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June, 1882.

The Fisherman's Bride.

With a smile and a kiss we said good-bye
At our little cottage door,
And the rising red sun lit up the sky
And made gold the rocky shore:
Then I stood and I watched the snowy sail
As it faded far away,
And I thought how he risked the reef and gale
And for me toiled ev'ry day.

Heigh-bo, me; how false, how fair the sea:
But such thoughts I must put aside.
Heigh-bo, me; at work I, too, should be:
'Tis the lot of a fisher's bride.

On that day came a stranger tall and grand
Who it seems had lost his way:
And I gave him a drink with trembling hand,
But a word I could not say.
Oh, he bow'd like a gallant knight of old
As I pointed o'er the sea:
And the warm summer air grew damp and cold,
And the sun shone dim to me.

'Twas at night, in the storm, all chill and wet
That my fisher came again,
And the hearth it glowed bright, his chair was set,
And our meal swang on the crane—
But to save me from death I could not smile,
Though with all my soul I tried—
And he gave me a kiss, all free from guile,
Me, his vain and foolish bride.

—GEORGE M. VICKERS.

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Items of Interest.

- PATTI again in November.
- TAMBERLIK is at Valladolid.
- WAGNER's health is said to be failing.
- CAROL ROSA is not enjoying good health.
- MISS EMMA THURSBY has returned to Paris.
- DAVID BIMBERO, violinist, captivated Chicago.
- LEVY, the cornet player, has returned from Europe.
- GEORGE M. VICKERS is a resident of Philadelphia, Pa.
- MISS ADELAIDE RANDALL is making a success as *Bettina*.
- PAOLA-MARIE was the original "Fille de Madame Angot" in Paris.
- WAGNER's "Rheingold" has been given at Frankfurt-on-the-Main.
- CAMPARINI is tired and wants rest, he's a ninny if he don't take it.
- SIGNOR CASTELLAFOS, a young Cuban pianist, has arrived in New York.
- FRANK N. SCOTT is one of the best dramatic correspondents in the country.
- MRS. ZELDA SEGUIN and Mr. Wm. Castle are with the Hess Opera Company.
- MISS ANNA GUNTHER made a success with "The Jollities" in Philadelphia.

—"Music" pitches into the "Widow," but then it is only an American Opera.

—MISS MATTIE COLBY is winning a wide reputation as a promising young vocalist.

—MISS LOUISA ELLIOTT, soprano, has made a successful debut in San Francisco.

—PROF. RUDOLPHSEN has resigned from his position at the Cincinnati College of Music.

—"THE SNAKE CHARMER," Audran's comic opera, has met with success in Philadelphia.

—VICTOR LINDAU has been engaged for the Emma Abbott Opera Company for next season.

—HAVERLY's Theatre, Philadelphia, still continues to present Smith's double "Uncle Tom."

—MR. EDWIN BOOTH will appear at the Adelphi Theatre, London, on the 26th of this month.

—MR. HENRY PEAKES, the popular basso, has had a brilliant offer to go to England next season.

—MR. A. B. STODDARD, the bari. ne, has signed with Emma Abbott Opera Company for next season.

—MR. CONELLY, the Philadelphia basso, has been engaged for the Opera Festival in Philadelphia.

—FLORENCE D'ARONA will sing the parts of *Casme* and *Eliza* in the new opera "Uncle Tom's Cabin."

—THE apostle of Wagnerism, Herr Neumann, will probably visit Italy with his "Nibelungen" company.

—"HER ATONEMENT," an American play, produced at the National Theatre, Washington, met with decided success.

—ALICE HARRISON returned to New York on Sunday, but has accepted a summer engagement in a Boston theatre.

—SUPRE, the favorite composer is hard at work on a new opera, the name of which is "Ein Afrika Reiserder."

—"ALL AT SEA," the clever musical comedy, has been doing capitally at the San Francisco Minstrels Opera House.

—CATHERINE LEWIS has joined McCaull's Opera Company again, and played a successful engagement in Cincinnati.

—THE famous Fairbairn Family of Scottish vocalists are rapidly attaining a foremost position among our musical people.

—THE first of Mr. Hugh Talbot's concerts in San Francisco—although the programme was a fine one—failed to attract.

—MR. ALFRED WILKIE has been engaged with the Hess English Opera Company, as principal tenor for season 1882 and '83.

—CATHERINE LEWIS and the company of the Bijou Theatre, under McCaull's management, are doing fair business in the West.

—THE purchasers of Booth's Theatre having failed to make good their payment, Mr. Ames has let the house to John Stetson.

—MRS. MATERNA has decided to give three concerts in Boston and one Wagnerian concert in New York before she returns to Germany.

—A comic opera, "Francesca di Rimini," by the composer of the "Taming of the Shrew," has been produced with success at Hanover.

—A COUNTRY girl, getting off a train at Saratoga, was asked if she might be helped to alight and she replied that she did not smoke.

—"GIROUETTE" at Daly's, New York, proves as popular as during the first week of its run and will be continued until further notice.

—ROSINA VOKES is coming over to assist at the opening of the Vokes' Theatre in Boston, October 8th. We shall hear that merry laugh again!

—A KENTUCKY dog has been trained to build fires in an open grate, and the man who owns the beast gets along very pleasantly with his wife.

—IF success is the test of merit, then Emma Abbott stands in the front rank of her profession; her season just closed was eminently successful.

—IT is said that Christine Nilsson has dropped the name of her late husband, Roussaud, and refuses to acknowledge. How soon forgotten!

—MR. MAURICE STRAFFORD, a member of the Boston Museum Company for the past two years, has been engaged by Augustin Daly for next season.

—SIGNOR MONTESIRFFO has been engaged for next season by Augustin Daly to play in the musical attractions he contemplates placing upon his stage.

—MIRIAM HARK will probably be at the head of a company now being formed for the purpose of giving opera in English in this country next season.

—"GIROUETTE," with its pretty spectacle, its bright music and its amusing dialogue, has been doing an excellent business at Daly's Theatre, New York.

—MISS EMILY R. SPADER, an accomplished soprano, has been engaged by the Camilla Urso Concert Company which starts in October, for a tour of the world.

—MR. MAURICE GRAU thinks opera bouffe has had its day, and will devote his attention to French opera comique. He will commence his season in the United States some time in October.

—MAGGIE MITCHELL has a new play ready for the autumn, and will introduce it in New York, in September next at the Park Theatre. Her engagement will inaugurate the season at that house.

—RUBINSTEIN has positively declined an offer to visit America and give a series of piano recitals. Rubinstein evidently entertains nothing but the kindest feelings for America.—*Free Press*.

