

Technical and Bibliographic Notes / Notes techniques et bibliographiques

The Institute has attempted to obtain the best original copy available for filming. Features of this copy which may be bibliographically unique, which may alter any of the images in the reproduction, or which may significantly change the usual method of filming, are checked below.

L'Institut a microfilmé le meilleur exemplaire qu'il lui a été possible de se procurer. Les détails de cet exemplaire qui sont peut-être uniques du point de vue bibliographique, qui peuvent modifier une image reproduite, ou qui peuvent exiger une modification dans la méthode normale de filmage sont indiqués ci-dessous.

Coloured covers/
Couverture de couleur

Covers damaged/
Couverture endommagée

Covers restored and/or laminated/
Couverture restaurée et/ou pelliculée

Cover title missing/
Le titre de couverture manque

Coloured maps/
Cartes géographiques en couleur

Coloured ink (i.e. other than blue or black)/
Encre de couleur (i.e. autre que bleue ou noire)

Coloured plates and/or illustrations/
Planches et/ou illustrations en couleur

Bound with other material/
Relié avec d'autres documents

Tight binding may cause shadows or distortion along interior margin/
La reliure serrée peut causer de l'ombre ou de la distorsion le long de la marge intérieure

Blank leaves added during restoration may appear within the text. Whenever possible, these have been omitted from filming/
Il se peut que certaines pages blanches ajoutées lors d'une restauration apparaissent dans le texte, mais, lorsque cela était possible, ces pages n'ont pas été filmées.

Additional comments:/
Commentaires supplémentaires:

Coloured pages/
Pages de couleur

Pages damaged/
Pages endommagées

Pages restored and/or laminated/
Pages restaurées et/ou pelliculées

Pages discoloured, stained or foxed/
Pages décolorées, tachetées ou piquées

Pages detached/
Pages détachées

Showthrough/
Transparence

Quality of print varies/
Qualité inégale de l'impression

Continuous pagination/
Pagination continue

Includes index(es)/
Comprend un (des) index

Title on header taken from:/
Le titre de l'en-tête provient:

Title page of issue/
Page de titre de la livraison

Caption of issue/
Titre de départ de la livraison

Masthead/
Générique (périodiques) de la livraison

Includes some text in French.

This item is filmed at the reduction ratio checked below/
Ce document est filmé au taux de réduction indiqué ci-dessous.

10X	12X	14X	16X	18X	20X	22X	24X	26X	28X	30X	32X
										✓	

BOUCHER & PRATTE'S

Musical Journal

No. 280 NOTRE-DAME STREET,
MONTREAL, - - CANADA.

Vol. IV. No. 11. [PRICE 80 CTS. PER YEAR.]
SINGLE COPIES 8 CTS.

December, 1882.

Sonnet.

BY R. F. GRANT

Wilt thou one tender, trustful thought incline
Unto my memory when I am at rest,
Under the dark cloak of the earth's broad breast,
Dead to the glow of day and pure starshine?
Ah, if thou wilt, then surely some sweet sign,
Piercing the silent grave as love's faintest,
Will thrill its darkness with the things blest,
And I shall feel the influence divine.
Then from my dust a flower of hope shall bloom,
And grow in splendor, upward to the light,
Showing that even from the darksome tomb
Can spring an essence beautiful and bright,
And that e'en in our ashes there is room
For something of love's majesty and might.

Items of Interest.

- LUCCA is in Paris.
- VARESI is at Warsaw.
- NIEMANN is again at Berlin.
- LITTA is going to London next April.
- ALBANI sings in Chicago, January 16th.
- PAPPENHEIM is still singing at Buenos Ayres.
- TERESA SINGER will sing at Naples this season.
- MR. SOL SMITH RUSSELL is having a good season.
- THE Jersey Lily is still drawing in New York city.
- SIG. SEVERO STRINI has sailed from Boston for Europe.
- RUBINSTEIN'S "Maccabæer" will soon be given at Dresden.
- MISS MARY NELLINI is singing with the Temple Quartette.
- GERSTER is making a concert tour, and will soon be at Berlin.
- MR. CORNELIUS CHENERT is going abroad to study with Lamperti.
- MR. EDWARD KENDALL has joined the Corinne Opera Company.
- MISS LOTTA BELTON has rejoined Willie Edouin's Sparks Company.
- THE Boston "Ideal" Opera Company will appear in Boston, March 18th.
- MR. S. WILLARD KING, tenor, has joined the Farini Chamber Opera Company.
- MME. GALASSI has made quite a success as *Leonora* in "Favorite," in New York.
- A VERY successful engagement is being filled by Eliza Jeanie Sargeant at Perugia, Italy.
- EMMA NEVADA will begin a three weeks' engagement at Berlin, on the 25th of this month.

—CARRIE HOWARD, serio-comic singer, is lying very ill in New York.

—THE Philadelphia Church Choir Company is touring Indiana with fair success.

—THE last new tenor from Milan is blessed with the exasperating name of Giorgio Gigli.

—THE Chicago Musical College will give ten entertainments this winter, in Apollo Hall.

—MME. ALBANI, the prima donna, is coming to this country on a professional tour in January.

—MR. AND MRS. BROSSON HOWARD have gone to London, where they will reside permanently.

—CARL FORNES has arrived in New York, from San Francisco, and is expected to visit Boston soon.

—MADAME NELSON travels in state in a private car, provided with a waiter, a porter and a French cook.

—VILLARET, the famous tenor, after twenty years' service, has bidden "good bye" to the Paris Opera.

—WOODSON MOORE'S "Cinderella at School" will be produced at the Philadelphia Lyceum during February next.

—MAURICE GRAU and his double opera company are making their way to Mexico, Havana and South America.

—Mlle. HEILBRON'S recent return to the operatic stage, at the San Carlo Theatre, Naples, was quite successful.

—THE Cecilian Society of Philadelphia sing "The Messiah" on the 14th, with Mrs. Bello Cole as the principal soloist.

—MME. SELIKA has already gained much admiration for her singing in London. She is learning *Aida* with Sig. Mazzoni.

—THE Philadelphia Musical Association are to hold a Festival in April next, and have already secured funds to the amount of \$3000.

—THE Chicago Mozart Society give a concert on the 18th, when Miss Hattie Louise Simms and Mr. Myron W. Whitney will be the soloists.

—FORD'S Opera House, Washington, was sold recently for the sum of \$55,100. This sale does not affect Mr. Ford's lease of the building.

—THE "Vicar of Bray" was a dismal failure in Baltimore, the good people of the Monumental City not liking the clerical and religious allusions.

—MISS FANNY KELLOGG, who was born at Kalamazoo, Mich., received quite an oration upon her first appearance there as a singer, a few evenings ago.

—MADAME FARSCHE-MADI, who sang, for the last two seasons, dramatic soprano roles at the Covent Garden Opera House, is coming to join Mapleson's troupe.

—ALEXANDER SALVINI is no longer playing *Roméo* to the *Juliet* of Miss Mather. Walter Eyttinge is entrusted with the part. Salvini has lost the sight of one of his eyes.

—MR. JOHN McCULL has virtually become the lessee of the New York Casino, having arranged with Mr. Rudolf Aronson to produce comic opera there for a period of three years.

—CIAMPI-CELLAS, baritone, who was in this country with Mlle. Carlotta Patti in her concert tour of 1879-80, is to join Manager Mapleson's Opera Company in New York. He sailed from Liverpool last Saturday.

—PREVOST, the tenor, whom Campanini seduced into excess of lager, has regained his *ut de poitrine*, and has made his debut at the Costanzi of Rome with warm demonstrations of applause on the part of the public.

—THE charming Madame Albani-Gye, whose lovely voice and perfect style have been heard at all the recent English music festivals, has finally arranged to appear here with Her Majesty's Opera Company shortly after New Year's Day.

—AT the first and second concerts of the New York Chorus Society, Gounod's new oratorio, "The Redemption," will be sung, with Mrs. Osgood, Miss De Lussan, Miss Winant, and Messrs. G. Simpson, Winch, Remmert, Fritsch and Steins as soloists.

—ANTHON DVORAK, the famous Slav composer, has written a new opera, called "Dimitri," which was recently produced at Prague. A Symphony, by the same composer, is to be given this season by the New York Philharmonic Society.

—THE contract between Emma Abbott and Nixor and Zimmerman for the former's appearance in English opera at the Chestnut Street Opera House, Philadelphia, during the week commencing March 20, 1883, has been dissolved by mutual consent.

—THERE is a rumor current that an effort is to be made to close an arrangement for Sig. Salvini and Mme. Modjeska to appear together in a Shakespearean play during their present visit to this country. The place is not stated, but it is supposed that New York would be selected.

