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BOUCHER & PRATTE'S Musical Journal

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November, 1882.

November.

The rosy-red apples are peeping through
The clustering leaves of bright gold and green,
And snowy-white frost on the grass is seen
Where yesterday glistened the pearly dew;
The wreaths of blue smoke that so gently rise
Above the wee c stage that decks the moor,
But tells that the warm, sunny days are o'er,
And bids us prepare for the wintry skies.

The flowers are gone, and the birds fit by,
Fast journeying on to a warmer clime,
White out from the leaves and the frosty rime
A beautiful fern spray is peeping shy;
The ripe, yellow corn that in stacks appear;
The tinkle of bells from the sheep at play;
And throngs of young nutters, with shouts so gay,
Proclaim that November at last is here.

—GEO. M. VICKERS.

Hems of Interest.

- ISABEL STONE is in London.
- WILHELMJ will return next season.
- CHARLES VOSS died in Verona, lately.
- PATTI sailed for America on the 18th.
- MAPLESON'S season opened with "Puritani."
- MAX STRAKOSCH has engaged Fred. C. Packard.
- MISS GERTRUDE GRISWOLD appears at Nice in January.
- MME CARLOTTA PATTI is singing in concerts in Ireland.
- THE Hess Opera Company opened at Chicago on the 25th.
- THE "Merry War" is the present rage in London.
- SIGNOR CAMLANINI has been singing for charity in Italy.
- ARTHUR SULLIVAN has just returned to London from Germany.
- A NEW Mass, by Liszt, will be performed this month at Vienna.
- MME VARESI, formerly of Mapleson's troupe, is singing in Berlin.
- MISS EMMA S. HOWE, the soprano, is traveling with Gilmore's band.
- MADAME PAGLIUK LUCCA will sing in Berlin from December until April.
- MR. DARLING has just completed a new opera called "Don Fillibusto."
- ST. PETERSBURG will have Italian, Russian and French opera this winter.
- LEVY received \$1400 for a two weeks' engagement at the Cincinnati Exposition.
- THE sale of seats for the New York Philharmonic Concerts began on the 23d.
- EMMA ANNOTT Opera Company opened at Little Rock, Arkansas, on the 16th.

—MAX STRAKOSCH'S English Opera Company opened in Elmira, N. Y., on the 9th.

—MASSENER'S "Herodiade" will be shortly produced at the Stadt Theatre, Hamburg.

—JOHN F. HIRSCH has been engaged as a soloist for Dr. Damrosch's oratorio concerts.

—MME NILSSON and Sims Reeves had a joint benefit at Albert Hall, London, October 12.

—MISS LILLIAN NORTON has been engaged for two years longer at the Grand Opera, Paris

—PLANQUETTE'S "Rip Van Winkle" was produced at the Comedy Theatre, London, on the 14th.

—THE Meiningen orchestra, under Billow, will give at Frankfurt two Beethoven and one Raff concert.

—PARIS gossips now say the poor Mlle. Feyghine, who recently committed suicide, was a niece of Joachim, the violinist.

—MISS SALLIE RENTER has joined D'Oyly Carte's Opera Company. Miss Augusta Roche has been re-engaged by the same manager.

—THE Hereford Musical Festival resulted in a pecuniary loss, while the Birmingham Festival showed a profit of some thousands of pounds.

—MADAME ANNE BISHOP is about, it is said, to write her recollections. As she has been everywhere and knows everybody, they will be highly interesting.

—MR. MAX STRAKOSCH is negotiating with Miss Julia Gaylord, the charming American soprano, who has been Carl Rosa's prima donna for the last five years.

—MISS MINNIE HAWK, despite the glowing prospects of her concert season, has signed a contract with Mr. Max Strakosch, and will sing in English opera with him next month.

—COLONEL MAPLESON, is courageous enough to say that though he has not been able to engage Madame Gerster for New York, she will sing for nobody else. The man who can answer for a prima donna is a bold fellow.

—IT is stated that Mme. Adeline Patti has accepted an engagement at £800 per night for a season in 1884 in South America. If such is the case, the vicious star system will undoubtedly bring about its own ultimate remedy.