Musical Journal.

OUR NEW CATALOGUE.

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

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

Song-Poems.

It is a noticeable fact that nearly all the songs of foreign origin which meet with world-wide popularity are built upon poems possessing in themselves intrinsic merit. A composer of ability may write good music to indifferent words, but his master-stroke is sure to be the result of inspiration derived from the verses he selects as his theme. This is apparent in nine out of every ten vocal pieces republished in this country. Americans are not slow to learn, and much of our success is due to the fact that we strive to give the public not only the productions of the best composers, but also words that would be eagerly purchased by the leading magazines of the country. An example of the foregoing will be found in the song entitled "The Fisherman's Bride," the words of which are published elsewhere in this number. Mr. Vickers received as much money for this poem as most publishers pay for a manuscript with the music included.

Proof-Reading.

None but an author can appreciate the importance of correct proof-reading; and many's the writer who has had occasion to regret the typographical blunder that distorted or made vague his otherwise meritorious effusion. It is doubtful if a writer lives, or ever did live, who has not had such experience. No matter how careful the professional proof reader may be, he is bound to overlook errors in his proof-sheets. It may not be in a misspelled word, which is the least objectionable mistake that occurs, for the sense is generally preserved; nor may it be a misplaced cap or lower case letter, nor even a "wrong font," for any and all of these will be instantly detected by any proof reader. The great difficulty comes when a wrong word is introduced, either by the incorrect reading of copy by the type-setter, or by the omission or addition of a letter, thus: the word *band*, by leaving out the *b*, becomes *and*, a properly spelled word, and *band* with the *d* omitted makes *ban*; while *band* with the *n* wanting conveys a *bad* idea of the author's intention. Now, few proof-readers would note an error of this latter description, as not one in a hundred reads his proof to get the sense of the matter before him, but merely runs over the column mechanically, and passes over the mistake because it is a rightly spelled word. Of course some copy is hard to read, but as a rule any manuscript is liable to meet with the same trouble. This is proved by the numerous proofing mistakes that are met with in cheap reproductions of foreign music, the price at which it is sold rendering the examination of the proofs a matter of impossibility. Even with the best talent in America to revise our proof-sheets, we occasionally have to make a correction. However, our publications, both copyright and reprints, are noted for their perfection.

Foreign versus American Music.

It will be a bright day for musical progress in America when fair and adequate recognition is meted out to the meritorious composers of our country by certain so-called musical periodicals of the United States. With unerring regularity are the works of foreign writers lauded to the skies, while with the same certainty are all native productions, regardless of merit, sneered at, ridiculed and denounced as crude attempts—and by whom? Frequently by a person whose chief and only interest lies in his weekly stipend. That these adverse criticisms are often made in the face of a storm of national appreciation is too well-known to need any comment. In literature the case is entirely different, and instead of throwing cold water on dawning genius, most publishers give encouragement where appears the slightest evidence of merit. And by what standard are these self-constituted arbitrators to be judged? By whom are they tested? It is the case of two western men who were about to bet; the question arose as to who should hold the stakes, but when that individual was found, the more momentous question arose as to who was to hold the stakeholder. The whole system is wrong, and evinces an anti-American spirit. It is a pity we have no National Music Committee to whom appeal could be made, and where decision on mooted musical merit would, in case of worth, offset unfair comments, the object of which seems to be the suppression of musical progress on this side of the Atlantic.

Music from Engraved Plates.

There is a vast difference between printing music from engraved plates and printing it from type. If you have ever examined any music—and there are few persons who have not—you have noticed how very black, clear and well defined some of the music appeared; in fact, that the characters seemed to stand out from the paper in bold relief, and that the paper was heavy and readily stood on the music-rack without bending with its own weight. Well, that was music printed from engraved plates, by the same process that steel engravings are printed. The other music that you observed, perhaps in a cheap music book, was printed in a grayish brown color, with here and there a note or line omitted; the paper was thin and flimsy, entirely lacking the elegance and neatness so apparent in the engraved work; that was music printed from type, a method identical with that employed in printing a newspaper. Now, the cost of producing plate-music, on account of its being printed by hand, is many times greater than the cost of printing from type, yet almost any musician or teacher will readily pay the difference, as plate music, on account of its clearness, is easier to play or sing from, and therefore less hurtful to the eyes. Nearly all the sheet music, and many of the books contained in our catalogue, are printed from finely engraved plates, only the highest grade paper being used. With music, as with everything else, the best is always the cheapest.

Patti and Jenny Lind.

"Patti's visit will always remain a memorable episode in the history of music in this country. Jenny Lind, many years ago, created a great *furor*, but the musical education of the American people had not then reached its present state. An 'Echo song' or a bravura aria, executed with pyrotechnic brilliancy and ornamented with giddy feats of vocalism hitherto considered impossible, was enough to arouse the wildest enthusiasm. It is no longer so, however. Observant critics and even many artists themselves find that the standard of musical taste is quite as high here as in the old centres of music in Europe. The profound and universal delight to which the American people in every city of the Union which Patti has visited, have been stirred by her unpretentious and yet matchless art, best shows how lofty a standard the musical judgment of this country has attained. And we are not certain but that her refined and subdued acting has had a great share in her success, accomplished against so many adverse circumstances. In 'Traviata' it was remarked that many of Patti's scenes were worthy of the most finished actress. Few great singers have had a more vivid sense of the dramatic proprieties of opera. That artificial straining for extravagant tragical effect which has become a kind of cast-iron tradition in opera, completely melts away before the sound instinct of Patti's soft and mellowed art. We believe that we interpret the feelings of the American people correctly when we refuse to bid Adeline Patti good-bye, hoping that hereafter the land of her girlish triumphs shall share more equally with the rest of the world the glories of her womanhood."—*N. Y. Herald*

Mr. W. F. Sudds.

The *Musical Record* pays the following just tribute to Mr. Sudds, author of the "National School for the Piano-forte." It says: "The compositions of this truly American composer need no words of commendation or introduction. They speak for themselves, and the name of their talented author is everywhere familiar as that of one to whom success has come in a remarkable degree, and who can safely be classed as one of the most brilliant and popular American composers of the day."

The foregoing expresses the sentiment of all who are familiar with his works, and aside from the profession, his vocal and instrumental pieces find a welcome "every home."

G. D. Wilson, Esq.

As an evidence of the high estimation in which Mr. Wilson is held by the leading publishers, we give below an extract from a comment on some of his recent works:—

"It is seldom that the productions of any one composer, achieve the uniform success which has been attained by the pieces that the publishers have here the pleasure of presenting to the notice of the public. This pleasure is enhanced by the circumstances that this is a truly American success, and Mr. Wilson may be regarded as one of the leaders in the movement that is to give us the best and highest of Instrumental Music, the work of true native talent."—*Musical Record*.

