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# BOUCHER & PRATTE'S Musical Journal

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January, 1882.

## CONQUER THYSELF.

'Tis a good thing sometimes to be alone,  
Sit calmly down and look Self in the face,  
Ransack the heart, search every secret place;  
Playful uproot the baneful seeds there sown,  
Pluck out the weeds ere the full crop is grown,  
Gird up the loins afresh to run the race,  
Foster all noble thoughts, cast out the base,  
Trust forth the bad and make the good thine own.  
Who has the courage thus to look within?  
Keep faithful watch and ward with inner eyes:  
The foe may harass, but can ne'er surprise  
Or over him ignoble conquest win.  
Oh! doubt it not, if thou wouldst wear the crown;  
Self, baser Self, must first be trampled down.

—JOHN ASHBAM.

## LATEST MUSICAL ITEMS.

—ALBANI is soon to appear in Berlin.  
—NEW YORK has a Tonic Sol-fa Association.  
—NILSSON is singing in the English provinces.  
—SEMBLICH is having great success at Moscow.  
—THERE are thirty-six "Patience" companies.  
—W. S. ROCKSTRO has written a "Life of Handel."  
—"EVA" is the title of a new oratorio by Massenet.  
—THE score of "Lohengrin" was finished in 1839.  
—"DER FREISCHUTZ" has been sung over 500 times in Berlin.  
—MRS. JENNY LIND GOLDSCHMIDT is nearly sixty years of age.  
—THE Hess Company has been singing comic opera in Cincinnati.  
—LISZT has published a violent attack upon the Jews in music.  
—MISS SALLIE HOLMAN has joined the Grayson Opera Company.  
—SUPPE's new opera, "Gabrielle," is to be produced in Vienna.  
—ON the 12th, Miss Minnie Hauk sang "Carmen" for the 200th time.  
—MAPLESON begins a two weeks' engagement at Boston, on the 26th.  
—MUSIC dealers generally have had a successful season—and are happy.  
—MR. GERSTER sang in concert at the Cincinnati Music Hall, on the 15th.  
—PROF. H. S. PERKINS is holding a convention at Pella, Iowa (Dec. 27-30).

—MR. EDDY's organ recitals, at Chicago, are meeting with deserved success.

—HAVERLY's Mastodon Minstrels are doing a large business in western cities.

—THE Emelie Melville Opera Company had a very successful Chicago engagement.

—EMMA THURSBY has been as successful in Stockholm as in the Norwegian capital.

—THE sale of seats for the Patti concerts in Philadelphia, has been unexpectedly large.

—MR. JAMES FAGAN (basso), of Washington, has joined the Comley-Barton Opera Company.

—MR. G. D. WILSON, the well-known composer, is exclusively engaged in writing for this house.

—MR. SODDS is generally regarded as the most pleasing composer of piano music in this country.

—"CARMEN" has been Mapleson's best card. Galassi is his best singer—or at least is the greatest favorite.

—SARAH BERNHARDT's last engagement in Vienna was played in the ill-fated Ring Theatre, only a few weeks ago.

—THE entire proceeds of a matinee at the Thalia Theatre, New York, was sent to the sufferers by the Vienna fire.

—AN English version of Lecocq's latest opera, "Le Jour et la Nuit," is soon to be produced at the Strand Theatre, London.

—MR. FRANZ RUMMEL, the pianist, has met with such success in Berlin that he has decided to reside there permanently.

MRS. ALICE ATHERTON-EDOUIN is ill at Washington. Miss Marion Elmore has taken her place in the "Sparks" company.

—THE New York *Mirror* announced the death of Liszt. All lovers of music will be glad that obituary notices are not in order.

—GEISINGER will shortly visit San Francisco, and while there will play a round of favorite characters in opera, comedy and farce.

—THE 1000 or more lives lost by the destruction of the Ring Theatre (Vienna) should be a warning to all owners of theatre property.

—RUDOLPH ARONSON leaves shortly for Europe to engage attractions for the new Casino Theatre and Summer Garden to be opened in New York in the spring.

—SAINT-SAENS is engaged on a new symphonic work. It is said that he intends to give up performing in public, to devote himself exclusively to composition.

—PATTI "WALTZ," "Schottische" and "Echo Song"—three bright, little, instrumental pieces—are illustrated by a correct likeness of the celebrated singer.

—SIMS REEVES is still giving farewell concerts. From the length of time taken to give them, we should judge that the "farewell part" of a singer's life is the most valuable.

—THE English newspapers speak very highly of Mme. Marie Rose-Mapleson's singing in oratorio. She has recently been heard in the "Elijah" and "Judah Maccabeus."

—PARTICULAR attention is called to Mr. Huntley's songs, "Bring the absent back to me" and "Black-eyed Binie's gone to rest." They are in every way worthy of his reputation.

—THE set of piano pieces, "Dreams of the Past," by W. F. Sudds, G. D. Wilson, etc., are elegantly illustrated by an exact reproduction (in colors) of the favorite painting entitled "Alone."

—MR. OLIVER KING, who accompanied the Princess Louise to Canada as pianist to Her Royal Highness, has left Ottawa to take up his residence in New York, with a view to bringing before the public several of his orchestral works.