—CATHARINE LEWIS has been engaged by Manager McCull to sing in "The Queen's Lace Handkerchief," the negotiations between her and Haverly for his "Merry War" company having fallen through. She will appear in Philadelphia shortly in "Olivette" and "The Snake Charmer."

—MRS. OSGOOD is at present traveling through Ohio with the Weber Quartet Club and has everywhere met with the greatest success. She reappears in New York on the 6th, on the occasion of the first production in this country of Gounod's "Redemption," under the direction of Mr. Theodore Thomas.

Musical Journal.

OUR LATEST CATALOGUE.

Just issued, is a handsomely bound book of 180 pages; it is of convenient size, and will prove a valuable guide in the selection of musical publications. Its contents, comprising nearly 5000 pieces and over 80 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.

Criticism of To-day.

It is a remarkable fact that the best actors and actresses are always dead or retired from the stage. Old play-goers tell us that it has been so from the beginning. There never was a time when the reality of the present was not insignificant compared with the recollection of the past. Even Mrs. Drew we only entirely admire in the parts that she has ceased to play. When she played them, people were wont to say that the palmy days of genteel comedy were past. It is but a very few years since reminiscences of Helena Faucit and Ellen Tree were thrown in the face of every young woman who essayed one of Shakespeare's younger heroines, and Adelaide Neilson was a vulgar upstart. Since Adelaide Neilson is dead it is discovered that she was the only genuine interpreter of Shakespearean comedy and all others are counterfeits. For anybody else to attempt *Rosalind* is an outrage. We won't have it. Fifteen years hence we shall be saying to young play-goers, "Ah, but you should have seen Modjeska play *Rosalind*!" This we call criticism—*Philadelphia Times*.

Kellogg's Favorite Song.

The song "Good Bye," by Tosti, which Miss Kellogg has sung with so much success during the past year, has a sad story connected with it, writes "Brunswick" to the *Gazette*. The words were written by the dashing and romantic Whyte Melville. One day he mounted his coal black steed—Katerfello, in all probability—and set out for a hard ride, for he was a good horseman, and the harder he rode the more he enjoyed it. The worst accidents seem to happen to the best horsemen. He was thrown and killed, and his dead body was brought back to the room he had so recently left in such high health and fine spirits. On his table lay his pens and paper just as he had left them. There was one sheet of paper with the writing on it scarcely dry, and the words "Good Bye," as he had just composed them. Paola Tosti set them to music and he seems to have been inspired by the incident, for he never wrote anything more beautiful. I think Miss Kellogg must have caught some of the inspiration of both words and music, for she sings that song with a passion that has surprised a great many people. She knows the words and music perfectly, but she never goes on the stage without the sheets of the music in her hand. She has carried the same copy for over a year, and it is torn and battered so that I doubt if she could read it if she tried. I said to her the other day, "Why do you carry that old piece? let me send you a new one." She looked quite hurt as she replied, "Please don't. I would rather not have a new one. I carry this for association's sake, and could not sing unless I held it in my hand."

In the cross suits between the manager and actor for breach of contract, both parties were non-suited, but Mayer had to pay the costs. C. Quelin appeared as his own advocate, and created great amusement in the crowded court.

The Frightened Diva.

HOW AN UNKNOWN ENEMY OR "CRANK" SCARED PATTI.

Among the numerous letters from unknown persons which Mme. Patti every day receives, there was one on the 18th which caused considerable excitement among the members of the Mapleson Opera Company, now in New York. It was written in French, in a woman's hand, and, translated, read as follows:—

MADAME PATTI:—If you sing this evening then you are lost. Take my good advice.

Your friend, * * * * *

Madame Patti herself was frightened at the letter, and her Secretary, Mr. Franchi, was sent to the 18th Precinct Police Station to invoke the aid of Captain Clinchy. The Captain immediately went to see the prima donna, and assured her that he would take every precaution for her safety. And he did. A detective was stationed behind the scenes at the Academy of Music, and the watchman at the stage door was instructed to let in, on no pretext whatever, no one not employed there regularly or belonging to the opera company. The opera for that evening was "Faust," and as the audience began to gather there came in with them a number of detectives in citizens' clothes, and a number of policemen in uniform. These officials stationed themselves in different parts of the auditorium, and closely watched the faces and movements of the people in the audience. If any one had put his hand into his pocket suddenly, or made any other suspicious movement, he would have been pounced upon by the officers in a twinkling. No one did anything of the kind, however, or if he did he was not caught at it, and the audience listened to the opera in blissful ignorance of the sensations that may have been hovering over them. When Madame Patti came on the stage, she naturally did so with considerable trepidation. Colonel Mapleson assured a *Tribune* reporter that "her hands were as cold as ice, she was so frightened." She sang through her part, however, and no pistol shot interrupted her. If fear made her voice tremble a little, the audience took the tremblings as extra trills, and were delighted. When the opera was finally ended, it was much to the relief of Madame Patti and all who knew about the threatening letter. Colonel Mapleson says that he is unable to account for the letter unless it came from a "crank," or some disappointed singer. Captain Clinchy says that he believes that it was from some crank, though possibly it was merely intended as a joke. The letter was mailed at Station D on Sunday, the 12th.

Correct Instruction for the Reed Organ.

To those persons who are familiar with the works of Mr. W. F. Sudds, it would be unnecessary to say anything in praise of his latest production, "NATIONAL GUIDE TO REED ORGAN PLAYING"; but as the work will doubtless be inspected by many who are unacquainted with his famous book, "National School for the Piano-Forte," we desire to say that National Guide to Reed Organ Playing stands without a rival; it contains everything necessary for teacher and pupil, and it is so plainly and progressively compiled that it may truthfully be called a self-instructor. The book is divided into two parts, as follows: Part I leads the pupil very gradually, by means of easy, melodious and technical exercises, through all the keys. Part II introduces music of a more decided organ character, giving simple and comprehensive instruction in part playing, choir accompaniment, etc., and finally initiates the student into fugue playing. The book is also replete with choice organ music selected from the best productions of popular and standard authors. To all who desire a correct and practical organ instructor, we unhesitatingly recommend "National Guide to Reed Organ Playing."

—MADAME ALBANI will be with us early next year. Mr. Ernest Gyo telegraphed to Mr. Mapleson that he had completed all arrangements for her appearance here. She is expected in the second week in January, and will appear in "Sonnambula." She will probably appear in "Puritani," "Sonnambula," "The Flying Dutchman," "Le Nozze," and "Mephistofele," and take part in the Cincinnati Operatic Festival. The festival commences on Monday, January 29th, and continues throughout the week. There will be eight operatic performances, as follows: On Monday, "Traviata," with Mme. Patti; Tuesday, "L'Africaine;" Wednesday night, "Sonnambula," with Mme. Albani; Wednesday night, "William Tell;" Thursday, "Semiramide," with Patti; Friday, "The Flying Dutchman," with Mme. Albani; Saturday matinee, "Don Giovanni," with Mme. Patti, and the final performance, "Lohengrin," with Mme. Albani, Mme. Scalchi, Miczowski and Galazzi.

Tributes of Worth.

TO A BOOK OF WORTH, BY MEN OF WORTH.

If there lingered in the mind of any one a single doubt regarding the merit, the efficacy or completeness of "National School for the Piano-Forte," the opinions of three of the greatest of American musical authorities should at once dispel any such misgivings. Below are given verbatim the unsolicited criticisms of the gentlemen alluded to:—

From DR. LOUIS MAAS of Boston, Mass.

"After a careful survey of 'National School,' I am glad to tell you that I think it one of the very best books of that description that has been brought under my notice. It is simple, comprehensive and yet exhaustive—containing everything that can be sought for in anything of its kind. I shall be glad to commend and use it as far as it is in my power."

And in the same earnest tone comes the approval from DUDLEY BUOR, Esq., of Brooklyn, N. Y.

"I have examined 'National School,' and am glad to say that I think you have compiled a good work, covering all essential points of piano playing and which, properly made use of, cannot fail to produce good players. I trust that you will be rewarded for the labor and pains you have evidently taken."

While MR. W. S. E. MATHEWS, Chicago, Ill., says:

"I have examined your 'National School for the Piano-Forte' with care, and regard it as by far the most comprehensive work of the kind yet issued. It cannot but do good wherever adopted. Hoping it may meet the success it deserves,

I am yours, truly,

W. S. B. MATHEWS.

Besides these distinguished endorsements, the publishers of "National School" have received commendations from both press and profession throughout the United States and Canada. In a word, it surpasses any other piano instructor in existence, and as such we recommend it to the trade, the teacher and the pupil.