How She Looks.

The critic of the Boston *Transcript* gives the following description of Mme Materna: "She is not so stout as her photographs lead one to expect; she has neither the huge arms nor the unwieldy waist that usually accompany decided embonpoint. Her hair is black, her eyes very dark, and her face without great regularity of feature, gives the impression of much beauty; eminently a vivacious face, full of intelligence and something more; the eyes sparkling, the lips singularly flexible and mobile."

Afraid of the Snake.

Adolph Adam, composer of "Si J'Etais Roi" and "Le Postillon de Lonjumeau," wrote an amusing letter to a man who had sent him the libretto of a proposed opera called "Eve," for which he hoped M. Adam would feel called upon to write the music. The composer read the text, and on finding it devoid of both literary and dramatic merit returned it with the following note: "Very much honored Sir.—To my lively regret I find it quite impossible to avail myself of the accompanying libretto, with an offer of which your great goodness has prompted you to favor me. For, believe me, should Adam allow himself to be tempted by this particular Eve, the public would most assuredly undertake, with surprising spontaneity, the part of the serpent—at least as far as hissing is concerned." Disastrous precedent warns us against a revival of so sinister a combination; wherefore I hasten to return your remarkable production, with every assurance of my perfect consideration. Adam."

New York's May Festival.

After commenting on each day's performance the *New York Herald* sums up as follows: Its results have been emphatically satisfactory. No such chorus singing has ever been heard in this city before, and the performances of the orchestra have been as astonishing as the work of the choral bodies. Among the solo singers there have been several artists of the highest rank, such as Mme Materna, Mme Gerster, Herr Cauditus, Signor Campanini and others, who have contributed largely and worthily to the enjoyment of the public. There can be no question of the artistic value of the week's concerts, and there can be no doubt of their popular success. The audiences have been large and appreciative, and they have shown an unusual amount of enthusiasm. The expenses of the Festival have been very great, but the managers are confident that the receipts are more than enough to cover them, though they neither expect nor desire a large surplus. With such a state of affairs, artistic and financial, Mr. Thomas and his associates have every reason to be gratified with the result of their efforts. The public has cause to feel grateful for a series of performances which have not only given great pleasure in themselves, but which have assuredly done much to elevate the standard of musical art in this country.

Madame Materna.

On being interviewed by a reporter as to her opinion of a concert in which she took part during the New York Music Festival, she said:

"I can give you no better idea of my opinion of the concert than by saying that when I was listening to it I said to myself, 'I wish Wagner himself were here to-day, that he might hear his music rendered so perfectly.' It was magnificent—grand. So far as the orchestra was concerned, nothing could have been finer. I have sung parts of the "Nibelungen" concerts before. In Berlin and Vienna Wagner rehearsed the orchestra most carefully, and that under such supervision the instrumentalists were near perfection is, of course, no matter for surprise. But that they should here without Wagner so faithfully reproduce the effects which I have myself heard Wagner studiously teach his musicians amazes me. The "Walkuerenritt" was simply perfect. It must have surprised the people that I carried the notes of music so identified with myself, and which I have so repeatedly sung. Do you know why I did this? Simply to curb myself. I hope I succeeded, for I detest to be carried away by my dramatic fervor and make involuntary gestures upon the concert platform. The orchestra so inspired me that I could scarcely restrain myself. How I should delight in showing the public—which has become so dear because it has been so kind to me at the concerts—what I can really do best!"

"And is there no likelihood of that wish being realized?"

"I have had offers from Mr. Mapleson and others—offers which my contracts in Vienna alone prevent me from accepting. I hope, however, that I shall be able to arrange to come here to sing on the operatic stage of New York in the spring of 1884."

"Will the Vienna opera allow you to absent yourself for such a length of time?"

"I have four months' leave of absence annually, and hope that I may be granted a prolongation of this privilege sufficient to fill a season here."

Going to a Fair.

It was a church fair, and he had come at the special request of his "cousin," who was at the flower table. He opened the door bashfully, and stood, hat in hand, looking at the brilliant scene before him, when a young lady dashed up, and grabbing him by the arm, said:

"Oh, you must—you will take a chance in our cake. Com' right over here. This way."

Blushing to the roots of his hair, he stammered out that "Really he didn't have the pleasure of knowing."

"Oh, that's all right," said the young lady. "You'll know me better before you leave. I'm one of the managers, you understand. Come, the cake will be all taken if you don't hurry," and she almost dragged him to one of the tables. "There, now, only fifty cents a slice, and you may get a real gold ring. You had better take three or four slices. It will increase your chances, you know."

"You are very good," he stammered, "but I'm not fond of cake—that is, I haven't any use for the ring—"

"Ah, that will be ever so nice," said the young lady. "For if you get the ring you can give it back, and we'll put it in another cake."

"Y-e-s," said the young man, with a sickly smile. "To be sure, but—"

"O, there isn't any but about it," said the young lady, smiling sweetly. "You know you promised."

"Promised?"

"Well, no, not exactly that, but you will take one slice," and she looked her whole soul into his eyes.

"Well, I suppose—"

"To be sure. There is your cake," and she slipped a great slice into his delicately gloved hands as he handed her a dollar bill. "Oh that is too nice," added the young lady as she plastered another piece of cake on top of the one she had just given him. "I knew you would take two chances," and his dollar bill disappeared across the table, and then she called to a companion: "O, Miss Larkins, here is a gentleman who wishes to have his fortune told."

"O, does he? Send him right over," answered Miss Larkins.

"I beg your pardon but I am afraid you are mistaken. I don't remember saying anything about—"

"Oh, but you will," said the first lady, tugging at the youth's arm. "It's for the good of the cause, and you won't refuse," and once more the beautiful eyes looked soulfully into his. "Here we are. Now take an envelope. Open it. There! You are going to be married in a year. Isn't that jolly? Seventy-five

cents, please." This time the youth was careful to hand out the exact change.

"O, I should just like to have my fortune told," said the first young lady.

"O dear, you are going to be married this year, too. Seventy-five cents more, please, and the poor youth came down with another dollar note. "No change here, you know," added Miss Larkins, putting the greenback in her pocket with a radiant smile.

"O, come, let's try our weight," said the first young lady, once more tugging at the bashful youth's coat sleeve and before he knew where he was he found himself on the platform of the scales. "One hundred and thirty-two," said the young lady. "O, how I should like to be a great heavy man like you," and she jumped on the scale like a bird. "One hundred and eighteen. Well, that is light. One dollar, please."

