

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

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

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

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

S. W. MOORE, Princeton, Ill.  
I have looked "National School" carefully through, and like its plan, especially the beginning. It cannot fail to interest and benefit any teacher or pupil. It gives me pleasure to offer my congratulations upon its superiority and success, and to thank you for the enjoyment I have had in its perusal.

A. L. BANCROFT & Co., San Francisco, Cal.  
"National School" is a fine work.

WM. H. DANA, Warren, O.  
I see no reason why it should not occupy a prominent place among the instruction books of its class.

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

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

AUG. O. RICHBERT, Eminence, Ky.  
With much pleasure have I examined your "National School." It is truly the School for America. Its studies of embellishments and general musical information are especially to be noted.

E. S. HUBB, Fenton, Mich.  
I like the "National School" very much and shall want more soon.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

*Notre Dame (Ind.) Scholastic*.  
The "National School for the Piano-Forte" by that well-known composer W. F. Sudds, lately published, will no doubt prove a formidable rival to the "Landon's Method," as it contains several new and useful departments of great value. Any one who will follow this method resolutely cannot fail to become a first-class pianist, and to acquire refined taste for all that is best and highest in music.

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

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

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

HENRY FERRING, Shelbyville, Ill.  
I find "National School" a complete method for the piano. It is more than I expected. The writing-lessons, treatise on harmony and pronouncing dictionary and encyclopaedia are very valuable additions to teachers and pupils. I will use it in future in preference to any other method yet published.

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

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

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

B. FINK, Kenton, O.  
"National School" is the most complete school for the piano I have seen.

WOODWORTH, SCHILL & Co., San Francisco, Cal.  
"National School" meets the approval of all teachers who have seen it.

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

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

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

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

A. D. ATWILL, Davenport, Iowa.  
I think "National School" a very superior book.

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

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

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

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



NOUVELLES ARTISTIQUES CANADIENNES.

— M. Jehin-Prume est de retour du Manitoba depuis le 21 juin.

— M. Desève, violoniste, résidant actuellement à Boston, a visité Montréal ces jours derniers.

— A la fête de la Paroisse, il n'y eut qu'une messe basse à Waterloo, les chœurs faisant défaut.

— La Société Ste-Cécile de Québec doit faire son pèlerinage annuel à Ste-Anne de Beaupré, le 2 juillet courant.

— M. Alexis Contant succède à Mme Beliveau dans la charge d'organiste de l'Eglise St-Pierre de cette ville.

— M. Cléophas Dussault, ex-devant organiste de l'Eglise St-Ambroise de la Jeune Lorette, est nommé organiste de l'Eglise des Hurons.

— On vient de réorganiser la société chorale allemande *Gesangverein Germania* de Montréal. M. Warnecke en a été nommé directeur.

— La paroisse de St-Sauveur des Montagnes vient d'approuver une perte sensible par le décès récent de son organiste dévoué, Mlle Anna Guilmette.

— Le corps de musique de la Cité a accompagné le club de raquettes "le Canadien" à la célébration de notre fête nationale, à Cohoes, le 22 juin dernier.

— Nos remerciements à M. Modeste P. Champoux, professeur de musique, à Syracuse, N. Y., pour l'envoi d'une de ses nouvelles compositions, intitulée *A peaceful dream*.

— Les concours annuels de l'Académie de Musique ont eu lieu, cette année, à Québec, mercredi, le 28 juin dernier. Nous en publierons le compte-rendu dans notre prochaine livraison.

— M. R. Morgan a généreusement assumé la responsabilité du coût de l'éclairage nécessaire aux musiciens chargés des concerts de la Terrasse, à Québec, pendant toute la saison d'été.

— Une troupe musicale de Boston a, dit-on, offert à Mlle Pauline Sax, de Sherbrooke, P. Q., un engagement artistique, moyennant un salaire annuel de \$3,000, toutes les dépenses payées.

— Un concert a eu lieu le 22 juin, à Québec, à la Salle Victoria, au profit du convent du Bon Pasteur. La direction en était confiée à M. Léon Desjardins; c'est dire que la soirée a été un succès.