—A BALTIMORE author is at work on a musical comedy for Alecta Johnson, in which the lady will star next season. A well-known Baltimore hotel man, it is rumored, has taken quite an interest in the lady, and rumor has it that he is soon to lead her to the altar. Her father, Stuart Robson, has recently purchased a handsome New York residence, which will be deeded to the daughter on her wedding day.

—MINNIE HAWK, who is so well known in opera, made her first appearance in concert in Philadelphia on the 20th, in Mr. Pugh's Star Course. She sang "Angela's bright and fair," Eckert's echo song and the Habanero from "Carmen," and with Miss Lauri, of the Mapleson opera troupe, the serene duo from "Mefistofele." Beside Miss Lauri, the contralto, who is an excellent artist, Signor Claudio, tenor, and M. Durat, bass, and Mr. Sternberg, pianist, took part in the concert.

—SAYS the London *World*: "That the audience signify their delight to hear a great artist again, is flattering for the artist; but to insist with such obstinacy as a right on making him repeat is discourteous and unfair. If they go to a restaurant and find a dish splendidly cooked, would they get an 'encore' for nothing? They pay to hear a programme which is laid before them and conscientiously given. Why should singers be forced, whether it try their organs or not, to do what they never bargained for?"

—THE multiplicity of his engagements in New York has hitherto prevented Dr. Damrosch from acceding to the many requests received from various parts of the country to give a series of concerts with his orchestra. This season, however, he has arranged to do so, and opens the campaign at Cincinnati on the 21st inst., from whence he proceeds to Louisville (2 concerts), Indianapolis, St. Louis (3 concerts and a matinee), Chicago, Detroit, Cleveland, Hamilton and Toronto, returning to New York again on December 8.

—A STRANGE STORY regarding Brignoli comes from Fort Wayne. He was to appear the other night with Miss Fannie Kellogg, in Italian opera. During the first act the audience discovered that he was intoxicated. At the close he staggered back, leaving the audience in the greatest state of uncertainty as to whether the performance would go on. Miss Kellogg was beside herself with indignation. Finally she appeared before the curtain and denounced Brignoli. Manager Bachert rushed out and offered ten dollars to any one who would give the tenor a sound thumping. Brignoli subsequently denied that he was intoxicated, but said he refused to sing because Miss Kellogg and company were incompetent to support him in *Il Trovatore*.

A Letter from W. F. Sudds.

Gouverneur, N. Y., October 5, 1882

Dear Sir:—Were it not that I am a firm believer in the old saying that "figures cannot lie," and especially yours I could hardly credit your statement of the sales of the "National School for Piano-Forte," for the past two months. What, then, may we not expect when the editions in foreign fingering, and the abridged edition, are also in the field? You see by the enclosed that heartiest endorsements from our most prominent musicians continue to pour in.

Very truly, etc.,

W. F. Sudds.

NOTE.—Both of the editions mentioned above (Complete copy in foreign fingering and the Abridged Edition) are ready, and now that we are enabled to supply the demand for this valuable work in so many different forms, we confidently anticipate a large increase of orders. Complete, \$3.25; Abridged, \$2.00.—THE PUBLISHERS.

—CORINNE is in the Northwest.

—MISS JULIA F. MAY is in Milwaukee.

—THE Acme Opera Company is in Texas.

—OSCAR RAIF, pianist, of Berlin, is to visit us.

—THE Wilbur Opera Company is in Washington.

—It is feared that Mary Beebe will never be able to sit again.

—MISS LOUISE MANFRED has joined the Jolly Bachelors' Opera Company.

—THE prospects of the Heimendahl Symphony, Chicago, are encouraging.

—Mlle. PAOLO-MARIE has been ill with typhoid fever, but is now convalescent.

—MANAGER John McCaul has accepted Ben Woolf's new comic opera, "Pounce & Co."

—MISS JOSIE BARTCHER has joined Lawrence Barrett's company, playing soubrette parts.

—NILSSON'S stage jewels were not destroyed by the Park Theatre fire in New York, as had been feared.

—MR. MAX VOORICH, formerly pianist of the Wilhelmj concerts, has married and settled in Australis.

—It is also thought probable that Mme. Nilsson's services may be secured for the Cincinnati Opera Festival.

—MR. GEORGE WEEKS and Miss Julia H. Earnest, of the Emma Abbott Company, were married recently in Cincinnati.

—CLEVELAND, Ohio, gave the Boston Ideals very large patronage. The advance sale was the largest of any company ever visiting that city.

—Mlle. BIANCA LABLACHE (Miss Blanche Davyport) has made quite a success in opera at Boulogne, if eighteen calls before the curtain be any criterion!

—ATKINSON'S "Jollities," No. 2, comprising Misses Florence and Lillie Bate, Messrs. Harry Haskell, James Dyer and Joseph Byrne, will go on a tour of New England.

—THE New York College of Music has issued a circular in which it states that it has enlarged its building in East Seventeenth Street, and also that it now numbers 4500 students.

—AT the third concert of the New York Chorus Society, on February 17th, Bach's Cantata, "My Spirit Was in Heaven," and scenes from Wagner's "Parsifal" will be given.

—FRANZ WETTER, of Courtwright and Hawkins' Minstrels, has received an offer from Emma Abbott's manager to sing in opera, at \$80 per week. Mr. Wetter refused, as he has not yet fully completed his musical education.

—VILLARET, the popular French tenor, who has just retired, forever, he says, from the opera stage, has been a public singer nearly twenty years, but has never sung elsewhere than in Paris. He was formerly a foreman in a brewery.

American Music.

American compositions are fast growing into favor; in fact it is becoming fashionable to sing and play the works of good native writers. This is right, and speaks well for the good sense of our countrymen. There is no reason why we should not produce as good music as any other nation. We have competed with the Old World successfully in everything else, and why not music? Surely we possess sufficient intelligence.

Evening Pleasures.

Tableaux and musical performances and games are in order during the long winter evenings that are upon us; and as many folks tire of too frequent repetitions, something new in the way of a means of amusement would no doubt be acceptable. As a means of innocent social pleasure, we suggest "The Secret," a cantata, that can easily be performed in a parlor or drawing-room. It is very beautiful, and the music is decidedly sweet, but not too hard for amateur voices. It is called a "cantata," but it might be called an "operetta" with equal propriety, for it is full of action. Sent to any address for 25 cts.

—THE Boston Glee Club announces that its first concert of the season will be given in Horticultural Hall on the evening of January 17.

—DR. DAMROSCH, since his production of "Parsifal" in the New York Academy of Music, has determined to make a tour of the principal cities of the West, and will take with him his orchestra, numbering some sixty pieces. His vocalist will be Isidora Martinez, a soprano.

—MISS CARRIE E. DANIELS, who went abroad with the "Fun on the Bristol" Company, has been very ill for seven weeks in London. At one time her friends feared she would die. She has, however, recovered, and will soon rejoin the company, which is now on a provincial tour.

—It is stated that at the termination of her concert tour Mme. Christine Nilsson will appear in the leading role of "Zenobia," to be produced in one of the eastern cities during the month of May. S. G. Pratt, the composer, is arranging the whole score of the opera for her voice.

—MR. MAPLESON'S new tenor is of Polish extraction and was educated at the Milan Conservatoire. He has sung in the chief opera houses of Europe, including the Paris Opera House and Covent Garden. He has a phenomenal tenor voice, a prepossessing stage appearance and full knowledge of the art of acting and singing. He is the first tenor who has sung here the heavy part of *Arnoldo* in "William Tell" without alteration or transposition.

—A VERY interesting and delightful concert was given at Decatur, Ga., recently, by Miss Archon Tillitt, a young lady of sixteen years, assisted by Master Amadeo von der Hoya Schultz, a young violinist, eight years of age, and of most astonishing ability. Without giving a critical analysis of the programme, the rendering of Mendelssohn's *Allegro Gioioso*, by Miss Tillitt, and selections from Tannhauser, by Master Schultz display artistic skill beyond their years, and gave assurances of future celebrity. These young performers are pupils of the Southern Conservatory, Atlanta.

—IN speaking of her diamonds, Patti says: "The impression that most of them were given me by the Czar of Russia or other sovereigns is quite wrong. The late Czar gave me a decoration, and when he came to hear me he would make me a present of a *parure* or something else. But generally speaking they are souvenirs contributed anonymously by my admirers before I left their town. Some one sets the ball rolling and gives so or so much, and others imitate the example till the souvenir can be purchased. Of course, in all these cases, I never know their names—if they sent their cards with the presents I should refuse them."