"What," said the youth, "isn't that pretty steep? I mean I"—

"O, but you know," said the young lady, "it is for charity," and another \$1 was added to the treasury. "I think I shall have to go, I have an engagement at—"

"But you must first buy me a bouquet for taking you all around," said the young lady. "Right over here," and they were soon in front of the other table. "Here is just what I want," and the young lady picked up a basket of roses and violets. "Seven dollars, please."

"Oh, Jack, is that you?" cried the poor youth's "cousin" from behind the flower stand, "and buying flowers for Miss Giggle, too. Oh, I shall be terribly jealous unless you buy me a basket, too," and she picked up an elaborate affair. "Twelve dollars, please, Jack," and the youth put down the money, looking terribly confused, as much as though he did not know whether to make a bolt for the door or give up all hope and settle down in despair.

"You'll excuse me, ladies," he stammered, but I must go. I have"—

"Here, let me pin this in your button-hole," interrupted his "cousin." "Fifty cents, please," and then the youth broke away and made a straight line for the entry.

"Well, if ever I visit another fair may I be—be—" he ejaculated, as he counted over his cash to see if he had car fare to ride home—*Rutland (Vt.) Herald and Globe.*

A Royal Letter.

King Oscar of Sweden has written a letter to Christine Nilsson; the following is a copy:

"Dear Mme Nilsson-Rouzaud:—I am sure that you have not doubted a single instant of the very sincere sympathy I have in the cruel trial which has fallen on you. The news reached me very late, owing to my journey to Christiania, and when at length I heard of the death of your husband it was too late to telegraph, and I preferred waiting till I could properly write a letter in your great and natural affliction without being obtrusive. Dear Mme Nilsson, I was much distressed when I read the sad circumstances which led to your terrible misfortune. God alone can give you strength of mind and body to bear up against such a trial; but he will give it you I am certain, and you have my sincerest wishes for your future. You are yet young and in full possession of the great artistic qualities which have founded and justify your renown. You will find consolation in work, and your very sorrow, by the help of God, may contribute to the development of your genius. You may long, very long, I hope, remain the great artist who honors the country which gave you birth. It is not so much in my character as King of that country, but as an amateur, and above all as your friend, that I do not hesitate to say this. Yes, rely on those sentiments on my part, and believe me,
Your ever affectionate
OSCAR."

—MRS. BROOK & DICKSON state they have received cable advices that Mlle. Aimée will positively appear here next season under their management. She is to sing in English a repertory of fifteen operas.

—THE Brooklyn Philharmonic Society was organized in 1857. During the twenty-five years of its existence the following gentlemen have been conductors of the orchestra: 1857-1862, Theodore Eisfeld; 1862 (for a few months), Theodore Thomas; 1862-1866, Theodore Eisfeld; 1866-1866, Carl Bergmann; 1866-1870, Theodore Thomas; 1870-1873, Carl Bergmann; 1873-1882, Theodore Thomas.

It is proposed to make a very material change in the arrangements of the society next season. Instead of six concerts and twelve public rehearsals, eight concerts and eight rehearsals will be given.

No Use for Native Talent.

This is what the *Dramatic Times* said of Thomas' programme for the late New York Music Festival: "The programme has been prepared and published by Mr. Theodore Thomas. It contains a great deal of uninteresting stuff and three or four great compositions—notably Beethoven's Solemn Mass, Handel's Israel in Egypt, Bach's Cantata and Liszt's Symphony. But in the whole five days' accumulation of stuff, we do not find one composition by an American composer. The musicians of this country are ignored completely! Why should they be, in a great festival which is supposed to be a representative musical entertainment? Would it not be graceful and appropriate to put in a composition by some one of the several men who have been struggling with marked ability and originality against the storm of German music which has been blowing over the country ever since Thomas got hold of the elements? Is a musical festival only interesting historically, that Spontini and Cimarosa and Botticini and Bozzini and Trichin should have a place in it? Thomas, it is well known, does not believe in the development of American music by the encouragement of American composers! He holds consistently to the doctrine that the best way to encourage music in America is to ignore those who try to make it, and secure as much glory as possible for those who only mark the time of foreign compositions."

—THE MONTHLY REVIEW, a pretty little pamphlet, containing among other things a complete list of the best music and books published during the month, will be mailed to any address, on receipt of a three cent stamp.

—RUDOLPH ARONSON'S orchestra for Gotham's "New Casino" will include Messrs. Hamm, Schubruk, Belz, Farber, Kayser, Schwarz, Weiner, Ikler and Bernstein, in addition to members from the Philharmonic Society and Mapleson's Opera Orchestra.

—MADELINE LUCETTE (Mrs. J. H. Ryley) has received a very complimentary letter from Manager McCaull, with an offer of an engagement for next season. She learned and sang the part of *Olivette* in twenty-four hours at Washington.

—"WHEN you order a new covering for your parasol, of a particular color, you should always give the shade, my dear," said a lady to her daughter, who exclaimed, "Give the shade, mamma! Why, the parasol will do that."—*Phila. Chronicle-Herald.*

—THE production of Adam Geibel, the composer, are becoming quite popular; his melodies are noted for their sweetness and originality. "Tis Better Thus We Part," and "The Fisherman's Bride" are two of his latest and most successful pieces.

—GREAT disappointment was felt in London that Wagner could not in person superintend the production of his "Cyclus" at Her Majesty's Theatre. He wrote that the work necessitated by the approaching production of "Parsifal" prevented his visiting England.

—ROBINET had a great faculty for adapting his music to the capability of the human voice. He once wrote a piece of music for a woman who had but one good note in her voice, and he made her repeat that note, and no other, while the orchestra played the melody of her solo.

—THE poet Dryden was so engrossed with his books that he found little time to devote to his family. Upon one occasion his wife said to him: "I wish I was a book, and then you'd pay me some attention." Whereupon, it is said, that the poet ungallantly replied: "I wish you were an almanac, my dear; I t... could change you every year."

—A HINDOSTANKE opera company is about to visit England, and in due time will of course come west, to this land of gold where all the talents and all the imbecilities hope to make fortunes. We confess ourselves ignorant of the Hindoo operatic repertoire. The Hindoo dramatic literature is extensive, and the classical works are in quality inferior to no drama in the world. The modern drama is a very powerful agent in Hindoo society, and is often employed for political purposes. The drama "Nil Durpaa," which was popular a few years ago in Bengal, had to be suppressed by the Government, and a strict censorship is still exercised over the Hindoo stage. As in all their dramas music and singing play a prominent part, it is perhaps a dramatic company which is coming to enlighten us.