—HAVERLY's Comic Opera Company, to play "Patience," includes W. H. Seymour as Bunthorne, C. M. Pike, Alonzo Hatch, Hugh Angier, Henry Learock, Adele Leonard, Pauline Hall, Rose Wilson, Gertrude Orme, and Dora Wiley as Patience.

—THE two young daughters of Mme. Lemmens-Sherington, long one of the most popular of English sopranos, made their debut together at Louvain recently. One is a soprano, the other a contralto. Both are pupils of the famous Jenny Lind.

—A NEW ORLEANS paper says that the only difference between Catharine Lewis and Emma Abbott in "Olivette" is, that when the former gets a recall she kicks off her slipper; but when Abbott gets one she sings the well-known hymn "Thy will be done."

—WHILE the Théâtre des Nouveautés, Paris, was ringing with the plaudits of the delighted audience on the first night of Lecocq's new opera, "Le Jour et la Nuit," the composer was lying at death's door, suffering from the effects of a serious surgical operation.

—THE second Brooklyn Philharmonic concert took place on the 17th. The programme contained all the numbers performed at the preceding rehearsal, and in addition, scenes from Gluck's "Alceste," the baritone air from "The Flying Dutchman" and a chorus from the "Queen of Sheba." Miss Schell, Miss Winant, Signor Galassi and the society's chorus took part in the concert.

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# Musical Journal.

## OUR CATALOGUE.

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—It is very gratifying to any patriotic American in Europe, to note the brilliant position assumed by American prime donne on the great lyric stages of the world. Time was when the opera-houses of Paris and London recorded merely a series of failures of American debutantes, each one more disastrous than the other. The great success of Mlle. Albani had led to the premature production of a number of young American singers with little training and absolutely no experience, and, as might have been expected, with the most disastrous results. Time and experience have taught the managers, and the young students as well, a needed amount of wisdom: and the result has been that the rising stars in the operatic firmament reverse the rule of celestial bodies and come nearly all from the West. Foremost on the list comes of course that "queen rose in the rosebud garden" of girl singers, the triumphant little Marie Vanzandt, who accomplishes a tour de force twice a week at the Opera Comique, by crowding the house to its utmost capacity to hear that most stupid of all Meyerbeer's operas, the "Pardon de Ploemel." When, after her great success in "Agnon," M. Carvalho asked her what opera he should next mount for her and she named "Dinorah," the astute manager looked aghast. "But, Mademoiselle, that opera has never drawn even with Favre and Marie Cabel!" "Let me sing in it and I'll make it draw," quoth the undaunted little transatlantic maiden. And she has nobly kept her word. Then at the Grand Opera, Miss Griswold continues her series of successful debuts by appearing as "Zerlina" in "Don Juan." Miss Norton is to enter the Grand Opera on the first of April, her contract with M. Vaucorbeil being signed and sealed. Her success this season in St. Petersburg has been very great, a renewal of her engagement being offered her for next year, but she preferred the opera of Paris. Her comrade and fellow artiste in Russia was another American singer, Madame Marie Durand, whose noble dramatic voice and fine acting have been thoroughly appreciated for some years past in the opera houses of Italy. Emma Nevada (Miss Wixom) is the star of the season in Florence, and goes thence to La Scala in Milan, where she is a great favorite.—Miss Lucy H. HOOPER'S Paris letter to the Phila. *Evening Telegraph*.

—THE *American Art Journal* says: Adelina Patti, the highly distinguished prima donna, is another verification of the old adage, "blood will tell," so often found true. Her father and mother both maintained in fastidious Italy eminent rank among operatic artists of their day, and the mother especially, interested that public, so hotly enthusiastic over good deeds in opera and intolerant of mediocrity or mere pretention without adequate means to a comply their claims. Long did Mdme. Barilli-Patti reign paramount in grand opera as the great lyric tragedian of her era. In February, 1843, while performing an engagement at the Madrid Opera-house, she appeared one night in one of her grandest roles, and next day Adelina Patti first saw the light, bringing with her-born life her mother's voice, which from that day fell off in a marked degree. When little Adelina was some two or three years old, the family emigrated to America, making New York, in the vicinity of Tenth Street and Fourth Avenue, their usual abode.

—MISS KELLOGG'S farewell concert in Cincinnati will take place January 5.

—It is said that Fred Vokes intends to institute a music hall, modeled on the London article, in Boston.

—"PATIENCE" is to be given in Montreal during Christmas week, by the company now playing at the Boston Museum.

—ANTON DVORAK has written a comic opera entitled *Der Dickschadel* (The Thickskull), which is to be given in Vienna in the course of the coming season.

—MLLE. VALLERIA will be among the principal singers of Carl Rosa's English Opera Company, which will begin its London season on January 14.

—THE oldest prima donna in existence is Mrs. Marconi, who is now enjoying excellent health at eighty-four years, at Darmstadt, Germany, after having been the Patti of her day.

—SATURDAY (17th) was Beethoven's birthday, and the programme of the Boston Symphony Concert, conducted by Mr. George Henschel, was composed exclusively of his works.

—THE Handel and Haydn Society, of Boston, will give Handel's "Messiah" on Christmas Day in Boston. Mrs. Osgood, Miss Cary, Mr. Courtney and Mr. Whitney will have the solo parts.