—THE Philadelphia Germania Orchestra, conducted by W. M. Stoll, Jr., began a series of six symphony concerts at the Academy recently. This was the programme: Symphony, op. 90, A major ("Italian"), Mendelssohn; air, "Und ob die Wolke" (Freischütz), Weber. Mrs. Georg Henschel, piano concerto op. 54, A minor, R. Schumann, Mr. Charles H. Jarvis and orchestra; overture, "Leonore" No. 3; Beethoven; air from the opera "Acton," Auber. Mrs. Georg Henschel; piano concerto for two pianos, op. 81, E flat, Mozart, (cadenza by Moschles), Messrs. R. Zeckwer, Charles H. Jarvis and orchestra, March Hongroise, "Damnation of Faust," Berlioz.

William T. Meyer.

Whose compositions, both vocal and instrumental, are so much admired in this country, is a comparatively young man. He was born September 20th, 1853, at Pleasant Hill Farm, near Aaronsburgh, Centre County, Pennsylvania, the residence of his father, who, at that time, was a prosperous farmer. Mr. Meyer's ancestors were Germans, and for generations back have been musically inclined—in fact, his great-grandfather was a noted singer, and later his grandfather and father gained considerable note as teachers of vocal music. Thus it appears that the subject of these remarks was a natural musician, by inheritance, before receiving any tuition. His first instructions in music were received from his father, and at the age of eighteen he was placed with Professor T. M. Carter, an efficient teacher, residing in Aaronsburgh. After studying with the latter gentleman, he took lessons from Mr. W. S. B. Mathews, of Chicago, and finished his musical education under Dr. William Mason of New York.

Some of Mr. Meyer's vocal compositions were written when he was but ten years old, and were published in a collection of church music. At eighteen he wrote several pieces, which became very popular. His latest and most successful compositions are "Moonlight in the Forest," nocturne, "Heavenly Musings," sacred reverie, "Laughing Brooklet Schottische," "Lantana Reverie," and others, which are contained in our catalogue.

—AN effort is being made to induce Mme. Nilsson to sing in Italian opera next spring, and to get her to give colat to the opening of the Metropolitan Opera House, New York. The effort is, however, not likely to be successful.

—JOHANN STRAUSS, the composer, is reported to have made his will, whereby he bequeathes the bulk of his property for the foundation of a college of music. He has no children. His estate is said to be worth about \$100,000.

—Mlle. RHEA has been offered the part of *Desdemona* to John McCullough's *Othello*, Lawrence Barrett's *Iago*, and Mary Anderson's *Emelia*, at the grand Dramatic Festival to be given at Cincinnati the week beginning April 23d next.

—MISS MARGERIE BONNER has been a member of Mlle. Rhea's company for the last two or three months. She now proposes to star with a new combination. She is good-looking, talented and persevering, and her prospects may be considered good.

—ST. LOUIS—as well as Boston—is to have a Mendelssohn Quintet Club. Messrs. George Heerich, Val. Schopp, Isaac Schoen, Carl Froeblich and A. G. Robyn are the projectors. Their name will lead to confusion with that of the Boston organization, should they conclude to travel.

—"THE SECRET," a cantata, by Vickers and Geibel was sung in Philadelphia, recently, at a musical entertainment. The chorus of fifty voices did finely, and the composition was pronounced a decided success. Miss Minnie E. Vickers, soprano, as *Minnie Myrtle*, was repeatedly encored.

—A QUINTET CLUB, to be known as the "Beethoven Quintette," has just been organized in Detroit. They are to furnish the music for the series of chamber concerts given at the University of Michigan, under the direction of Mr. C. B. Cady, and they also contemplate a series of concerts.

—WE are happy to chronicle the debut at Florence of another American cantatrice. Miss Ida Myers, of Baltimore, appeared at the Niccolini in "Linda de Chamouni" with splendid success. A local paper writes: "No one probably ever entered upon an artistic career under more favorable circumstances or with brighter prospects."

—THERE is no doubt that everywhere far too much attention is paid to the private lives of artists. The attention, to a certain extent, may be flattering to a vain class, but it is really impertinent and, it may be said, insulting. Members of every other profession are judged by the public according to their public performance, but in the case of the actors every gossip-monger and paragraphist feels himself justified in bringing out every detail of their non-professional career, and in laying before the public all their sayings and doings, especially their foibles and vanities. If these narratives were true and genuine they would be bad enough, but in most cases they are the sheer offspring of the writer's brain, and published solely to gratify an idle curiosity. To art they are a degradation.—*Music and Drama.*

OUR COT IN TENNESSEE

SONG AND CHORUS.

Poetry by GEO. M. VICKERS.

Music by W. F. SUDDS.

Mod. riuo.

1. Tho' low-ly born and once a slave, The world since then has smil'd on me; And
 2. Oft have I seen my home in dreams, Just as I saw it years a-go, When
 3. Where once the mer-ry song was sung Now on-ly wea-ry si-lence reigns; The

yet I can - not help but crave My ear-ly childhood's scenes to see. I stood l -
 'neath the South - ern sun's warm beams I watch'd the riv - er's gen - tle flow. Then sad - ly
 ban - jo hangs un - touch'd, un-strung, And drea - ry gloom a - lone re - mains. I tried, but

neath the roof to - day where oft in hap - py days gone by, Sweet hours I've
 would I wake to know 'Twas but a fan - cy brief and vain, Un - til at
 could no lon - ger stay Where none re - main'd to wel - come me, And with a

spent in child - ish play, When dear and lov - ing forms were nigh,
 last I longed to go And see our far off cot - a gain.
 sigh I turned a - way From all I loved in Ten - nes - see.

CHORUS.

Sopr.
 But oh, how changed the dear old home, It seems no more the

Alto.

Tenor.
 But oh, how changed the dear old home, It seems no more the

Bass.

same to me, For those I love now dis-tant roam, Far from our cot in Ten - nes - see.

same to me, For those I love now dis-tant roam, Far from our cot in Ten - nes - see.

The dear old cot, The dear old cot, The dear old cot in Ten - nes - see!

Dear old cot, Dear old cot,

Dear old cot, Dear old cot, The dear old cot in Ten - nes - see!

LILAC GALOP.

C. KINKEL.

p

f

1 2

The first system of musical notation for 'Lilac Galop'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs, accents, and fingerings (1, 2, 3). The left hand provides a rhythmic accompaniment with chords and eighth notes.

The second system of musical notation. The right hand continues the melodic line with slurs and accents. The left hand maintains the accompaniment with chords and eighth notes.

The third system of musical notation. The right hand features a melodic line with slurs and accents. The left hand continues the accompaniment with chords and eighth notes.

The fourth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand continues the accompaniment with chords and eighth notes.

The fifth system of musical notation, which concludes the piece. The right hand has a melodic line with slurs and accents. The left hand continues the accompaniment with chords and eighth notes. The system ends with a double bar line and repeat signs.

6

Streak of Luck Schottische.

BY ADAM GEIBEL.

The musical score is written for piano and treble clef. It consists of five systems of music, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is common time (C). The score includes various musical notations such as slurs, accents, and dynamic markings. The first system is marked *Grazioso.* and features a triplet of eighth notes. The second system continues the melody. The third system is marked *Sug.* and includes a dotted line indicating a breath or phrasing mark. The fourth system continues the piece. The fifth system is also marked *Sug.* and concludes with a double bar line. The music is characterized by a lively, rhythmic feel typical of a Schottische.

4

The first system of music consists of four measures. The right-hand part (treble clef) features a rhythmic melody with eighth and sixteenth notes, often beamed together. The left-hand part (bass clef) provides a harmonic accompaniment with chords and single notes. A measure rest is indicated by a '4' above the staff in the second measure.

The second system continues the piece with four measures. The melodic line in the right hand remains active, while the left hand continues with a steady accompaniment. The notation includes various articulations and dynamic markings.

The third system contains four measures. The musical texture is consistent with the previous systems, showing a clear distinction between the melodic and accompaniment parts.

The fourth system consists of four measures. The right-hand part shows some more complex rhythmic patterns, including triplets and sixteenth-note runs.

The fifth system contains four measures. The piece begins to build towards its conclusion, with more frequent notes in the right-hand part.

Fin

The final system of music consists of four measures. It concludes the piece with a final cadence. The word 'FINE' is written at the end of the right-hand staff.

Strak of Luck Schottische.

TRIO. 2

Streak of Luck Schottische.

GEMS OF WALDTEUFEL.

As a writer of dance music, especially waltzes, Waldteufel is pre-eminent, and fills, to-day, the position as a popular favorite, once occupied by Strauss. His works are melodious, and the piano arrangements so admirably adapted to that instrument as to be easily played, and yet retain many of the orchestral effects; in this particular he has great advantage of his above-mentioned competitor, whose adaptations for piano were frequently too difficult to come into general use. Unlike other publications of the same character, we have adhered strictly to the original form, and each composition is complete, with introduction and coda—a plan too frequently neglected, and yet very essential, for the additions oftentimes convey the whole story or subject of the work.