HE GIVETH HIS BELOVED SLEEP.

Words by T. C. TILDESLEY.

Music by FRANZ ABT.

Moderato molto.

p *molto legato* *pp*

The first system of the piano introduction consists of two staves. The right staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The left staff is in bass clef. The music is marked *Moderato molto*. The right hand begins with a melody of eighth notes, while the left hand provides a harmonic accompaniment. The system concludes with a *pp* (pianissimo) dynamic marking.

1. Sor - row and care ma meet,..... The tem - pest cloud may low'r,..... The

The second system features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with the lyrics "1. Sor - row and care ma meet,..... The tem - pest cloud may low'r,..... The". The piano accompaniment continues from the first system, providing harmonic support for the vocal melody.

surge of Sin may beat..... Up - on earth's troub - led shore;

f *dim.* *pp*

The third system continues the vocal and piano accompaniment. The vocal line includes the lyrics "surge of Sin may beat..... Up - on earth's troub - led shore;". The piano accompaniment features a dynamic marking of *f* (forte) followed by *dim.* (diminuendo) and *pp* (pianissimo) markings.

sostenuto.

God doth His own in safe - - ty keep, He giv - eth His be -

p sostenuto.

mf

lov - - ed sleep, He giv - eth His be - lov - - - - ed

dim.

p *dim.*

sleep. 2. Tho

mf *dim.* *p*

din of war may roll,..... With all its rag - ing flight,
child - hood's win - some page,..... In man - hood's joy - ous bloom, In

He giveth His Beloved Sleep.

Grief may op - press the soul,..... Throughout the wea - ry night;
 fee - ble - ness and age, ... In death's dark gath - 'ring gloom:

dm. *pp*

sostenuto.

God doth His own in safe - ty keep, He giv - eth His be -
 God will His own in safe - ty keep, He giv - eth His be -

dm.

lov - ed sleep, He giv - eth His be - lov - ed

p

sleep.

1 2

3. In

1 2

mf *p* *p*

He giveth His Beloved Sleep

WAVES OF THE OCEAN.

→ * GRAND + MARCHE + DE + CONCERT. * ←

Com. par CHAS. D. BLAKE.

Maestoso.

Intrada

Tempo di marcia.

legato.

cres.

ff

The first system of music consists of two staves. The treble staff begins with a dynamic marking of *f*. The bass staff has a *2* marking below the first measure. The system concludes with a dynamic marking of *ff*.

The second system of music consists of two staves. The treble staff begins with a dynamic marking of *p*. The bass staff has a *2* marking below the first measure. The system includes a *cres.* marking and ends with a dynamic marking of *f*.

The third system of music consists of two staves, primarily composed of dense chordal textures and arpeggiated figures in both the treble and bass staves.

Con energio.

The fourth system of music consists of two staves. The treble staff begins with a dynamic marking of *f*. The system includes several accents (>) in the bass staff.

The fifth system of music consists of two staves, primarily composed of dense chordal textures and arpeggiated figures in both the treble and bass staves.

TRIO.
Marcato e Lodia.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a bass line with quarter notes and rests, some marked with an 'x'.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with more complex rhythmic patterns. The lower staff continues the bass line. The instruction *con dolce.* is written below the right-hand side of the system.

The third system of musical notation consists of two staves. The upper staff features a melodic line with a prominent slur over a group of notes. The lower staff continues the bass line with quarter notes and rests.

Con fuoco.

The fourth system of musical notation consists of two staves. The upper staff has a melodic line with a slur and a fermata. The lower staff continues the bass line with quarter notes and rests.

The fifth system of musical notation consists of two staves. The upper staff begins with a forte (*f*) dynamic marking and contains a melodic line with a slur. The lower staff continues the bass line with quarter notes and rests.

Waves of the Ocean.

a tempo.

The first system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bass staff provides a harmonic accompaniment with chords and single notes.

marcato.

ff

The second system continues the piece with a *marcato* tempo. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. A *ff* dynamic marking is present at the end of the system.

The third system shows a continuation of the musical theme with a treble staff and a bass staff. The bass staff features a prominent rhythmic pattern of chords.

The fourth system continues the musical development with a treble staff and a bass staff. The bass staff has a dense texture of chords.

ff

The fifth system features a treble staff and a bass staff. A *ff* dynamic marking is present at the beginning of the system.

The sixth system concludes the piece with a treble staff and a bass staff. The bass staff has a complex rhythmic accompaniment.

30

Brillante.

Grandioso.

a tempo.

rit.

a tempo 1 mo.

Waves of the Ocean.

The first system of musical notation consists of two staves, treble and bass clef, with a 2/2 time signature and a key signature of two flats. The treble staff contains a melodic line with various note values and rests, while the bass staff provides a harmonic accompaniment with chords and single notes. A fermata is placed over a measure in the treble staff.

The second system continues the piece with similar notation. It features a melodic line in the treble and a supporting bass line. A fermata is present in the treble staff, and a dynamic marking of 'p' (piano) is visible.

The third system shows a continuation of the musical theme. The treble staff has a melodic line, and the bass staff has a rhythmic accompaniment. A fermata is placed over a measure in the treble staff.

The fourth system of notation includes a melodic line in the treble and a bass line. A fermata is present in the treble staff, and a dynamic marking of 'p' is visible.

The fifth and final system on the page shows the concluding part of the piece. It features a melodic line in the treble and a bass line. A fermata is placed over a measure in the treble staff.

Waves of the Ocean.