—WHEN "Genevieve de Brabant" was hurriedly put on the stage of the Royalty (London) Theatre to replace "Dust," which was a complete failure, it was Miss Emily Soldene who took the part of Drogan, not Lydia Thompson.

—A WESTERN contemporary, speaking of the late Rudolf Bial, remarks that he was "one of the best living composers." This is rather rough on Gounod and Wagner and Verdi and a few other gentlemen not unknown to fame.

—MR. MAPLESON'S company opened a season of Italian opera at the Boston Theatre on the 26th inst. "William Tell," "Aida," "Carmen," "Rigoletto" and "Lohengrin" are announced for the first five performances.

—PROBABLY the oldest vocalist in the world died in the last week of November, at Geneva. He was Signor Agostino Dodero, who had attained the age of ninety-two years, and who seventy-three years ago made his debut, thereby ranking as a singer who began his career before Haydn died.

—It is related that when Patti demanded \$5000 for each concert from Manager J. H. Haverly, he remarked that it would be equivalent to \$50,000 a month, and added *setta voce*, "The President of the United States works a year for that amount." "Well," responded the *diva* promptly, "get the President to sing for you."

—THE Boston Symphony Orchestra presented its memorial programme, at Music Hall, in that city, on Saturday night, in commemoration of the birthday anniversary of Beethoven, whose great Symphony in C minor became the acknowledged feature of the performance, at which there was an immense attendance.

—THE Oratorio Society of New York will give the "Messiah" on Wednesday evening, December 28, the public rehearsal occurring on the afternoon of the preceding day. Miss Hattie Louise Sims, Miss Anna Drasdil, Mr. A. C. King and Mr. Franz Hemmertz will be the solo singers. Dr. Damroch will conduct, as usual.

—THE Opera of Paris and the Comedie Francaise have fencing masters, who arrange all the theatrical duels—on the stage—and the miscellaneous sword bouts and scrimmages. M. Simon, the distinguished professor of the small sword at the house of song, is to be presented with his full-length portrait, painted by Bonnaud.

—A PARISIAN musical success called "La Girouette," (The Weathercock), by Hennerly and Bocage, the music by M. Coeder, has been secured by Augustin Daly, and will probably be the attraction at Daly's Theatre, next succeeding "The Passing Regiment." The piece is a comic operetta in three acts, and had a run at the Theatre Francaise Parisiennes. Mr. Daly proposes to take advantage of the adaptability of the piece to the introduction of novel and interesting musical features.

—ANTON RUBINSTEIN is to give concerts at the "Gaiety," Pleyel, Paris, in February next. If negotiations now in progress with M. Vaucorbeil succeed, Rubinstein will conduct at the Opera an extraordinary performance, in which important fragments of his works, and especially of "Nero," will be given.

—A REPORT has been in circulation that Booth's Theatre, New York, has been sold and was about to be transformed into a large dry goods establishment. Inquiry of the business manager of the theatre as to the truth of the rumor was replied to to the effect that he had no intimation of any such proposed change.

—THE struggle between the Cincinnati College of Music and the May Festival Association of the same city, to secure the services of Mme. Patti, ended in her being engaged to sing in the "Messiah" for the association, and in concert for the college. "Meanwhile," says an official communication, "the public must wait to hear her in opera until Manager Abbey consents." Does that mean that there is any likelihood of his consenting? And if so, when and where is she to sing in opera, and in what opera? These are questions in which the public has the liveliest interest.

—THE May Musical Festival in New York, under the direction of Theodore Thomas, will be given the same years as the Chicago and Cincinnati festivals—that is, in 1882, 1884, 1886, &c. This arrangement has been made because it secures great advantages in the matter of obtaining distinguished solo artists, such as Mme. Maturna, for instance, who is to sing here next spring. It has been found impossible for any one festival to bear all the expense of bringing a great singer or instrumentalist from Europe, whereas when the cost is divided up between two or three, the burden is comparatively light.

—THE concert at Steinway Hall, New York, on the 18th, for the family of the late Rudolph Bial, was not very well attended, but it was understood that the size of the audience bore no relation to the sale of tickets, which has been very large. Many people bought seats who were unable to go to the concert, and the pecuniary results of the undertaking have been entirely satisfactory. The concert was excellent. The programme was interesting, the orchestra, which was conducted by Theodore Thomas, was in capital form, and Mme. Caroline Zeiss, the vocalist of the evening, secured an emphatic and well-deserved success.

—THE Christmas-tide performance of the "Messiah," in Cincinnati, is creating a great excitement in the West. Clubs are being formed in Chicago to attend the oratorio, and delegations are expected from Columbus, Cleveland, Dayton, Hamilton, Richmond, Ind., Paris, Lexington, and other cities in the neighboring States. The chief attraction will, of course, be Patti in the soprano part, but the rest of the quartet, which includes Miss Cary, Toedt and Whitney, is excellent. The chorus will be that of the May Festival, numbering 60 voices. Theodore Thomas will conduct, and the orchestra will be that of the New York Philharmonic Society.