GEMS OF WALDTEUFEL

is printed on an excellent grade of music paper—contains 192 full size sheet-music plates, and is tastefully bound in half cloth. For the completeness of selections, we confidently refer to the

CONTENTS.

Les Sirènes Valse—Très-Jolie Valse—Tent à vous Valse—Ma Charmante Valse—À toi Valse—Toujours Fidèle Valse—Les Rendezvous Valse—Toujours ou Jamais Valse—Chantilly Valse—Hommage aux Dames Valse—Rose et Marguerite Valse—Bien-Aimés Valse—Mon Révo Valse—Les Sirènes Valse (Violin and Piano)—Pauvre d'Or Valse—Gaité Valse—Flots de Joie Valse—Bella Bocca Polka—La Plus Belle Valse—Brune ou Blonde Valse—Au Revoir Valse—Madeline Valse—La Berceuse Valse—Forget-me-Not Valse—Très-Jolie Valse (Violin and Piano)—À toi Valse (Violin and Piano).

SENT BY MAIL TO ANY ADDRESS. PRICE, \$2.00.

GARLAND OF GEMS.

In order to place the most popular vocal publications in the hands of our customers at a reduced and exceedingly low price, we have made a careful selection from the 4000 pieces contained in our catalogue, and publish them in book form, under the title "Garland of Gems."

That this arrangement will prove of great advantage to purchasers of music, we do not doubt; and the contents—given below—will serve to convince the most skeptical that popular music (and not a lot of unsalable pieces), are offered in a decidedly attractive form, at the price of one cent per page.

Each piece is complete, printed from regular size sheet-music plates (192), and on an excellent grade of music paper.

CONTENTS:

Joe Alston Mountains..... Adams	Kerry Dances..... Molloy
Furnham Bell..... Wellings	It was a Dream..... Cowen
Twickenham Ferry..... Marrials	A pleasant Legend..... Abt
In the Gloom..... Harrison	Will I meet my Angel Mother?..... Westendorf
Boatman's Song—(Duet)..... Abt	As sweet Little May..... Watson
Days that are gone seem the brightest..... Westendorf	Little Ben Lee..... Adams
Little Birdie Mine..... Watson	Twenty Years Ago..... Gatty
The First Letter..... Molloy	Buttercup Queen..... Marrials
Take me back to Home and Mother..... Huxley	Sweet Days gone by..... Cow
The City Bells—(Duet)..... Abt	Embarrassment..... Abt
The Roll Call..... Finazzi	Minster Window..... Finazzi
Partie Caught..... Dickl	Merchant of Cheapide..... Dickl
The Mill Wheel—(for Voice and Guitar)..... Dickl	In the Starlight—(Duet)..... Gieser
Hanging Fragry Blossoms to strew on Mother's Grave..... Westendorf	The Boatwain..... Molloy
...onlight on the Lake—(Quartette)..... Huxley	Pretty Little Cottage in the Meadow..... Westendorf
Let my Name be Findly Spoke..... Deuts	Children of the City..... Adams
A Little Mountain Lad..... Roedel	Come where the soft Twilight falls—(Duet)..... Schumann
Robin Adair—(for Voice and Guitar)..... Dickl	By-and-by you will forget me..... Humilly
The Bridge..... Carrel	Donald Bin..... Molloy
My Little Quest..... Finazzi	In the golden Eventide..... Finazzi
De Little Cab's all am empty now..... Westendorf	I'm one of the Ucklish kind..... Westendorf
A Summer Shower..... Marrials	Rochester Bells..... Marrials
I live and love the—(Duet)..... Cowen	King's Highway..... Molloy
Forever and forever..... Tait	Christus..... Schumann
Some Day I'll wander back again..... Humilly	Man-o'-war's-man..... Gieser
The old Love is the new..... Cowen	Marjorie's Almanac..... Dolby

PRICE, BOUND IN HALF CLOTH, \$2.00.

SONGS OF TO-DAY

This work is not a promiscuous or nasty compilation of vocal tunes, gotten up to take place with the multitude of cheap books, whose only merit, if any, is in their fine sounding titles; it is a collection of beautiful songs, each of which has been selected for its known and appreciated worth, and with the sole intent of furnishing to the individual lover of song a repertory of music sufficiently varied in character to suit his mood, his taste and ability.

A glance at the table of contents will reveal a wealth of musical treasure unrivaled by any other similar work published. The list of authors represented, and their well-known reputations, speak more eloquently in favor of "SONGS OF TO-DAY," than anything that could be said by the publisher. It is a book that is worthy a place in the library of every one interested in vocal music, and as such it is offered to the public.

CONTENTS:

All that glitters..... Roedel	Merry Birds..... Gumbert
At the Ferry..... Wellings	No. Str!..... Wakefield
Between Two Stools..... Roedel	Old Poet..... Molloy
Bird in the Wood..... Taubert	Only a Dream of my Mother..... Rutledge
Birds of a Feather..... Roedel	Orange Blossoms..... Geibel
Bloom on my Roses..... Cowen	Palms..... Faure
Blossoms..... Halton	Peacefully Slumber..... Randegger
Cast thy Bread upon the Waters..... Roedel	Queen of the Night..... Torry
Changed Her Mind..... Rosenig	Rose Leaves..... Geibel
Clearing Fires..... Calvert	Scout..... Campana
Crucifix..... Faure	Somebody..... Lang
Dreaming..... Wellings	Some Day..... Wellings
Farmer and the Pigeons..... Taubert	Speak Kindly to the Old Folks..... Skelly
Finger-prints upon the Pane..... Westendorf	There is a Green Hill far away..... Gounod
Fisherman's Bride..... Geibel	Truo to the Last..... Adams
Forever Faithful..... Dolby	Trust Her Not. Quartette..... Sudds
Good-bye..... Tait	Twilight on the Sea. Quartette..... Sudds
Good-bye, Lass..... Levey	Two's Company..... Roedel
He Giveth His Beloved, Sleep..... Roedel	Watching and Waiting..... Cowen
I cannot say Good-bye..... Roedel	Weaving..... Wellings
In Dreamland..... Balho	Wedding Day..... Blumenthal
Ivy and Hain..... Geibel	Yes, Sir!..... Wakefield
Longest Way Hound, etc..... Roedel	

PRICE, BOUND IN HALF CLOTH, \$2.00.

CASCADE OF RUBIES.

Similar in style of publication and value of contents, to "Garland of Gems," its competition in vocal music. Great care has been given in the selection of contents, and we confidently recommend the book as the best of its class.

In addition to excellent music paper, printing and binding, "Cascade of Rubies" appeals to all purchasers of music in a most persuasive manner, viz., the cheapness, which is certainly remarkable, being published in a most attractive manner, and offered at one cent per page.

The aggregate value of the same music, published in sheet form, amounts to exactly \$12.15.

Careful buyers will think the new form a decided advantage.

CONTENTS:

Angels of Dawn Reverie..... Latour	Joyfulness—(Violin and Piano)..... Gieser
Farewell..... Jungmann	Goddess of Morn Reverie..... Latour
Très Jolie Valse..... Waldteufel	Summer Song..... Behr
Fond Hearts must Part..... Lange	Qui Vive Galop..... Arranged by Mack
Garotte de la Cour..... Fliege	Storchschnibel Galop..... Fahrback
Waves of the Ocean March..... Blake	Chinese Serenade..... Fliege
Full of Joy Galop..... Fahrback	Gaité Valse..... Waldteufel
Bilise Taylor March..... Cramer	In the Sunshine..... Lange
La Pluie de Roses..... Kolling	Early Morning March..... Faust
Poistillon d'Amour—(Four Hands)..... Behr	Little Fairy Schottische..... Streibog
Joyous Farmer..... Schumann	Frolie of the Frogs Waltz..... Watson
Shepherd Boy..... Wilson	La Plus Belle Valse..... Waldteufel
Prettiest of All Waltz..... Wallis	Greeting in the Forest..... Lan
Always or Never Waltzes..... Waldteufel	Gentle Words..... Nora
Bobolink Schottische..... Kinkel	Medical Box..... Arranged by Mack
Message of Love Reverie..... Sudds	Little Fairy March..... Streibog
Singer's Jubilee..... Jungmann	Message of Love Galop..... Sudds
Secret Love..... Arranged by Mack	Tulip Poem..... Kinkel
In Rank and File..... Lange	Moonbeams on the Lake..... Sudds
A'lo! to (Thee) Waltzes..... Waldteufel	La Berceuse Valse..... Waldteufel
Slumber Waltz..... Latour	Poet and Peasant—(Violin & Piano)..... Sudds
Marquis et Marquise—(Garotte)..... Morley	Under the Linden-tree..... Lange

PRICE, BOUND IN HALF CLOTH, \$2.00.