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Sudds	Sun of my soul.....Sudds
Come unto me (Sentence).....Sudds	God of Mercy.....From "Costa"
The Lord is my Shepherd.....Sudds	Glory to God on high.....Mozart
There is a calm for those that weep.....Sudds	Father I know Thy ways are just.....Sudds
Lo, my Shepherd is divine.....From <i>Concone</i>	O Paradise.....Baraby
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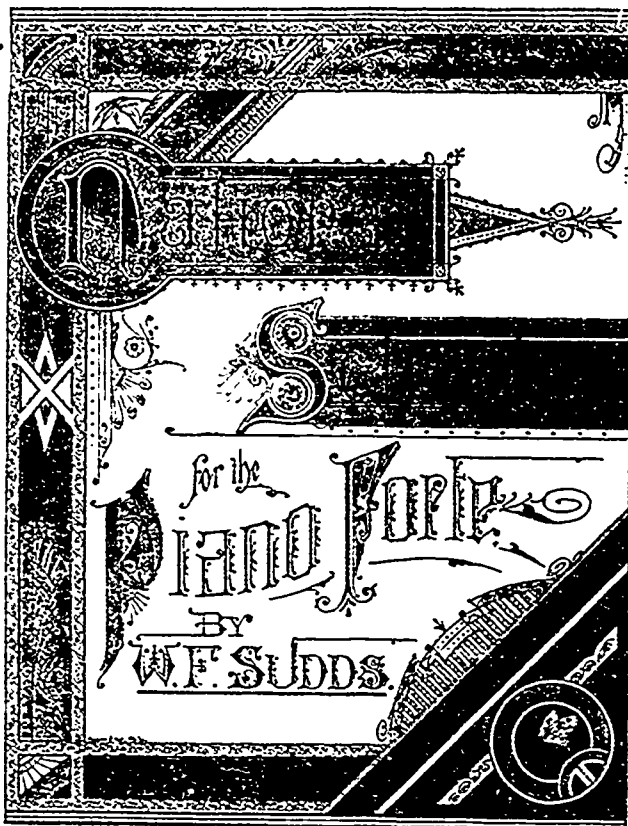
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A work of such excellent material, covering the whole field of piano instruction and arranged in so masterly a style, deserves to, and will, take its place among the very best of instructors.

Albany (N. Y.) Argus.

A most elaborate work in scope and detail. OLAKRHOE D. ROSE, Albion, N. Y. "National School" is sure to be the most popular instruction book published, as the studies are finely arranged and full of melody. This will instruct the pupil and create a true love for classic music.

HENRY ROBINNER, Easton, Pa. I have been very partial to Richardson's justly popular method, but hoped some time to see a method more complete in some respects and with clearer explanations to scholars of many puzzling details. I find that "National School" has all the merits of Richardson's, with the following additional ones, viz.: Entertaining and instructive duets; remarks upon the proper use of the pedals; clear explanation of the various embellishments; latest studies of modern masters, Heller, Kohler, Liszt, and others; the exercises upon accent and remarks upon vocal accompaniment; the excellent musical and biographical dictionary and, by no means the least important, the fine treatise on Harmony with its numerous examples.

Buffalo (N. Y.) Express. One of the most voluminous and comprehensive books of instruction now in the market, and has many new and distinctive features

CHAS. W. PETTE, Trenton, N. J. I have examined your "National School," and find it first-class in every respect. The selections of instructive pieces and of technical exercises are very good. It should have a large sale.

CHAS. F. BECHER, Jr., Philadelphia. Your "National School" is splendidly compiled apart from its practical qualities, it is replete with general musical information interesting to all students, and breaks away from the conventional Piano Schools of the day. I wish you success in your worthy enterprise.

JAS. N. BEECH, Philadelphia, Pa. The "National School" has been examined at length. It gives me pleasure to endorse its completeness and the clearness wherewith all the rudimentary points have been therein set forth, as well as the judgment displayed in the retention of the various studies, etc. I have nothing but praise, furthermore, for the writing lessons, the several dictionaries, and the short but satisfying treatise on harmony.

A. H. ERTINGER, Allentown, Pa. "National School" is a very thorough and minute work. It certainly contains everything that can be desired by teacher or pupil.

EMILY W. TULLINGHOAST, Petrolia, Pa. I have been a teacher of music for twenty years, and have used nearly every popular instructor, and I feel no hesitation in pronouncing "National School" the most complete book of the kind I have ever seen. The prominent place you give Harmony should entitle you to the thanks of all teachers. I anticipate much pleasure in using your work, and shall recommend it to others.

S. A. WARD, Newark, N. J. I congratulate you on (as I consider) the completion of so thorough and complete a work, in all parts. The above opinion is also the expression of all who have examined "National School," and it certainly is the best book of its kind yet published.

Philadelphia (Pa.) Evening Bulletin. "The National School for the Piano-Forte," by W. F. Sudds, is a large quarto volume of between three and four hundred pages, which is worthy of the attention of teachers and students of the piano-forte. Besides giving an intelligible short treatise on the science of music, it teaches how to play, gives a series of well-chosen progressive exercises, instructs in harmony and thorough-bass, and concludes with a copious and excellent dictionary of musical terms and short biographies of musicians, composers, singers, extending down to the present time, many living Americans being included in the list. For reference, as well as for instruction, the work is valuable.

A. H. ROSSIGNO, Philadelphia, Pa. I have thoroughly examined the "National School," and have no hesitation in pronouncing it one of the best and most thorough instructors ever seen. Mr. Sudds embodies many new and original ideas in his work, which cannot fail to prove of great value.

J. JOSEPH STEINLER, ALFRED D. FORB, WILLIAM HERRICK, JOHN ZATT, HARRY DURWELL, OSCAR R. BROWN, Frederick, Strohler's Musical Institute, Brooklyn, N. Y.

We have examined "National School" and it gives us great pleasure to testify to its thoroughness and also to pronounce it the most exhaustive work of its kind we have ever seen.

F. O. JOYCE, Canastota, N. Y. I am, to say the least, most pleased with "National School." The arrangement of the scales, studies and recreations is logically progressive, and without anything seems unusually clear and plain. But I am particularly pleased with the thorough-bass and harmony features. After the student has made sufficient progress, he is introduced into the inner sanctuary of music, and henceforth head and hands go together, as they properly should. The result is something more than a play-er. When once known, it can hardly fail of having a large sale and doing much good.

What the Southern States say:

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

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

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

Galveston (Texas) Daily News.

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

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

WM. H. SHREY, Wheeling, W. Va. I consider "National School" the best and most comprehensive I have ever had for \$1.00.

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

What the Western States say:

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

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

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

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

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

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

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

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

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

Columbus (Ohio) State Journal. The newest Piano-forte instructor and probably the best; many topics but slightly treated in previous works, are here fully elucidated. Sacramento (Cal.) Daily Record-Exton. This book is all that is claimed for it.

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

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

Chicago (Ill.) Inter-Ocean. A valuable book of instruction and reference. Cincinnati (Ohio) Daily Gazette. A more complete and desirable work of the kind has never been published.

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

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

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

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

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

WM. H. DANA, Warren, O. I think the reason why it should not occupy a prominent place among the instruction books of its class.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

L. M. BEVIER, Decorah, Iowa. I can recommend "National School."

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

A. D. ATWELL, Varenport, Iowa. I think "National School" a very superior book.

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

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

Canada's Verdict:

Morning Chronicle, Quebec. A valuable work designed for amateurs as well as professional pianists. On the subject of "loud pedal" alone, this work is of priceless value to the young student.