—IN speaking of the concert of the Mapleson Opera Company, at the New York Academy of Music, on Sunday evening, Dec. 18th, the *Herald* says: The programme was lengthy, containing some seventeen numbers, nearly all of which were encored and some doubly and trebly demanded. Signor Campanini sang the "Cujus Animam" twice, and with marvelous beauty of expression; Signor Galassi sang the "Pro peccatis" from the "Stabat Mater" in a perfect manner; M. Prevost was heard in the famous waltz trio from "William Tell," in which he appeared to much better advantage than usual; Miss Hauk sang "Angels ever bright and fair," and was enthusiastically recalled three times, when she sang "Beware" and "I'm o'er young to marry yet," in neither of which last did she do herself artistic justice; Signor Ravelli sang "En vain Pharaon" beautifully, and for an encore an aria from "l'Africaine"; Mlle. Ferni was on the programme for Gounod's "Au printemps," but, as she usually does, she changed the selection without notice, singing "Non Torno," and, under a recall, "Si vous n'avez rien à me dire"; Signor Del Puente made a great success of Rossini's Tarantella "Gia in Luna," which was at once re-demanded; Miss Juch sang the "Caro nome," from "Rigoletto," quite nicely, and sang the "Fior di Margherita" twice, under vociferous encore; Signor Novara, Mlle. Dotti, Mlle. Lauri and Signor Monti were also down on the bill for selections, and the orchestra, under Signor Arditi distinguished itself by some charming selections admirably played.

# PRINCE CHARMING.

## SONG.

Words by HUGH CONWAY.

Music by JOSEPH L. ROECKEL.

*Moderato.*

Where the li-lacs threw their shade, Sat a dain-ty lit-tle maid; Closed the book up-

*rall.*

*a temp. dolce.*

on her knee, Deep in fair-y dreams was she, Soft-ly sang, "when I grow old,

*co'la parte.*

4 *f* *rall.* *p rall.*

One shall come with curls of gold; Blue his eyes must be, and bright, and his hands so

*con anima.*

*con anima.*

*rall.* *colla parte.* *p*

li - ly white; Sweet 'Prince charming' it must be, He a - lone shall mar - ry me!

*con anima.*

*cres.* *f*

Sweet 'Prince charming' it must be, He a - lone shall marry me!

*cres.* *f* *ff* *f marcato.*

*tempo primo.*

Tall and wise the maiden grew, Came at last a youth to woo;

Prince Charming.

Not the prince of fai - ry lore; Rank in love a - lone he bore! Not with ma - gic

*f* *do'ce.*

*f* *colla parte.*

*p dolce.*

gold, forsooth, On - ly rich in faith and truth; Yet she whispered, "Love, with you,

*rall. ed espress.*

*f* *rall. colla parte.*

Sweet old fai - ry dreams come true. O 'Prince charming' it is he, Come at last to

*sempre rall.* *Con anima.*

*f rall.* *Con anima.*

mar - ry me! O 'Prince charming' it is he, Come at last to marry me!"

*cres.* *f* *Sua.*

*cres.* *cres.* *ff colla parte.* *ff*

# "I'M GOING HOME TO CLO."

## SONG AND CHORUS.

Words by **SAML. N. MITCHELL.**

Music by **WILLIAM A. HUNTLEY.**

*Allegretto con espress.*  
*rall. a tempo.*

The first system of musical notation consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with various note values and rests, including a triplet of eighth notes. The bass staff provides a harmonic accompaniment with chords and single notes. The key signature has one flat (B-flat), and the time signature is common time (C). The tempo markings are *Allegretto con espress.* and *rall. a tempo.* The first measure of the treble staff is marked with a piano (*p*) dynamic and an accent (>).

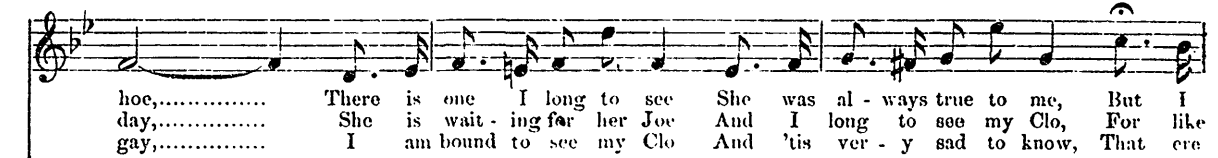
The second system of musical notation continues the piano accompaniment from the first system. It features the same two-staff structure (treble and bass). The tempo marking *a tempo.* is placed above the treble staff. The music continues with similar melodic and harmonic patterns, including a triplet in the treble staff. The piano (*p*) dynamic is maintained throughout.

*p Allegretto.*

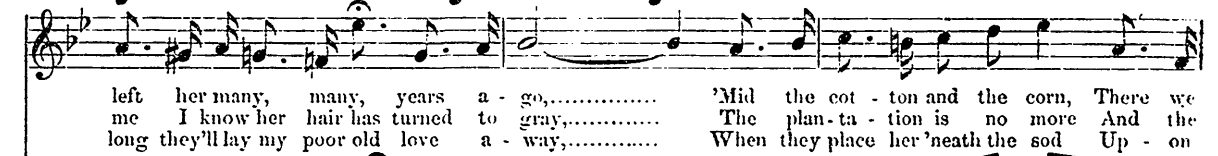
The vocal line begins with the lyrics. The notation is on a single treble staff. The tempo marking *p Allegretto.* is positioned above the staff. The melody is written in a simple, singable style.