— Un quatuor à cordes vient d'être organisé à Montréal sous la désignation de "Quatuor Schubert": il se compose de MM. F. Boucher, 1<sup>er</sup> violon, — A. Maffré, 2<sup>d</sup> violon, — G. Sancer, alto, — et A. Leblanc, violoncelle.

— Les récentes élections de l'Harmonie St-Jean-Baptiste de Nicolet ont donné le résultat suivant: Président M. Ernest Duval, — Vice-Président, M. Sévère Desilets, — Secrétaire, M. Alcide Roy, et Trésorier, M. Téléphore Provancher.

— M. Burcher, propriétaire de l'hôtel Richelieu, a spécialement commandé de M. L. E. N. Pratte, un de ses splendides pianos Dominion, pour le grand banquet national de la St-Jean-Baptiste, qui a eu lieu à cet hôtel le 26 juin dernier.

— Le corps de musique de l'Union Musicale de Trois-Rivières a réchoué Son Excellence le Gouverneur Général lors de son passage récent par cette ville. Le Marquis de Louvois, après s'être informé du nom de ce corps de musique, félicita chaleureusement les musiciens.

— Les examens annuels des élèves de musique de l'Asile des jeunes aveugles de Nazareth de Montréal, ont eu lieu le 19 juin, pour l'harmonie — et le 24 juin, pour le piano. Comme les années précédentes, l'enseignement musical soigné des RR. Sœurs Grises a donné les plus heureux résultats.

— Quelques dames et messieurs d'Iberville ont organisé une intéressante soirée musicale qui a eu lieu à *Blair's Opera House*, St-Jean, le 10 juin dernier. Le chant du Mlle Shannon, l'exécution de Mlles Connolly, O'Halloran et Lewis sur le piano, et de M. McCorkhill, sur le violon, ont été particulièrement admirés.

— L'éminent artiste peintre canadien, M. le chevalier Falardéau, a généreusement offert au Canada trois de ses plus beaux tableaux: l'un "la conjuration de Catilina," sera placé au parlement d'Ottawa, — un autre, au musée des beaux-arts, à Montréal, — et le troisième, dans la galerie de peinture de l'Université-Laval, à Québec.

— M. Moïse Sancier, présentement organiste et professeur de musique à Portland, Maine, a donné, récemment, en cette ville, un concert qui a été très favorablement apprécié. On a reconnu à notre ex-professeur un talent remarquable comme pia-

niste, et l'on a fait de ses élèves, notamment de Mlle Long et de M. Thomas, de grands éloges.

— Le Comité des Zouaves Pontificaux chargé de la réception de M. le Baron de Charotte, désirant placer dans son salon un instrument de musique de premier choix, s'est tout naturellement adressé à notre entreprenant importateur canadien, M. L. E. N. Pratte, qui a gracieusement mis à la disposition du comité un splendide piano droit Dominion, véritable petit bijou artistique.

— Mlle Villeneuve, cantatrice, et Mme Bellevon, pianiste, accompagnées de l'Honorable Mme Bureau, dilettante distinguée de cette ville, prennent passage pour l'Europe, à bord du vapeur *Parisien*, le 21 juillet courant. Nous souhaitons à nos aimables artistes une heureuse traversée et un agréable séjour sur le continent Européen, où elles se proposent de passer douze mois.

— Les amateurs, professeurs et élèves de musique de la Cité et du district de Québec trouvent constamment à la librairie de M. F. Desjardins, 140 rue St-Joseph, St-Roch de Québec, un choix de nos publications les plus utiles et les plus estimées, comprenant l'Alphabétique musical, le Chansonnier des Ecoles, la célèbre Méthode de Piano "Ludovic," l'Ami du foyer, le Répertoire de l'Organiste, etc., etc. Ils pourront également s'y abonner au *Journal Musical*.

— M. Oscar Martel vient de faire une tournée artistique dans l'état du Massachusetts. Il a donné cinq ou six concerts dans les villes de Springfield, Northampton, Amherst, etc., et il a obtenu partout de brillants succès. Dans le cours de son voyage, M. Martel a fait l'acquisition d'un violon remarquable, fait en 1722, par le célèbre luthier Jacques Boccqua. Nous félicitons M. Martel d'être le possesseur de ce bel instrument que l'on dit avoir appartenu au célèbre virtuose Ole Bull.