OAKL MASTERS, Toronto, Ontario. I can truly say that I see much to admire in your "National School." I think it the best school of its kind, and it will certainly have a very large sale amongst the more prominent teachers in Canada and the United States.

London (Ont.) Catholic Record. It will be found the most valuable aid ever published.

L'Evenement (French), Quebec, Canada. (Translation.) Decidedly the Americans are unsurpassable above all when they do anything that writes the useful with the agreeable, in quality not less than in cheapness. It is of the utmost value to teachers and professors, for its explanations are given with a neatness and precision that bring it within the comprehension of everybody. It is without a rival.

J. W. FERGUSON, Belleville, Ontario. I have carefully examined "National School," and like it very much, especially the remarks, as they, I hold, teach or rather compel pupils to think for themselves. This, by the way, is the only proper road to arrive at the desired goal with any pupil. I admire the work and congratulate the author.

NOUVELLES ARTISTIQUES CANADIENNES.

— Calixa Lavallée a, dit-on, composé un nouvel opéra intitulé "Tig."

— On a présenté à la Chambre un projet de loi pour incorporer le Septuor Haydn de Québec.

— Albani vient d'être décorée de l'Ordre du Mérite, par le roi Kalakawa des îles Sandwich.

— M. L. A. Lacombe Desaulniers, étudiant en droit, vient d'être nommé organiste à l'église paroissiale de Trois-Rivières.

— M. R. R. Dobell a généreusement fait cadeau à la cathédrale anglicane de Québec d'un orgue de prix, construit à Toronto.

— Le corps de musique de Ste-Anne d'Ottawa, M. J. B. Vincent, directeur, donnait sa première sérénade, en plein air, le soir du 18 mai.

— Le bazar organisé le 24 et le 25 mai, au profit de la Fanfare Montcalm, de Lewiston, Maine, a été bien patronné, comme il méritait de l'être.

— M. Hector Boulay, ex-doyen de M. J. B. Labelle, organiste de l'église Notre-Dame de Montréal, vient d'être nommé organiste de l'église St-Louis, de Webster, Mass.

— M. le chevalier Antoine Falardeau, l'éminent artiste peintre canadien, domicilié depuis de longues années à Florence, reviendra actuellement au Canada et y séjournera deux mois.

— M. et Mme Pruno donnaient concert à Toronto le 16 et le 19 mai, puis à Strathroy, le 22. De là, ils se dirigent sur Winnipeg, où ils seront les hôtes du hautonant-gouverneur Canadien.

— Dès le 31 avril, les membres du corps de musique du Collège St-Joseph, des Trois-Rivières, faisaient entendre, pour la première fois cette saison, du haut de leur balcon, de délicieuses symphonies.

— On a chanté, à la Pentecôte, au Gesù, la messe de Neukomm, — à Notre-Dame, la deuxième de Haydn, — à Ste-Anne, celle de Farner, — à St-Jacques, la douzième de Mozart, — et à St-Pierre, celle de Miné.

— Nous sommes heureux d'apprendre que Mlle Emma Boulay, l'habile organiste de l'église Notre-Dame de Worcester, Mass., rencontre beaucoup d'encouragement comme professeur de musique. Elle faisait, ces jours derniers, l'acquisition d'un superbe piano.

— Le *Gregoriad* dit, avec raison, que jamais, dans notre ville, il n'a été représenté de pièce plus sale que celle intitulée *le Jour et la Nuit*. Les histrions indécents qui l'ont jouée n'auraient pas valu une condamnation à six mois de prison et à \$100 d'amende. — Bien mérité.

— Le 7 mai au soir, une foule avide de musique se réunissait autour des "vieux pins," à Nicolet, pour y savourer les doux accords que faisait entendre l'Harmonie St-Jean-Baptiste. Ce fut le premier concert en plein air de cette vaillante association, et il a été en tout point digne d'elle.

— M. et Mme Martel ont leur d'être satisfaits de leurs concert du 10 mai dernier, ainsi que de la manière habile dont leurs nombreux élèves se sont acquittés de leurs rôles respectifs. La charmante exécution de M. F. J. Bisailon, la *Motette*, n'a pas été la partie la moins intéressante de la soirée.

— A la demande de M. le Surintendant Nicholson, M. S. Mazuretto donnait un concert, ces jours derniers, aux dévotion de la Maison de correction de D. front. Le 9 mai, notre pianiste canadien donnait une brillante séance musicale aux élèves de l'Académie Ste-Marie, des RR. Sœurs des Ste-Noms de Jésus et de Marie, de Windsor, Ont.

— L'amphithéâtre du chœur de l'orgue de l'église Notre-Dame de Montréal a été agrandi récemment et peut maintenant contenir 600 choristes. Nous félicitons le Maître de chapelle de Notre-Dame, M. l'abbé Desrochers, sur cette importante amélioration, exécutée sous sa direction immédiate, et qui, très probablement, fait du chœur de Notre-Dame le plus spacieux et le plus beau du monde entier.

— Concert spirituel au même temps que salut solennel au Convent du RR. Sœurs de la Congrégation N. D., rue Gloucester, Ottawa, ces jours derniers. Mme Pruno y faisait entendre son superbe *Arctura* de Kucken, auquel M. Pruno ajoutait un ravissant accompagnement de violon *d'opéra*. Le brillant *Tantum ergo* de Berge, dont Mlle St-Denis interprétait habilement le solo, terminait fort bien ce pieux exercice.

— Les dilattants de Windsor, Ont., ont profité de l'occasion d'un récent concert donné par M. J. L. Mareuette, organiste de l'église St-Alphonse, de

cette ville, pour présenter à M. Salomon Mazuretto une superbe médaille, comme marque d'appréciation du talent remarquable de notre distingué pianiste canadien. L'Essex *Review*, de Windsor, profite de la circonstance pour publier une longue et intéressante biographie de notre compatriote artiste.

— La troupe "Guernsey-Listonmann," de Boston, a donné deux concerts de musique classique, en cette ville, le 5 et le 6 mai. La haute réputation d'excellence de ces artistes a attiré, comme d'habitude, une salle comble. Entre autres œuvres intéressantes, les programmes comprenaient le Quatuor, en ré mineur (œuvre posthume), de Schubert, le Scherzo du "Songe d'une nuit d'été," de Mendelssohn, et la deuxième Rhapsodie Hongroise de Liszt.