1. In the old Carli-nia state Where the sweet Magno-lia blooms, And the Pio-ca-nin-ie dar-key learns to
2. In that dear old sunny home Where the songsters al-ways sing, And the mock-ing bird is sing-ing all the
3. 'Neath the gen-ial Southern skies Where the sweetest blossoms grow, And the mu-sic loving dar-kies all are

The piano accompaniment for the chorus follows the lyrics. It consists of two staves (treble and bass). The treble staff has a rhythmic pattern of eighth notes, while the bass staff provides a steady accompaniment with chords and single notes. The tempo marking *p Allegretto.* is maintained.



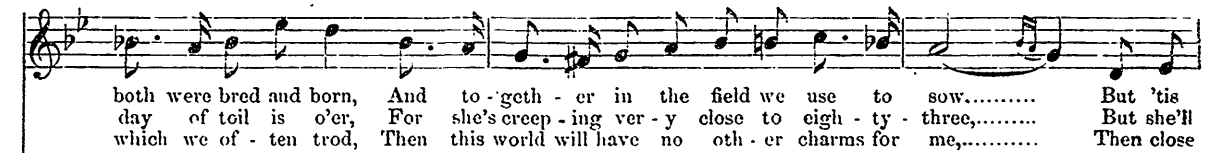
hoe,..... There is one I long to see She was al - ways true to me, But I  
day,..... She is wait - ing for her Joe And I long to see my Clo, For like  
gay,..... I am bound to see my Clo And 'tis ver - y sad to know, That ere

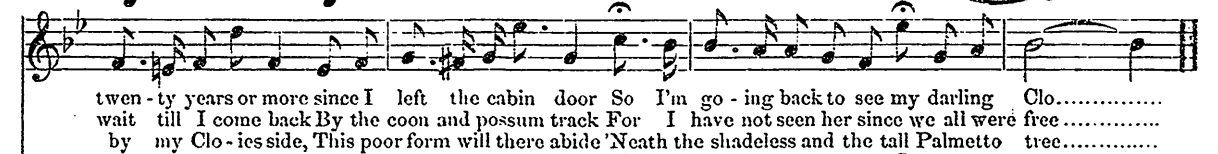
left her many, many, years a - go,..... 'Mid the cot - ton and the corn, There we  
me I know her hair has turned to gray,..... The plan - ta - tion is no more And the  
long they'll lay my poor old love a - way,..... When they place her 'neath the sod Up - on



*rit. a tempo.*



both were bred and born, And to - geth - er in the field we use to sow,..... But 'tis  
day of toil is o'er, For she's creep - ing ver - y close to eigh - ty - three,..... But she'll  
which we of - ten trod, Then this world will have no oth - er charms for me,..... Then close

twen - ty years or more since I left the cabin door So I'm go - ing back to see my darling Clo.....  
wait till I come back By the coon and possum track For I have not seen her since we all were free.....  
by my Clo - ies side, This poor form will there abide 'Neath the shadeless and the tall Palmetto tree.....



I'm going home to Clo.



# CHORUS.

Solo.

Darling Clo, Darling Clo, Your sweet face I soon shall see I know, Where the

Sopr'o.

*pp* INVISIBLE CHORUS.

*a tempo.*

Dar - ling Clo, Dar - ling Clo, Where the

Alto.

*a tempo.*

Tenor.

*pp*

*a tempo.*

Dar - ling Clo, Dar - ling Clo, Where the

Bass.

*a tempo.*

Accomp. for Quintetto.

Accomp. for Solo.

I'm going home to Clo.

*rit.* *pp*  
 Southern sunny breeze fans the old Palmetto trees, I am go - ing home to see my darling Clo.....

*rit.* *pp*  
 Southern sunny breeze fans the old Palmetto trees, I am go - ing home to see my darling Clo, darling Clo.

*rit.* *pp*

*rit.* *pp*  
 Southern sunny breeze fans the old Palmetto trees, I am go - ing home to see my darling Clo, darling Clo.

*rit.* *pp*

*a tempo.* *rit.* *pp*

*Moderato. (DANCE.)*

*Moderato. (DANCE.)*

*BREAK.* *tr* *tr* *tr* *tr* *ral.* *p*

I'm going home to Clo.

# MARCH.

TH. GIESE. Op. 160. No. 6.

*Tempo di Marcia.*

PIANO.

The first system of the piano accompaniment consists of two staves, Treble and Bass clef, in common time. The music begins with a forte (*f*) dynamic. The right hand features a rhythmic pattern of eighth notes, while the left hand provides a steady accompaniment of eighth notes. The system concludes with a repeat sign.

The second system continues the piano accompaniment. It starts with a *dim.* (diminuendo) marking. The right hand has a melodic line with some grace notes, and the left hand continues with eighth-note accompaniment. The system ends with a repeat sign.

The third system of the piano accompaniment features more complex rhythmic patterns in the right hand, including triplets and sixteenth notes. The left hand maintains the eighth-note accompaniment. The system concludes with a repeat sign.

The fourth system continues with intricate right-hand figures, including triplets and sixteenth-note runs. The left hand accompaniment remains consistent. The system ends with a repeat sign.

The fifth and final system of the piano accompaniment features a grand staff with a double bar line at the end. The right hand has a melodic flourish, and the left hand provides a final accompaniment. The system concludes with a repeat sign.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is present at the beginning.