ANTHEM GEMS,

VOL. I.

FOR CHORUS OR QUARTETTE CHOIRS.

By W. F. SUDDS.

The publisher of the above takes pride in calling attention to its superiority as a collection of anthems of *only moderate difficulty*, among which one may search in vain for either dry, uninteresting or trashy music, so common in modern collections of easy anthems.

The selections and arrangements are from Mendelssohn, Mozart, Spohr, Beethoven, and other standard authors, beside a number of compositions by the editor, whose talent has already placed him among, if not (as some claim) at the head of *modern American composers*; at all events, publishers are glad to procure his works, even at great expense.

In the above work will be found solos, duets or trios sufficient to please the admirers of solo singing, and which are written with an evident knowledge of the mechanism and capabilities of the human voice; hence no "unsingable" passages will be found. The organ accompaniments are separate, making it much easier for the average player than when required to play from the vocal score. In short, the two volumes: for the average amateur choir, are *undoubtedly the best collections of anthems ever published.*

CONTENTS.

I will extol Thee.....	Sudds
There is a fountain.....	From Concord
He shall feed his flock.....	Sudds
Lord of the worlds above.....	J. Kinkel
Beyond the smiling and the weeping.....	Sudds
Light of the world.....	Haffon
mine thine ear to me.....	Hilbert
And ye shall seek me (Sentence).....	Sudds
Martin Luther's Hymn (Solo and Chorus).....	Sudds
Evening Hymn.....	Sudds
Sorily fades the twilight ray.....	Sudds
Hark, 'ho herald angels sing.....	From Fryel
Sweet the moments.....	Sudds
Vesper hymn (Quartette).....	Sudds
God is a Spirit.....	Bennett
Seek ye the Lord (Sentence).....	Sudds
O how lovely is Zion.....	From Rombey
Blessed are the pure in heart (Sentence).....	Sudds
Come unto me (Sentence).....	Sudds
There is a calm for those who weep.....	Sudds
Lo, my Shepherd is divine.....	From Concord
Too Lord is in His holy temple.....	Sudds
Praise waiteth for thee.....	Sudds
Awake my soul.....	Hilbert

Price, bound in half cloth, \$1.00; \$10.00 per dozen.

ANTHEM GEMS,

VOL. II.

FOR CHORUS OR QUARTETTE CHOIRS.

By W. F. SUDDS.

In presenting the second volume of this truly valuable collection of Anthems, the publisher has the satisfaction of knowing that it will be fully appreciated by all who have become acquainted with the contents of Vol. I. The same care has been taken, in the preparation of this volume, as was exercised in compiling the previous one, viz.: not to permit the use of any save the very best and most appropriate compositions; hence, for merit, uncluttered and beauty, a more attractive or valuable collection of part-pieces was never before offered to the public.

Beside the arrangements and selections from the greatest masters, Mr. Sudds, the eminent composer, has himself contributed not a few "gems," to help increase the wealth of this attractive book.

Each piece is provided with complete voice and organ parts, and, therefore, will be found most convenient for practical use—a point of great importance to choirs. Interspersed throughout the work will be found solos, duets and trios—all written within the scope of the average voice; so that every composition will prove to be available, and not introduced merely to "fill up with." The name of the editor, independent of the brilliant success of Vol. I, is sufficient guarantee that ANTHEM GEMS, Vol. II, will have a large and rapid sale.

CONTENTS.

Abdo • ith mo.....	Arranged from Lyberg
Ave Verum. Jesur, Word of God incarnate.....	Ch. Gounod
Behold, I bring you good tidings.....	Sir John Goss
Beyond the smiling and the weeping.....	Sudds
Blessed are the pure in heart.....	Sudds
Bow thine ear.....	Mozart
Brightest and best.....	From Rubinstein
Christ being raised from the dead.....	Dr. G. J. Fryer
Earth (The) is the Lord's.....	Sudds
Evening hymn (The).....	Vincenzo Novello
Evening hymn.....	Adapted from Ave Maria, Smart
Give ear unto my prayer.....	Adapted from Arcadelt
God, my strength.....	Hauptmann
Great is the Lord.....	Hauptmann
Hark! the herald angels sing.....	Christmas hymn
Hark! what mean these holy voices.....	Verdi
Heaven (The) are telling.....	From Haydn
He giveth His beloved sleep.....	From Abt
How beautiful upon the mountains.....	Op. 95
Hymn anthem.....	From Mendelssohn
I will extol Thee.....	By permission, A. H. Palmer
I will praise Thee.....	From Farmer's Mass in Bb
I'll love Me, keep My commandments.....	W. I. Monk
In the cross of Christ I glory.....	Abt
Like as a father.....	Op. 95
Like as the hart.....	From Novello
Lord (The) is my Shepherd.....	G. A. Macfarren
Lord (The) loveth.....	Arranged from Novello
Lord, remember me.....	From Lange
Lord's prayer.....	Op. 97, No. 2
Love divine.....	From Bliss
Maria (The) work.....	In Bb
Nazareth.....	From Gounod
Not a sparrow falleth.....	Op. 99
O be joyful.....	From Haydn
O come let us worship.....	Himmel
O give thanks.....	From Mozart
O holy Jesus.....	From Floort
O Lord most holy.....	Abt
O Lord, we trust in Thee alone.....	Sentence
Oh, that I had wings!.....	Op. 96
Resting place.....	Sudds
Sacred peace.....	Sudds
Saviour, breathe an evening blessing.....	Op. 97, No. 1
Sleep thy last sleep.....	Sudds
So teach us to number our days.....	J. Parry
Teach me, O Lord.....	From Attwood
There is a green hill far away.....	Sudds
Vesper hymn.....	From Reissiger

PRICE: Bound in Half Cloth, \$1.00; \$10.00 per dozen.

AUX AMATEURS DES BEAUX-ARTS.

Galerie Artistique Boucher et Pratte.

En offrant aux amateurs des beaux arts — et plus particulièrement aux abonnés du *Journal Musical* — la reproduction fidèle de quelques-uns des sujets artistiques qui ont brillé avec le plus vif éclat aux Salons de Paris ou qui ornent les murs des Musées célèbres de l'Europe, les éditeurs ont la conviction que leurs efforts seront favorablement accueillis, en Canada surtout, où ce genre recherché d'ornementation fait si généralement défaut dans nos salons.

“ La Galerie artistique Boucher et Pratte ” débute par une superbe *Artotypie* — grandeur du *Journal Musical* — de la toile remarquable de H. Brispot

LES CHANTEURS AU LUTRIN

tableau splendide, qui valut à son auteur un si légitime succès au Salon de 1876.

“ Admirez ce sublime tableau-nature, ” s'écrie *la Revue des Beaux-Arts*. “ Quelles bonnes têtes de chantres de village ! C'est aujourd'hui fête de première classe. Le seigneur et la seigneuresse doivent être assis au banc d'œuvre. Les virtuoses du lutrin se surpassent. Le *magister*, déposant la férule, remplit ici les fonctions de 1^{er} *serpent* de la paroisse avec une conviction sincère. Le charron du village, revêtu d'un blanc surplis et d'une chape dorée, entonne d'une voix retentissante le solennel *Gaudeamus*, tout en massant, entre ses doigts, une forte prise de tabac. Bref, ces chantres sont si vivants, si hurlants..... que l'on croit les entendre.”

En vue de populariser les beaux-arts en ce pays, les éditeurs sont en mesure — vu le tirage considérable d'exemplaires de cette superbe gravure qu'ils ont ordonné — de l'offrir aux conditions nominales suivantes :

Aux abonnés du “ *Journal Musical*, ” 15 cents,
Aux personnes non abonnés, 30 “

Cette gravure, qui sera prête vers le 10 août, sera expédiée par poste, *franc de port*, soigneusement enveloppée dans un étui de carton.

Tout abonné au *Journal Musical* qui fera parvenir aux éditeurs la souscription d'un nouvel abonné, aura droit à un exemplaire de la gravure.

N.B.—Le second sujet offert, quelques semaines plus tard, sera un admirable portrait de l'immortel BEETHOVEN.

Abridged Edition 'National School for the Piano-Forte.' - Price, in half clo.

BE SURE TO OBTAIN THE BEST.

WITHOUT A RIVAL.



See List of Endorsements.

The object of this work is to instruct, and not to mystify. From beginning to end the book is replete with information, and the various lessons are so admirably arranged and graded, that the pupil cannot fail to comprehend and profit by its study. The same system of instruction is here observed that has made the "National School for the Piano-Forte," the most popular piano book in the country.