—MADAME SCALCHI, the great contralto, is reputed to have been receiving \$750 in Rio de Janeiro and in other cities of South America. She is engaged by Mapleson, but that astute gentleman says nothing about the terms he pays her.

—W. S. B. MATHEWS, Chicago, Ill., says, I have examined "National School for the Piano forte," with much interest. It is a large and valuable work, containing a great mass of material not otherwise accessible in a single volume. It is a credit to its author and the enterprise of its publisher.

—MR. MAURICE GRAU has decided to pay to Mr. Bertrand, the manager of the Varieties, Paris, \$12,000 as a forfeit for Mme. Theo not reappearing at that theatre according to her contract, which is binding until February 1. Mme. Theo will, therefore, remain with Mr. Grau's company this season, and will probably be heard again in Philadelphia.

—THE following are the monthly salaries of the artists of the Opera Comique, in francs: Talazac, 6000; Isaac, 5000; Van Zandt, 5000; Nicot-Bilbaud, 4500; Nicot, 3900; Stéphane, 3000; Taskin, 2500; Bertin, 2500; Herbert, 2500; Fugère, 2200; Moulérat, 1000; Merguillier, 1000; Cabalet, 1000. Is it any wonder they are glad to come to America?

—ERNEST SHELLING, of Philadelphia, the little 7-year old pianist, has been giving concerts in Switzerland. At Rheineck he played a piece from the "Flying Dutchman," and the "Nightingale Polka" of Kunkel with admirable technique. The boy is not one of those hot-house plants, which give the impression of forced talent, but is lively, sportive and full of play.

—MR. F. H. COWEN'S Scandinavian Symphony (new) the prelude to "Parsifal," and Beethoven's Seventh Symphony will be played at the first public rehearsal and concert of the New York Philharmonic Society on November 10 and 11. At the second concert, December 8 and 9, Mozart's Jupiter Symphony, Brahms's Second Concerto for piano (Mr. Joseffy), and Schumann's Symphony in B No. 1 will be played.

—TWO suits were brought in New York against Alice Oates within the past week. James A. Blanchard, a lawyer, sued to recover \$250 for professional services. In this suit Judge Barrett granted an attachment upon the property of the defendant. The second suit grew out of the purchase of costumes from a party in Europe. The plaintiff alleged that there is a balance of \$271 due. This the defendant denied, and claimed that the bill that was rendered was paid in full.

—THE Oratorio Society of New York announces that the chorus of that society has again been increased in numbers. The society will give during this season, as usual, four afternoon public rehearsals and four evening concerts, under the direction of Dr. Leopold Damrosch. The following works have been selected for performance: "Grande Messe des Morts" (Requiem), by Hector Berlioz, which has been performed in New York only on the occasion of the musical festival given in May, 1881; Haendel's "Messiah" will be the usual Christmas offering; "St. Matthew Passion," by John Sebastian Bach, will be given during Lent, and at the fourth and last concert of the season "The Creation," by Joseph Haydn and also the "Jubilate Awea," by Max Bruch, will be given.

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, quicksteps, 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

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.

Foreign Music.

We call special attention to the list of foreign music, both vocal and instrumental, which is contained in our catalogue. As soon as a piece becomes popular in Europe, or shows any signs of popular appreciation we forthwith issue it in the same unabridged manner as originally published abroad, with the additional advantages of superb engraved plates, and the highest standard of music paper. Our editions far surpass the common type copies, and what is of the utmost importance to the purchaser they are correct and entire, having been carefully read and compared by the best proof-readers in the country. Our latest catalogue containing nearly 5000 pieces, will prove of great value to all who desire first-class music and music books. It will be sent to any address free upon application in person or by mail.

Teach Them Music.

No matter whether your children are boys or girls, if you can possibly afford it, give them lessons in music. Once acquired the knowledge of music is a constant source of pleasure, not only to the possessor, but to those with whom he mingles either at home or in society. This is particularly the case with girls, and there are few parents who, if they stop to think, would deny their daughters so easily procured an accomplishment. Take for instance, an evening company where the guests are singing and playing; your child is requested to sing, or perform on the piano or organ: what, then, must be her mortification as she blushingly replies, that she can neither sing nor play. Do not neglect this duty; you will not have to look far for a teacher, who will gladly undertake to instruct your little ones at a very moderate price.