Second system of musical notation, continuing the piece. It includes a key signature change to one flat (B-flat) and a dynamic marking of *p* (piano) in the second measure.

Third system of musical notation, showing further development of the melodic and harmonic themes.

Fourth system of musical notation, featuring a dynamic marking of *f* (forte) in the second measure.

Fifth system of musical notation, concluding the page with a final melodic flourish and harmonic accompaniment.

March.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings such as *pp* and *f*. The system concludes with a double bar line.

Second system of musical notation, continuing the piece with complex rhythmic patterns and dynamic markings like *f* and *pp*. It ends with a double bar line.

Third system of musical notation, showing further development of the musical themes with dynamic markings such as *f* and *pp*. The system ends with a double bar line.

Fourth system of musical notation, featuring intricate melodic lines and dynamic markings like *f* and *pp*. The system ends with a double bar line.

Fifth system of musical notation, the final system on the page, concluding with a double bar line. It includes dynamic markings such as *f* and *pp*.

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There is a calm for those that weep.....	Sudds	Glory to God on high.....	Sudds
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NOUVELLES ARTISTIQUES CANADIENNES.

— Une société chorale (orphéon) doit être fondée prochainement à St-Sauveur de Québec.

— M. T. Trudel fait régulièrement partie maintenant du chœur de l'Église St-Jacques.

— Nous avons eu à Montréal, la première du nouvel opéra de Gilbert et Sullivan, *Patience*, le lendemain de Noël.

— Le *Parish (Mass) Chronicle*, en parlant de notre violoniste canadien Desève, dit : "ce jeune artiste est un prodige."

— L'Orphéon de St-Jean a chanté la messe de Bordès, à la fête de l'Immaculée Conception, et la XII<sup>e</sup> de Mozart, à Noël.

— La nouvelle fanfare des Gardes à pied, d'Ottawa, a été passée en revue, par le député adj.-général Maunsell, le 17 décembre.

— On constate les progrès croissants de la fanfare de Stanbridge East, ainsi que de celle de Farinham, dirigée par M. E. O. Chaffers.

— Mlle B. Caldwell a remplacé temporairement M. G. Smith comme organiste à la Cathédrale d'Ottawa, il y a quelques semaines.

— On annonce la possibilité d'une tournée artistique de l'Albani (Emma Lajouesse) en Amérique. Tôt prochain, — en même temps qu'Nilsson.

— Remenyi dit d'une jeune violoniste canadienne, Mlle Norah Clench, de Ste-Marie, Ont., qu'elle promet de devenir une des gloires artistiques du Canada.

— Mlle Rosalia M. Lucier, de Worcester, Mass., jeune canadienne de grand talent musical et cornettiste distinguée, se fera entendre en concert à St-Jean le 2 janvier.

— Ces jours derniers, les élèves du collège de Chambly présentaient une adresse, accompagnée d'un magnifique cadeau, à leur estimé professeur de musique, M. V. L. Couturier.

— La congrégation protestante de l'église de St-André a présenté un témoignage d'estime à Mme Leach, à l'occasion de sa récente résignation de la charge de soprano du chœur de cette église.

— Le *American Art Journal*, de New-York, du 3 décembre, parle en termes fort élogieux du nouveau recueil d'études composées par M. R. Octave Pelletier, sous le titre de *Mémoires du piano*.

— Sur l'invitation de M. le curé de la Cathédrale de St-Hyacinthe, la Société philharmonique de cette ville a rouvert ses concours la solennité des offices des Quarante heures, dans le cours du mois écoulé.

— Son Honneur le Lieut.-Gouverneur Cauchon a gracieusement invité M. François Boucher, artiste violoniste, à la réception qui a eu lieu à l'Hôtel du gouvernement, à Winnipeg, le 13 décembre dernier.

— Une nouvelle société musicale anglaise vient d'être établie en cette ville. Elle est dirigée par M. Arthur E. Fisher et s'intitule *the Amateur Harmonic Society*. Ses réunions ont lieu à la Salle Lindsay, rue St-Catherine.

— M. Oliver King, ci-levant pianiste de la princesse Louise, a transporté son domicile d'Ottawa à New-York, où il a l'intention de faire exécuter, pendant la présente saison musicale, plusieurs de ses œuvres orchestrales.

— Le concert organisé par M. F. Jehin-Prume, au bénéfice du Collège de Ste-Thérèse, et donné au *Queen's Hall*, le 12 décembre dernier, a certainement été l'un des plus beaux succès de la saison. L'éminent violoniste surtout s'est surpassé.

— Le charmant Noël varié *Cauchon's*, de Lefebvre-Wély, a été exécuté dimanche dernier par l'organiste de Louisville, par celui du Gesù de Montréal (M. D. Ducharme,) et par celle de St-Joseph de Cohoes, N. Y. (Madame R. Hudson.)

— M. Oliver King, pianiste et compositeur, a donné un concert au St-James' Hall, Ottawa, le 2 décembre dernier, avec le concours de Mme J. W. F. Harrison, de Mlle Danzel et Harrison, et de MM. E. Gauthier, Ernest White et M. R. Brewer.