"NATIONAL GUIDE TO REED ORGAN PLAYING" is divided into two parts, as follows:—

Part I leads the pupil *very gradually*, by means of easy, melodious and technical exercises, through *all the Keys*.

Part II introduces music of more decided Organ character; giving simple and comprehensive instructions in *Part Playing, Choir Accompaniment, Adaptation of Pipe Organ Registration, true meaning and present value of Thorough-base, Musical Form*, etc., and finally initiates the student into *Fugue* playing. Full explanation of the stops, together with valuable instruction for their use is given; besides which the book contains a fine repertory of Organ music by standard authors, interspersed with music of light and popular character.

As the larger proportion of American music teachers are employed in giving instruction to both piano and organ pupils, it is almost superfluous to say that those who use either the "National School for Piano Forte" or the "National Guide to Reed Organ Playing," will save much labor by adopting the *other also*. Pupils, too, who often begin with the Reed Organ, and later exchange for the Piano-Forte, are by this work much better prepared for the latter than by any other Organ method.

As a complete and practical method of instruction for the Reed Organ, it is without an equal. In regard to the mechanical work, it is claimed—and comparison will verify our assertion—to be superior to any book of the kind ever published in this country. Neither care nor expense has been spared in its preparation; and, knowing that with each year it must become more popular, it is presented to the public in a manner that cannot fail to attract instant attention. "National Guide" contains at least 50 more pages than the largest of the more popular Organ Instructors; this, in addition to the increased size of the pages, renders it more than 60 per cent. larger than books retailing at the same price.

In conclusion, we solicit from parents, teachers and pupils, a careful perusal of "National Guide," with full confidence that it offers the *correct, best and shortest* road to proficiency.

FOR SALE BY ALL MUSIC DEALERS.

Price, Handsomely Bound in Half Cloth, \$2.50.

Published and ready for sale, "National School for the Piano-Forte."—Foreign Fingering. Price, \$3.25

NOUVELLES ARTISTIQUES CANADIENNES.

—M. Charles Labello, directeur du chœur de l'église St-Jacques, est maintenant l'éditeur de l'Album Musical.

—M. Téléphore Verrot vient d'être nommé organiste de la Congrégation des jeunes gens de la Haute-ville de Québec.

—Le Corps de musique de la Cité a donné un concert parfaitement réussi, à Trois-Rivières, salle de l'Hôtel de ville, le 20 novembre.

—M. Moïse Saucier, après une absence de quelques années à Portland, Me., est venu reprendre, en cette ville, l'exercice de sa profession.

—M. F. Jehin Prumo, quelques jours avant son départ pour l'Europe, donnait, à St-Jean, un concert au bénéfice des pauvres de cette ville.

—M. et Mme F. Jehin-Prumo, accompagnés de Mlle Graziella Leduc et du jeune Jules Prumo, sont partis jeudi, le 9 novembre, pour l'Europe.

—L'organiste de l'église anglicane de Québec, M. Bishop, a reçu dernièrement des membres de la cathédrale un magnifique pardessus en astrakan, comme témoignage de leur estime.

—Depuis l'ouverture de la saison musicale, l'Union Commerciale de Québec a déjà donné trois concerts. C'est l'intention de cette société active de donner une série de concerts chaque quinzaine.

—Le corps de musique de Hull, dirigé par M. Prout, a donné, le 26 novembre, une soirée musicale et dramatique fort bien réussie, au double point de vue artistique et financier. Il y avait salle comble.

—La troupe d'opéra Strakoski, dont Minnie Hauk est la prima donna, a donné, à Montréal, l'armen, le 30 novembre et le 1er décembre, et *Fra Diavolo* et *La Bohémienne* sont annoncés pour le 2 décembre.

—Serait-ce trop demander à nos abonnés, retardataires de nous adresser—disons, à titre d'excuses—le faible montant de l'abonnement échu, depuis le 1er juillet dernier, pour l'année courante, et continus.

—La société Ste-Cécile de Québec a été invitée à chanter la 3e messe de Haydn, à la Basilique, à la messe de minuit, et la messe de Noël *Deo Infanti*, de M. Perrault, à l'église du Bon Pasteur, à la messe du jour.

—M. Emory Lavigne, organiste de l'église St-Jean, d'Oswego, N. Y., a été chargé de la direction de la Société chorale attachée à l'École normale de cette ville. On attend d'excellents résultats de son habile direction.

—Mme Rockwood, Mlle J. Stanley, MM. P. Tibbs, Ernest Longley et Delahant ont donné un concert, à la salle de la société d'Histoire Naturelle, le 7 novembre, pour aider à l'achat d'un orgue, pour l'église de la Trinité du village de Havlock, P. Q.

—Un excellent quintetto à cordes vient de s'organiser à Ottawa: il se compose de MM. F. Boucher et C. Reichling, violonistes,—de MM. Olivier King (pianiste de S. A. R. la princesse Louise), et H. Parkhurst, altos,—et de M. E. Brewer, violoncelliste.

—On trouve, constamment chez A. J. Boucher, une magnifique assortment de recueils de tous genres, richement reliés, de cartables ou folios pour la musique, de publications d'égalment illustrées, etc., le tout très approprié pour cadeaux de Noël ou du Jour de l'An.

—On vient de commander chez M. D'Arcy, facteur d'orgues, de Québec, pour la nouvelle église St-Jean de cette ville, un magnifique orgue qui coûtera de 5 à 6000 dollars. Ce riche instrument devra être fini en juin 1884; il aura trois claviers, avec pédales et environ 42 jeux.

—"L'Harmonie de Montréal," M. Edmond Hardy, conducteur, annonce un grand concert qui aura lieu, au Queen's Hall, mardi, le 12 décembre. A part les musiciens de l'Harmonie, l'excellent chœur du Gesù et M. François Boucher, artiste violoniste, d'Ottawa, sont annoncés comme devant prendre part à ce concert.

—Nous retrouvons les noms de Mme Rockwood, de MM. Oscar Martel, J. A. Fowler et Delahant sur le programme de l'intéressante soirée musicale donnée, à la salle Nordheim, le 18 novembre, sous le patronage de la société de Tempérance St-Patrice. Le Révé. M. Monk a prononcé un intéressant discours à cette séance.

—L'excellent "Chœur Mendelssohn" de Montréal, habilement dirigé par M. Joseph Goulet, a décidé de porter, de 30 à 50, le nombre de ses membres. Cette concession satisfait à peine le grand nombre d'amateurs désireux de s'adjoindre à cette belle société chorale, l'une des plus florissantes et des mieux dirigées de ce continent.

—A la Toussaint, on a exécuté à St-Roch de Québec, une nouvelle messe, composée et orches-

trée par M. Napoléon Crépault, organiste de cette église. C'est, croyons-nous, le premier essai du genre fait à Québec, par un canadien. Les appréciations que nous avons lues de cette nouvelle œuvre sont très favorables à l'auteur.

—Le Septuor Haydn a donné le premier grand concert de la saison, à Québec, dans sa salle, rue St-André, samedi soir, le 28 octobre. L'élite des dilettanti et de la société québécoise y assistait. A part les membres du Septuor, Mlles Lemelin et Paré et M. P. Jobin prenaient part à cette charmante soirée, qui sera bientôt suivie de plusieurs autres.

—A part un intéressant concert donné, au cabinet de lecture paroissial, par le chœur de Notre-Dame, sous la direction de M. Pabbé Desrochers, nous ne sachons pas que la fête de Ste-Cécile ait été au vœu célébrée à Montréal. On fait mieux les choses à Québec, Ottawa, et en beaucoup d'autres localités moins importantes, si nous devons nous en rapporter aux intéressants comptes-rendus qui nous arrivent de ces endroits.

—On dit que le chœur de St-Patrice prépare actuellement sous la direction de son organiste, M. J. A. Fowler, un grand concert *opératique*, qui aura lieu, au Queen's Hall, au commencement de janvier. Le chœur interpréterait le chef-d'œuvre de Sir Julius Bonadct, l'opéra irlandais, *The Lily of Killarney*, dont les principaux rôles seraient remplis par Mlle Alice Crompton, Mlle T. C. O'Brien, Bowser, W. J. O'Hara et J. Crompton.

—La musique de la Cité, composée de 40 musiciens, a donné, sous la direction de M. E. Lavigne, un grand concert sacré, à Québec, salle Jacques-Cartier, le dimanche 19 novembre. L'ouverture de Guillaume Tell, la "Prière" et le "Chœur des Pélerins" du *Lohengrin* de Wagner, des extraits du *Sabat Macr*, de Rossini, un "Soir d'été à Rome" et d'autres compositions—et, pour la sortie, la "Charge des Zouaves" ont été exécutés par nos artistes, aux applaudissements de l'auditoire.