The Great Waltz-Songs.

Two of the best-selling and most beautiful waltz-songs published, are "Orange Blossoms" and "Rose Leaves," by Adam Geibel. So great has been the demand for these, that we have exhausted the entire importations of the superb engravings used to adorn their title-pages, and are now receiving thousands of the new editions which were ordered expressly from the art works of which "Orange Blossoms" is pre-eminently the song of the people. It is grand! No voice is incapable of

singing its lovely strains, and it is aliko worthy the consideration of amateur and artist. "Rose Leaves," although a shade more difficult than its companion, is a gem of the first water, and what is of moment to the average pianist, has an accompaniment brilliant and showy yet easy of execution. At the present rate, the sales of these famous songs will reach hundreds of thousands of copies.

A Matter of Taste.

While it is admitted that the piano and the organ are instruments generally selected by parents and guardians for the use of those under their charge, yet it does not follow, that no other instruments are available as a means of social or self amusement.

Many a youth is so situated that he cannot procure a piano or organ, or may not care for either. At the same time he might gladly take to a violin, flute, or guitar, just as his taste inclines. Therefore it is eminently proper that the instrument he most likes should be the one selected, because it is easier to learn to play on a violin than a piano if one prefers the former. We publish instruction books for the violin, clarinet, cornet, flute, guitar, banjo, fife, and the accordion, and each one of these books is the work of a master, and cannot fail to impart full, practical instruction for its respective instrument, even though the learner has no knowledge whatever of written music. A catalogue containing a full list of our instruction books will be mailed free to any address.

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."

Where the Responsibility Rests.

It is no wonder that the ordinary musical taste inclines towards what is known as "popular" music, and those who are directly to blame for this state of affairs are generally the loudest fault finders. One of the ablest articles we have yet seen touching the want of appreciation of good music, and its remedy, is from the pen of Mr. W. S. B. Matthews, and for the benefit of whom it may concern, we give it in full as it appeared in a recent number of *The American Musical Journal*. Mr. Matthews says:

It is a common complaint with music teachers that the standard of taste is very low in the communities where they live. They say it is quite useless to expect any good music to please. A song without words, a movement from a sonata, or any serious piece, they say, falls upon unhearing ears. It must be something "lively," in order to please. So the teacher in small towns gives up one after another of the pieces she learned when at school, and replaces them with the "Racquet," "Turkish Patrol," etc., and very properly feels ashamed of herself for doing so. This is the common state of things. But is it necessary? No! Improve the taste yourself. "How shall I do it?" you ask. Simply by presenting better music, in small doses, numerously repeated, under circumstances which permit proper hearing. The better music will make its way if you will play it or sing it under suitable circumstances.

There is a serious social abuse of music. Music is used in public assemblies to cover up various less desirable noises. A collection is to be taken, a baptism is going on, a part of the congregation are going out before communion; in all cases sing a hymn to cover up the noise. At the party a band plays in a distant corner; at the school commencement music comes in between the "exercises" to cover up the talk. There is immense abuse of music everywhere, the root of it being the performance of music in circumstances where it is not expected to be listened to.

The first care, then, in attempting to improve the

taste is to present your music under circumstances permitting it to be heard. Seat the hearers, and have a select few of them. But let the selection be mainly by their fondness for music, and not for their social position. Then play not too much. Two or three pieces properly chosen. It will be a great help if you can preface your most important selection with a few remarks, or a very brief essay on the composer and his style. Let it be seen that you yourself believe in it, and that you think any one who will listen carefully. Do not expect it to commend itself to unaccustomed ears all at once. It takes the seed some time to grow. At another occasion, introduce along with some new piece, the old one which you spoke about on a previous occasion.

It is a very good way to intermingle this with the pupils' recitals. Have two or three of your best pupils play something by some one composer, and some other pupil read a short sketch of him, or of his style. Although the work will perhaps not be as well done as if you did it yourself, it will interest the pupils more and possibly their parents; this way has the advantage of bringing the pupils into practical and experimental contact with good music.