— Concert-opéra à Trois-Rivières, le 20 décembre, par MM. F. Jehin-Prume, Trudel, Varin, Mailhard et Labelle, — Madame Béliveau, accompagnatrice. Le 30, soirée musicale et dramatique par les amateurs de la Société Ste-Cécile, avec le concours de Mlle L. Morrison-Fiset.

— Une intéressante soirée musicale et dramatique a eu lieu dernièrement à Glen's Fall, N. Y., au profit de la fanfare canadienne de l'endroit. Le dévoué curé, le Révd J. B. St-Onge et le Révd L. T. Adam, de Whitehall, encourageaient nos musiciens canadiens par leur présence.

— Notons — bien qu'un peu tard — la brillante célébration de la Ste-Catherine, par les élèves du Petit Séminaire de Rimonski. Un programme musical et dramatique des plus joyeux composait la séance, présidée par Mgr Langevin. La *bande* Ste-

Cécile a fait *florès*, et MM. A. Langis et E. J. Flynn étaient les artistes acclamés de la circonstance.

— M. Joseph R. Lucier, artiste cornettiste aveugle, jouit d'une réputation musicale considérable à Worcester, Mass., où il réside. Il a été dernièrement nommé professeur de musique à "l'Institution des aveugles Ierkins," à Boston. Cette importante institution est protestante, et notre compatriote, un des anciens élèves, est le seul professeur catholique.

— M. Ls Mitchell vient de terminer un orgue superbe, destiné à St-Christophe d'Arthabaska. Ce bel instrument, orné d'un buffet d'un style nouveau et original, était exposé à l'admiration des amateurs les 26 et 27 décembre, et sous les doigts habiles de MM. R. O. Pelletier, Samuel Mitchell, D. Ducharme et d'autres organistes distingués de cette ville, il a rendu les sons les plus harmonieux. Il sera érigé à St-Christophe à temps pour être inauguré à la fête de l'Épiphanie.

— Madame R. Hudson (ci-devant membre du Chœur du Gesù de Montréal), a accepté la charge d'organiste à l'Église catholique de St-Joseph, de Cohoes, N. Y., et est entrée en fonctions le jour de Noël. Le bon goût musical et l'expérience reconnue de la nouvelle titulaire nous permettent de considérer son engagement très avantageux pour la congrégation de St-Joseph. L'excellent chœur mixte de cette église se compose d'une vingtaine de voix, que dirige avec une rare habileté M. le Dr J. L. Archambeault.

— A Noël, la XII<sup>e</sup> messe de Mozart a été chantée à la cathédrale de St-Hyacinthe, à St-Jean et à Lotbinière, — la messe de La Haëche, à la cathédrale de Trois-Rivières, à St-Justin et à Lewiston, Me., — la messe du Second ton, harmonisée, à St-Zotique, St-Aimé et à Oka, — celle de Schubert, en *fa*, à la Basilique de Québec, — de Bordès, à la cathédrale d'Ottawa, — de Peters, à Louisville, — de M. Perreault, à St-Joseph de Lévis, — de Buhler, à Worcester, Mass., — et de Battmann, à St-Joseph de Cohoes, N. Y.

— A l'occasion de son départ pour Minneapolis, Minn., M. Joseph Rousseau, professeur de musique de Ste-Julie de Somerset, a reçu des membres de la section musicale du club St-Jean-Baptiste de ce village une adresse lui exprimant leurs sentiments d'estime et de reconnaissance, à son égard. M. Rousseau, qui possède un talent musical remarquable, a été formé par le Rév. M. Montminy, curé actuel de St-Agapit de Beauvillage et ancien professeur de musique au Collège de Ste-Anne.

— Le plus bel orgue à anches, — et en même temps l'instrument le plus parfait du genre qui ait été fabriqué ou même importé au Canada, jusqu'à ce jour, se trouve actuellement dans l'église de la paroisse de Ste-Julie, comté de Verchères. C'est ce magnifique orgue "Duninon," à deux claviers et pédalier, de 23 registres, avec tuyaux dorés richement ornés de peintures, qui a fait l'admiration de tous les visiteurs à l'Exposition de 1880. Cette paroisse fortunée et entreprenante en a fait l'acquisition, ces jours derniers, de M. L. E. N. Pratte (280, rue Notre-Dame), aux conditions les plus avantageuses.

— Plusieurs de nos abonnés, — plus particulièrement ceux qui n'ont pas eu occasion de lire le prospectus que nous avons publié avec notre premier numéro, en juillet dernier, — nous demandent de substituer quelques romances françaises à la place des romances anglaises qui paraissent dans le journal. En explication, nous devons informer de nouveau ces abonnés que nous ne contrôlons nullement la partie anglaise — non plus que la musique du journal qui nous arrivent toutes faites, des États-Unis. Nous nous en tenons fidèlement à notre premier engagement, de fournir un supplément français des nouvelles musicales canadiennes de mois. Nous espérons faire mieux avant longtemps, mais pour réaliser ce désir il nous faut l'appui plus généreux du public musical de la province.