— Nos remerciements à l'auteur, le R. P. Ad de Doss, S. J. de Liège, Belgique, pour l'envoi d'une de ses dernières compositions, l'ouverture *Comor O'Neil*, arrangée pour piano, à 4 mains. Les charmants motifs irlandais, si habilement introduits par le compositeur distingué, ne manqueront pas d'assurer à cette nouvelle œuvre le même éclatant succès qu'il a précédemment obtenu sa brillante ouverture de *Beaubou de Bourg*, également arrangée pour piano, à 4 mains.

— M. A. J. Boucher, éditeur de musique, et M. L. E. N. Pratte, importateur de pianos et d'orgues, 280 rue Notre-Dame, Montréal, viennent de publier conjointement un superbe catalogue détaillé, de 32 pages in-4to, qu'ils adresseront franco à toute personne ou institution qui en fera la demande. Bien qu'il d'un caractère musical général, ce catalogue n'est intéressant plus particulièrement les maisons d'éducation, les communautés, les MM. du clergé, les organistes et les directeurs de chœurs.

— Le douzième concert de la Société Philharmonique, qui a eu lieu, au *Queen's Hall*, le 11 mai, a été un fort joli succès. Le chœur, et l'orchestre surtout, ont marché avec beaucoup d'ensemble et de précision, et parmi les solistes, M. Norris, ténor, et M. Delahunt, basse, se sont vraiment distingués. Nos félicitations à l'habile directeur, M. G. Couture, auquel revient le mérite additionnel de nous avoir donné en primeur, à cette soirée, l'*Aria and Galatta* de Handel et le *Song of Miriam* de Schubert.

— Dans son récent concert, donné au *Queen's Hall*, le 22 mai dernier, le jeune M. Emile Hone a révélé de très heureuses dispositions artistiques que le cours d'études musicales qu'il entend suivre en Europe ne peut que développer davantage. Son interprétation de l'or Concerto de Vieuxtemps a été pour l'auditoire une agréable surprise. Mme Lefebvre (née Céleste Hone) a aussi été justement admirée dans son excellente exécution, sur le piano, de deux œuvres difficiles et brillantes de Weber et de Chopin.

— Le piano "Hazelton" est en usage, ici et aux Etats-Unis, dans les principales maisons d'éducation des RR. Sœurs de la Congrégation Notre-Dame, de la Présentation de Marie, des Ste-Noms de Jésus et de Marie, de l'Assomption, de St-Joseph, de St-Dominique, de la Providence, et de la Charité, Rubenston, Mills, Pattison, Berge, Lavallée, Vogrich, Mason, Pape, Blake, Pense, et Sherwood, et du nombre des artistes célèbres et des professeurs distingués qui recommandent le piano "Hazelton" le plus chaleureusement.

— Une loi nouvelle de notre Législature provinciale qui a enfin compris que les arts, tout autant que les lettres et les sciences, doivent être les objets de sa protection généreuse et éclairée. Aux cent pages de nos lois, de plus plusieurs années, à l'Académie de Musique de Québec, notre législature a apporté cette année une nouvelle allocation, de deux cents piastres, en faveur du Septuor Haydn de Québec. Les arts étant cosmopolites, nous ne jalousons pas nos heureux confrères de l'ancienne capitale quant à leur bonne fortune; d'autant plus que nous favorisons à notre confusion. — Montréal a peu ou rien fait qui l'autorise à réclamer sa part du gâteau.

— En sus des ventes à peu près journalières des célèbres pianos et orgues "Dominion" que fait M. L. E. N. Pratte, ce monsieur a encore placé depuis quelques semaines, sur de ses superbes pianos "Hazelton" (l'instrument qui, à la grande Exposition de la Puissance, de 1880, a été déclaré l'*Instrument of the century*), supérieur au piano "Albert Weber" de New-York, ainsi qu'à tous les autres concurrents, dans autant de nos premières familles, ainsi que dans les maisons d'éducation des plus renommées. Un de ces "Hazelton" a été vendu à un des principaux marchands de Québec, — deux étaient expédiés, la semaine dernière, au Manitoba, — les trois autres ont été achetés à Montréal, — l'un, par un professeur de musique distingué, —

un autre, par un de nos principaux convents, — le troisième par M. G. D. Ansley, arpenteur de la cité, qui a été judicieusement guidé dans son choix du meilleur instrument, par C. H. Davis, Eccl. de Chicaco, parfait connaisseur lui-même et qui publiait, à la date du 5 juin 1880, à l'adresse de MM. Hazelton, frères, un certificat des plus flatteurs.

Ont acquitté leur abonnement au "Journal Musical" pendant les mois d'avril et de mai :

Les Convent de Acton Vale, St George-Henryville, Bourbonnais, Ill., Rimouski, Charlotte-town, I. P. E.

Mme Fafard, Mlles A. Poisson, DesRosiers, J. Booth, Feron, MM. F. X. P. Demers, N. Beaudry, C. Rasconi, J. H. Morin, J. A. Morau, J. Valois, E. Hurtubise, H. Maynard, E. Dupuis et W. Davignon.

Académie de Musique DE QUÉBEC.

Incorporée en 1870.

CONCOURS DE 1882

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

Salle Victoria, Rue Sainte-Anne

et commenceront à 9 heures A. M.

PROGRAMME.

ORGUE—1ère classe—Grand chœur en ré majeur, op. 18. Guilmant.

2me classe—Postlude en do mineur, livre 3. No. 155. Rink.

PIANO—1ère classe—Rondo brillant en mi bémol, op. 62. Weber.

2me classe—Sonate en la majeur, premier mouvement, No 6 du premier cahier (édition Peters). Clementi.

VIOLON—1ère classe—5e sonate en sol majeur. Chabran.

2me classe—La Romanesca, en la mineur, No 11, "Les maîtres classiques du violon," arrangé par Alard.

CHANT—1ère classe : Soprano—Air des bijoux. Faust. Contralto—Donnez! donnez! couplets de la mendiante—du *Prophète*. Meyerbeer.

Ténor—*Comfort ye every valley*. Massie. Baryton—Chanson du Toreador. Carmen.

Basse—*Why do the nations*. Massie. (Ces morceaux peuvent être chantés en français ou en anglais, au choix des concurrents.)

2me classe—Examen sur les principes élémentaires de la musique et chant d'un exercice de solfège.

HARMONIE—Théorique et pratique.

CONCOURS SPÉCIAUX.

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

MORCEAUX DE CONCOURS.

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

PIANO—Capriccioso brillante, op. 22. Mendelssohn

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

Chaque concurrent sera reçu de 10 à 12 heures du jour au lieu de la composition, pour laquello il concourra.

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

G. MAGNON, Président. JOS. A. DEFOY, Secrétaire. Québec, 27 Mars 1882.