In any case, if you desire the improvement of the musical taste in a community, you must improve it yourself. In doing this, you will at the same time commend yourself to the regard of the community more rapidly and surely than you could in any other way. And therein you will establish a lasting foundation for your own business.

The Growth of Musical Knowledge.

Progress seems to be the watchword of the time. Hundreds of thousands of people who are still in possession of their faculties, and who enjoy hale, vigorous health, remember when the stage coach was the only public conveyance, and when communication between distant points was slow and uncertain. To-day the whole world is connected by telegraph; railways stretch in every direction, and the steamship plows the waters of every sea. It is no wonder then that the spirit of progress should pervade all branches of civilization.

Not long ago it was exceedingly difficult for people of moderate means to procure even a common English education; in fact, a person was deemed fortunate who could "read, write, and do sums," anything beyond this being regarded as unnecessary. To-day the land is dotted with schools, seminaries and colleges, and the youth who will may partake of their blessings. Education refines and elevates the nature; hence a taste for the fine arts is developed. As an evidence of this, one has but to look at the rapid and astonishing growth of music: A few years ago the person who understood music was considered to be highly accomplished, to-day the want of such knowledge on the part of an American youth amounts to a positive deficiency. One thing, however, it is well to mention: the prices of teaching, of instruction books, and of music are each so cheap, that any one who desires may acquire at least sufficient tuition to afford them a vast amount of amusement and pleasure.

Tributes of Worth

TO A BOOK OF WORTH, BY MAN 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 two 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 recommend and use it as far as it is in my power."

And in the same earnest tone comes the approval

From DUDLEY BUCK, 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."

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.

Excellent Testimonials

Concerning the merits of "National School," still continue to come in.

GRO. M. & W. N. GREEN (New Haven, Conn.) say: After a thorough examination as well as a practical use, we do not hesitate to assign to it the first place among books of its class. For comprehensiveness, thoroughness, as well as for the intelligent manner in which important subjects hitherto neglected have been treated, it stands without a rival.

E. COOK (Portland, Oregon). No work which has come under my notice can compare with it in general excellence. Great judgment in compiling, as well as marked skill in preparing original matter, has been shown. I know of no work with which the student can accomplish so much without a teacher.

JAMES C. BECKEL (Philadelphia, Pa.): I take pleasure in bearing testimony to the author in arranging, and to the publisher and all concerned, for the very excellent manner in which it is published.

MISS M. BYRNES (Cincinnati, O.): It is the most comprehensive method I have seen. Mr. Sudds deserves the gratitude of all teachers for his masterly treatment of all important subjects. I take pleasure in recommending the work to all lovers of music—amateur and professional. To the earnest student it is a mine of valuable information.

W. SHARP (Tipton, Mo.): After a thorough test with teachers and pupils, I can afford to be a little enthusiastic with the "NATIONAL SCHOOL." I have handled all the popular instructors of the day and have found nothing that so fully fills the bill. It is replacing and superseding all others. I must quit exchanging for others, or I shall accumulate too much stock of an unsalable character.

—NOTE. To all who are desirous of obtaining the latest music, vocal or instrumental, we recommend the REVIEW, which contains a full list of the best current publications. If the reader has a musical friend to whom he or she desires to send a copy of this valuable little book, we will take pleasure in mailing the same to any point, on receipt of the address and a one cent postage stamp.

—NILSSON comes now.

—CATHARINE LEWIS is back in New York.

—TOSNY VERN expects to go back to England this month.

—VERDI is going to re-write the scene of "Don Carlos."

—PAULINE LECCA will sing at Berlin in opera in December.

—MISS MINNIE HAUKE will soon arrive in New York from Havro.

—WAGNER's daughter was recently married to the Count Gravina.

—BESSIE SANSON is to return to America to rejoin the Vokes family.

—MISS LAURA DON has made some improvements in "A Daughter of the Nile."

—STRAUSS will have a new opera, "Venetian Nights," ready in January.

—MOORESKA will shortly appear at the Chestnut St. Opera House, Philadelphia.