— A Noël, la messe "Deo infanti" du Révd M. Perreault a été chantée à Notre-Dame, à St-Pierre, à St-Vincent de Paul et à Ste-Brigide; — la XIII<sup>e</sup> messe de Nicon-Choron, à St-Jacques; — celle de Lambillotte, à Ste-Anne; — celle de Farmer, à St-Patrice; — et celle de Juvin, à la Cathédrale. Au Gesù, le chœur a chanté le *Kyrie*, *Gloria* et *Credo* de Do la Haëche, et le *Sanctus*, *Benedictus* et *Agnus* de la messe brève de Geanod. A Poffertoire, M. D. Ducharme a exécuté sur l'orgue le *Ca-borgers* de Lefebvre-Wély, que l'on entend toujours avec plaisir. M. N. Beaudry a interprété d'une manière admirable le charmant solo du 3<sup>e</sup> Noël de Van Reysschoot, et, à l'office du soir, *Ave Maria* et le *Tantum ergo* de Rossini ont été rendus avec le plus grand succès, — le trio du *Tantum*, confié à

MM. Beaudry, Denis et Laverrière, a été surtout remarquable d'ensemble et de précision, et le *Genitori* a été brillamment exécuté par le chœur puisant du Gesù. Notons également le début très satisfaisant de M. Jos. Tessier, dans l'*Ades* qui a précédé la messe.

— Les extraits suivants que nous empruntons à nos échanges du Manitoba, reçus depuis notre dernière publication, complètent l'appréciation de la presse locale sur le récent début de notre artiste violoniste, M. François Boucher, à Winnipeg :

"... Mr Boucher cannot complain of want of popularity..... Ere his bow was drawn the house fairly rang with applause. The *Andante* and *Finale* of Mendelssohn's Concerto gave this talented young artist an opportunity of displaying with what perfection of tone, phrasing and execution he could render this great master work. He played with unerring accuracy, with a wonderful command over gradations of tone which gave evidence throughout that there was an intellectual grasp of the subject, which stamped the performance as an artistic achievement. Mr Morache sang his *Ave Maria* with much artistic ability..... he was accorded a hearty encore..... Mr Lamothe also received the hearty applause of his hearers..... Mr Shea was recalled..... Mrs M. Hunter rendered a couple of solos on the piano with remarkable accuracy, proving herself to be in possession of a very fine touch, and her efforts did not go unrewarded..... Great praise is also due to Miss Shea and Messrs De Reeve and Royal for the very efficient manner in which they accompanied the singers..... On the whole, the concert was one of the best ever listened to, and Mr Boucher is to be congratulated on the grand success of this his first entertainment in the north-west." *The Winnipeg Daily Times*.

— "Un succès. Nous sommes un peu en retard pour le dire. Nous n'en sommes que meilleurs. Après dix jours l'impression dure encore : nous écoutons toujours cette mélodie s'échappant de son instrument, suave, délicieuse, puis grave et passionnée, mais toujours artistique. Notre jeune virtuose nous a fait honneur : nous l'en félicitons. Avoir dès le début salle pleine, s'entendre rappeler vingt fois, en voilà plus qu'il ne faut pour que nous anticipions une belle carrière.

Le concert de M. Boucher a été une véritable fête musicale. Le programme était varié et bien choisi. Tout le monde a été satisfait. L'enthousiasme a été tel qu'il aurait fallu répéter le concert trois fois pour satisfaire l'auditoire. M. Boucher n'a pas failli à la réputation qui l'avait précédé à Manitoba. C'est un artiste distingué." — *Le Manitoba*, de St-Boniface.

Ont acquitté leur abonnement au "Journal Musical" pendant les mois de Novembre et Décembre 1881 :

Les Révds MM. W. Varrily, E. Grenier, Martineau, H. Girroir, N. M. Huot, N. E. Demers.  
Révde Sieur Bourassa,  
Les Couvents de la Présentation de St-Césaire, de Coaticooke,  
Mesdames F. Leclair, O. Forget, E. L. Lanctot, A. Loranger, G. Bongie, A. R. Primeau, J. Comte, Mlles L. Cormier, A. Métivier, M. L. Malhiot, J. Kearney, A. Burgess, C. Deschamps (2 abts), D. Champoux, V. Duval, Paré, J. Coté, F. Curry, A. Bachand, Filiatrault, A. Boisclair, E. Lemay, Benoit.

MM. P. A. Giroux, D. Masson, D. Hébert, A. Bélanger, R. H. Beaulieu, A. Archambault, J. B. Bernardin, B. A. R. Simard, P. H. Vaillancourt, Dr R. St-Jacques, G. Caron, F. Béard, H. St-Cyr, A. H. Sicotte, H. B. dit Desrochers, U. Granger, E. Bélanger, L. A. Dumouchel, E. Pelletier, B. Pepin, J. Johnston, V. Thériault, J. O. Turcotte, E. Rodrigue et J. T. Dorais.

BIBLIOTHÈQUE NATIONALE DEBES.

— A la Longue Pointe, vendredi soir, le 9 décembre 1881, Marie Julie Boucher, âgée de 6 ans, 8 mois et 10 jours, dernière enfant de M. A. J. Boucher.

Cher trépassé fleur, à nos côtés cécile  
Ay' sol aimé de notre beau couvent.  
N'is se nommions notre petite Rose,  
Nous l'aimions tant !

DES PETITES COMPAGNES DE VILLA-MARIA.

— A Montréal, lundi, le 26 décembre, de consommation, Charles-Jules Craig, facteur de pianos et membre du chœur du Gesù, âgé de 28 ans.