— Nous avons eu, au commencement du mois, l'agréable visite de l'éminente virtuose violoniste, Mme Camille Urso, de l'excellente cantatrice, Mlle Marguerite Hall, de l'habile déclamatrice Mlle Hélène Potter, et du pianiste Auguste Sauret. Entre autres œuvres, Mme Urso a admirablement interprété la *Trilogie de Moïse* de Paganini, une fantaisie pour violon seul, sur le sextetto de *Luce*, par Saint-Lubin, et *L'Adagio* du 2<sup>e</sup> concerto, op. 55, de Spohr, que l'on entendait pour la première fois à Montréal.

— Le Septuor Haydu de Québec, a fait ses élections annuelles le 12 juin. En voici le résultat: Président honoraire, Son Excellence le comte de Proulx-Real, — Président actif, M. Arthur Lavigne, — Secrétaire, M. N. LeVasseur, — Trésorier, M. Edouard Gauvreau, — Bibliothécaire, M. Alfred Paré, — Comité de régie, MM. F. Gauvreau, J. Dufresne, N. Campbell et G. Lemny. Le Septuor a ensuite passé une résolution de remerciements à tous ses bienfaiteurs: il ne reprendra ses exercices réguliers qu'en septembre prochain.

— St-Boniface, Manitoba, vient de faire une précieuse acquisition artistique dans la personne de l'excellente pianiste Mme J. B. Bourgeois. A peine établie, elle arriva en cette province que son charmant talent musical fut mis en réquisition pour le second concert de M. Prume, donné sous le patronage de Son Honneur le lieutenant-gouverneur Cauchon et de sa dame, et du Consul des Etats-Unis. La rare habileté avec laquelle Mme Bourgeois interprète sans brillante fantaisie sur la *Somnambulisme* lui valut l'honneur d'un chaleureux rappel.

— Le 6 et le 12 juin, M. et Mme Jehin Prume, qui sont actuellement les hôtes de Son Honneur le lieutenant gouverneur Cauchon, à Winnipeg, ont donné deux concerts, en cette ville. Comme on le pense bien, ces charmantes soirées artistiques ont été libéralement patronnées. La veille de leur premier concert, M. et Mme Prume avait gracieusement offert une délicieuse matinee musicale aux RR. Sœurs et aux élèves du Pensionnat de St-Boniface: Mme Cauchon honorait de sa présence cette charmante fête, qui avait été préparée sous son patronage distingué.

— Il fut plaisir de constater que nos musiques — harmonies et fanfares — continuent de progresser sensiblement. Leur participation aux célébrations et aux processions de nos récentes fêtes religieuses et nationales nous a fourni autant d'occasions favorables d'établir le fait. L'Harmonie de Montréal et la Bande de la Cité se distinguent particulièrement par l'excellence du ton et l'exécution sûre, juste et bien fournie. Eu égard à l'âge des jeunes exécutants, la Musique de l'Ecole de Réforme, habilement dirigée par M. le Dr Mount, mérite également d'être mentionnée favorablement.

— Nous voyons avec satisfaction que l'imposante *Miss Royale*, harmonisée d'après le riche arrange-

ment du célèbre Novello, (et dont la maison Bouchor vient de publier une nouvelle édition, parfaitement soignée,) devient de plus en plus en faveur à toutes les grandes solennités religieuses. Exécutée à la cérémonie de l'ordination qui a eu lieu récemment au Gesù, elle l'a encore été à St-Boniface, à l'occasion de la Fête-Dieu, — puis, à Lewiston, Maine, lors de la célébration de la fête nationale. La présente édition, comprenant six grandes pages de musique soignée, ne se vend, comme la première, que 25 cts l'exemplaire, ou \$2.50 la douzaine.