—Le *Boston Daily Globe* fait en ces termes l'éloge de notre violoniste canadien, M. Alfred Desève: "Les succès obtenus par M. Alfred Desève, le jeune violoniste canadien-français, lors de son dernier concert, a été tout simplement immense. L'auditoire l'a rappelé jusqu'à six fois de suite. Il peut compter ce concert comme un de ses plus beaux triomphes. M. Desève donnera une nouvelle preuve de son talent, lundi soir, à Tremont Temple, Boston. Il se fera aussi entendre, durant ce mois à Chelsea, St-Johnsbury, Vt., à la fête musicale de Tauton, à Exeter, à Auburn, et dans plusieurs autres endroits."

—La dernière saison d'automne a été, comme nous l'avions prévu, l'une des plus actives et des plus prospères pour la maison L. E. N. Pratte. L'entrée et la sortie des pianos et orgues harmonisés de son magnifique établissement (No 280, rue Notre-Dame), est incessante. La réputation si bien établie des excellents pianos et orgues Dominion, s'étend, chaque jour, aux extrémités les plus reculées de la Péninsule. Dans le cours de novembre, M. Pratte expédiait trois orgues magnifiques à Douglastown, district de Gaspé: il comptait aussi, au nombre des acquéreurs de ses superbes pianos Dominion, son honneur M. le Juge Lorange.

—La maison Boucher (280, rue Notre-Dame), vient de publier une nouvelle édition de la superbe *Messe Royale*, harmonisée d'après le célèbre Novello. Cette deuxième édition, dont la typographie est beaucoup mieux soignée que celle de la première, se vend néanmoins au même prix que celle-ci,—25 centimes l'exemplaire, ou \$2 50 la douzaine,—envoyé par poste, franc de port, sur réception du prix. Cette belle messe,—ainsi que celle du *Grand ton*, également harmonisée et publiée par la maison Boucher,—est éminemment appropriée aux grands solennités de l'Immaculée Conception, Noël, l'Inconception, l'Épiphanie, le saint Nom de Jésus, etc.

—L'office au Gesù, le jour de la Toussaint, sous la direction nouvelle de M. G. Couture, a été très remarquable. Le chœur remarquable a exécuté, avec le meilleur effet, la belle messe de Faneur, l'orchestre des symphonistes, au grand complet, prêtant son concours effectif. Les solos, confiés à MM. N. Beaudry et H. St-Pierre, ainsi qu'au jeune Joseph Saucier, ont été admirablement rendus. Le saint, à l'office anglais, le dimanche suivant, n'a pas été moins réussi. Le brillant *Tantum ergo* de Rossini, a été exécuté. Un *Laudate* de M. Couture a terminé cette belle cérémonie. L'excellente interprétation des œuvres religieuses, par le chœur du Gesù, attire constamment une foule considérable à cette église.

—L'unique édition de la remarquable "Messe de Noël" de feu M. Pabbé Perrault, dite *Deo Infanti*, s'épuise rapidement; à peine on restait-il une

vingtaine d'exemplaires entre les mains de M. A. J. Boucher, 280, rue Notre-Dame. Une fois ces quelques exemplaires écoulés, il ne sera plus possible de se procurer cette œuvre si intéressante, pour aucun prix, attendu que les planches ont toutes été, depuis longtemps, détruites, et que la réimpression en devient, par conséquent, impossible. Nous engageons de MM. les maîtres de chapelle qui n'auraient pas encore cette œuvre, intéressante à tant de titres, dans leur répertoire, à se hâter d'en faire l'acquisition. Le prix actuel de ce travail volumineux n'est que de \$2.00 net l'exemplaire.

—Nous empruntons ce qui suit au *Canada d'Ottawa*, du 24 novembre dernier. "Mercredi, fête de Ste-Cécile, une séance s'organisait au couvent de la Congrégation N. D., rue Gloucester, par la politesse de M. E. Boucher, de Mme LaFleur et de Mlle Aumont, qui avaient bien voulu profiter de la fête de la "Vierge de l'Harmonie" pour recevoir admirablement, d'une charmante ovation musicale, les maîtresses et les élèves de l'établissement, ainsi qu'un petit nombre d'amies de la maison. Pendant deux heures, M. Boucher, sous le délicieux mélodie de son violon, tint l'assistance dans le plus ravissant suspense, lui offrant, tour à tour, une harmonie de la "Grande fantaisie" de Gounod, sur le Faust de Gounod, le magnifique "Chœur" (on omet) de Mendelssohn, la "Chaconne" de Bach, pour violon seul, un "Mazurka" de Wieniawski, et la "Fantaisie-Caprice" de Vieuxtemps. Les accompagnements sur le piano par Mlle LaFleur révèlent un talent tout à fait maître de son instrument. Mlle Aumont chante, avec une grâce et une culture rares, un *Salez Regina* et une mazurka ballade anglaise."

"M. Boucher est un violoniste d'une grande force,—son séjour en Europe ayant été exclusivement consacré à ses études musicales. Il interprète les grands maîtres avec la plus grande précision et clarté; et sa complaisance à en faire prêter les élèves du couvent a été pleinement appréciée. Une des jeunes demoiselles s'est faite l'interprète de la reconnaissance de ses compaques et l'a remercié et félicité sur les succès qu'il a déjà remportés, tout en lui souhaitant tout ce qu'il mérite dans la carrière artistique qu'il a embrassée."

Ont acquis leur abonnement au "Journal Musical" pendant le mois de novembre:

Messieurs P. Telfer, M. Marquis, L. N. Bournay, H. H. Ebbier; Mlles C. Rossille, Jos. Menier, E. Côté, Eug. Scotte, N. Guéhenne, L. Erdhonne; Révé. A. Landry; MM. A. Desjardins, A. Ducharme, P. Bédard, F. X. Fournier, Ch. Dupont-Hébert, L. Larivé, &c.

MUSIQUE POUR NOËL.

Adepte fidèle, à 3 voix, sans accompagnement	Grappe, net	0 25
" " " " " " " "	" " " "	0 50
" " " " " " " "	" " " "	0 75
" " " " " " " "	" " " "	0 50
A solis ortu cantibus, (les Noël, 1 et 2)	B. Huet,	1 00
Béthléem, Adieu, (les Noël, 1 et 2)	Adam,	0 40
Cantique de Noël, solo,	" " "	0 50
" " " " " " " "	" " "	0 50
Chant de Noël, chœur, texte français	A. Boucher,	0 35
Chantons sur la metteuse, solo et chœur	C. Misset,	1 00
Crèche (la), Il mour. pr les Fêtes de Noël de Suisse	" " "	0 30
Crèche et Calvaire, mélodie-noël	De Laro,	0 30
En sacra hoc, solo et chœur	" " "	0 35
Et incarnatus est, à 3 voix	Eller,	" " "
Et in diebus illis, No 20, op 340	" " "	0 25
" " " " " " " "	" " "	1 25
Et in diebus illis, solo pr basse et chœur	Lambilliot,	0 30
Jesu dulcis memoria, chœur à 3 voix	Sieg,	0 75
Jesum omnes agnoscite, canon à 4 v.	Lambilliot,	0 60
Jésus de Nazareth, pr Sop. A. T. ou B.	Gounod,	0 50
Jésus s'est fait enfant, solo et chœur	Pourny,	0 90
Magnus Dominus, chœur	St-Sauveur d'Alz,	" " "
Messe de Noël "Deo Infanti," avec Magnificat	Perrault,	2 00
Messe solennelle de Noël, pr T et B	Fauconier,	2 00
Missa, Chrétiens, solo	Adam,	0 25
Nate nobis salvatore, (de Noël), solo et chœur	Van Reysschoot,	0 75
Nazareth, 12 morceaux pour les Fêtes du B. Enfant Jésus	Gluck, etc	1 00
Noël, mélodie pour Mezzo-Sop. ou Baryt. Altos	" " "	0 35
" " " " " " " "	" " "	1 00
" " " " " " " "	Handel,	0 50
" " " " " " " "	Kyempel,	0 50
" " " " " " " "	Gounod,	0 60
" " " " " " " "	Cruppens,	0 35
Noël (1er, 2e et 3e), solo et chœur	Fan Reysschoot,	1 75
Oratorio de Noël, solo et chœur	Saint-Sauveur,	1 75
Pastorale, oratorio pr Noël, solo et chœur	Van Reysschoot,	0 75
With glory lit, the midnight air, Solo and chœur	" " "	" " "

POUR ORGUE

Orges bergers, brill. Offert. inédit, pr Noël. Lef-Way, 1 50

S'adresser directement à

A. J. BOUCHER, RUE NOTRE-DAME, Montréal.