— Nous avons le plaisir d'annoncer le récent retour à Montréal de M. Maximilien Bohrer, fils de M. le professeur Bohrer (l'inventeur du guidomain), et neveu de la célèbre harpiste, Madame Chatterton-Bohrer. Notre jeune ami nous arrive directement de Londres, où il a eu, pendant ces quatre dernières années, l'avantage de se perfectionner dans l'art musical dans lequel il excellait déjà avant son départ de Montréal. M. Bohrer, qui est aujourd'hui un pianiste accompli et un virtuose distingué, se propose de s'établir à Montréal pour y exercer son art. Nous lui souhaitons tout l'encouragement auquel lui donne droit son rare talent artistique.

— La solennité de la St-Jean-Baptiste a été célébrée avec grand éclat, au Gesù, dimanche dernier. Avec l'utile concours de bon nombre des élèves et de plusieurs des RR. PP. du Collège St-Marie, le chœur a exécuté, avec accompagnement d'orchestre, le *Kyrie*, le *Gloria* et le *Credo* de la brillante messe de Mercadante, suivis du *Sanctus* et de l'*Agnus* de la Messe brève de Gounod. A l'offertoire, M. Napoléon Beaudry a admirablement interprété le beau motet *Lux orta est*, du R. P. de Boss, S. J. L'éclat de cette intéressante cérémonie était de plus renforcée par la présence du 6<sup>e</sup> régiment, accompagnée de sa musique, d'un grand nombre d'ex-Zouaves pontificaux, et surtout du célèbre général Baron de Charotte, ex-lieutenant colonel des Zouaves pontificaux.

— Le 27 juin après-midi, plusieurs des élèves les plus distingués de M. O. Pelletier donnaient, dans les magnifiques salles de pianos de M. L. E. N. Pratte, en présence d'un auditoire appréciateur et distingué, une intéressante "séance de piano." Ce charmant exercice démontra, à l'entière satisfaction des auditeurs privilégiés, et les progrès remarquables des nombreux élèves et les succès couronnant l'excellente méthode suivie par notre habile et concioncieux professeur. Les œuvres choisies de Mendelssohn, Mozart, Hummel, Ritter, Beethoven, Heller et Chopin, inscrites au programme, ont toutes été rendues avec une rare intelligence. M. F. Boucher, violoniste, prêtait également son concours, et a exécuté la *Légende* de Wieniawski, et, sans accompagnement, la *Chaconne* de Bach.

— L'Harmonie de Montréal, dirigée par M. E. Hardy, a participé à la célébration de la St-Jean-Baptiste, à Lewiston, Maine, le 22 juin dernier, et, selon son habitude, a su maintenir la haute réputation d'excellence qu'elle s'est si justement faite. Elle se composait de 41 musiciens, et l'entraîne et la perfection de leur exécution a partout provoqué l'admiration des auditeurs américains aussi bien que canadiens. Nos musiciens se sont prodigués, à la procession, à l'église, au parc Auburn, puis au concert, dont ils ont fait les principaux frais. M. François Bouchor violoniste, accompagnait l'Harmonie, et a exécuté au concert, le *Souvenir de Bode* de Léonard, qui lui a valu un rappel enthousiaste, et fit la *Canadienne* de Martel. M. le professeur Boïque présidait habilement au piano.

— A l'occasion de la St-Jean-Baptiste, le chœur de l'Eglise St-Joseph de Cohoes, dirigé par M. le Dr J. L. Archambeault et composé de 25 membres, a donné, le 22 juin, une excellente interprétation de la brillante messe de Farmer. Les principaux solistes ont été très bien rendus par Mlles A. et L. Lavigne, E. Bessotto, E. Marcellio, O. Corriveau, ainsi que par MM. Boudrias, Jos. Perrin, M. Beugre et le Dr Archambeault. L'orgue était tenu par Mme P. B. Hudon. La veille, un excellent concert avait été donné, à la Salle Egbert, par ce même chœur: de charmantes pages de Roland, Mercier, Nadaud, Cherubini, Campana, Wokorlin, Lavallée, Concone et Bordèse, interprétées par les solistes que nous venons de nommer (auxquels s'étaient joints Mlles Georgino Lavigne, M. et E. Meunier, et M. Bouchor,) y furent tour à tour chantés avec les plus grandes par l'auditoire. Nos félicitations à ces braves patriotes qui, non contents de perpétuer fidèlement les traditions nationales, maintiennent encore si heureusement à l'étranger le prestige artistique de notre pays.