—MISS HENRIETTE BEBE has been engaged to sing with the Boston Symphony Society.

—MME GERSTER has been engaged to sing at the Scala Theatre, Milan, for \$800 a night.

—LANGTRY, the famous "Jersey Lily," will be seen at Haverly's, Philadelphia, in December.

—It is decided that neither Madame Gerster nor Campanini will visit America this season.

—A NEW opera, "The Siege of Florence," by Terziani, will be produced at the Apollo, Rome.

—GLUCK's "Deceived Cadi," a little comic opera, has been received with great success at Vienna.

—MADAME F. RICHTER, a niece of Wagner, has opened a school for music and dramatic art at Meiningen.

—CARRIE E. MASON has been engaged as the prima donna to travel with Edouard Remenyi's concert company.

—THE Liederkrantz Society, of New York, talk of producing Max Bruch's noble cantata, "Odysseus," this winter.

—JOHN E. OWENS is lessee of the Academy of Music, Charleston. He will play there this season in "Emeralda."

—COLONEL MAPLESON announces a repertoire of thirty-one operas for his season. We shall probably hear about six of them.

—AN "Alice Coleman Concert Company" is being projected. Miss Alice is said to be a "remarkable and brilliant cornet soloist."

—EDWIN BORTH is meeting with great success in his English provincial tour, which will end at Birmingham on the 18th of December.

—GOUNOD's "Redemption" will get its first London performance on November 1. The principal soprano music will be sung by Madame Albani.

—MME. JUCH, who was said to have thrown up her engagement with Mapleson, has arrived in this country to serve once more under the Colonel's banners.

—LAURA JOYCE has received so much benefit from the pure air of Nyack, where she has been spending the summer, that her contralto voice is now as clear as a bell.

—MME. PAOLINA ROSSINI will inaugurate her coming season with the Italian Opera Company at the Academy of Music, Philadelphia, as *Selka* in "L'Africain."

—THE new tenor, Theodore Bjorksten, who is to accompany Nilsson on her American tour, is said to have a remarkably clear and beautiful voice. He is a native of Sweden.

—MR. HEINRICH HOFFMANN has written for the New York Philharmonic Club a sextet in four movements for flutes, violins, viola and 'cello, and the work will be produced during the winter.

—BEN E. WOLFF, of Boston, has finished the score of an original comic opera, in two acts, for which he has written the libretto and music. It will be performed in Boston in the course of the season.

—MME. MARIE ROZE has undoubted courage. After singing the role of *Psyche* at Birmingham she has attacked *Fidelio*, a part which demands a lyric tragedienne and a singer of the first order at the same time.

—THE Brooklyn Philharmonic Society's season will consist of eight concerts, the first of which will take place on November 4, when Miss Emma Thursby will be the vocalist, and Mr. Theodore Thomas the conductor.

—ETELKA GERSTER is now on a concert tour through Belgium and Holland. She will next visit Scandinavia, and next season will appear at La Scala, Milan, receiving £160 per night. She will also sing at Rome.

—REHEARSALS for Gounod's "Redemption" by the New York Chorus Society, under the direction of Mr. Theodore Thomas, have commenced at Steuway Hall. The chorus is to be reorganized, and will be limited in number.

—MARIE BOCKELL and Samuel Reed, members of Ford's Opera Company, were married recently at Baltimore. Blanche Chapman was bridesmaid and George Denham best man. Mr. Reed is the second comedian of Ford's party.

—M. PLANQUETTE, the composer of the music of "Les Cloches de Corneville," is to write a new opera for Miss Kate Santley, to be produced at the reopening of the old Royal Theatre, London. Messrs. Farnie and Hersee will furnish the libretto.

—THE bracelet that was presented to the late Parep-Rosa by the Grand Duke Alexis is said to have been in turn presented by Carl Rosa to Miss Irene Ware, of Boston, who, under the name of Irene Adams made her debut as the Shepherd Boy in "Tanhauser" at Her Majesty's Theatre, London, at the close of last season.

—THE vocalists who appeared as flower-girls at the "Parsifal" festival have prepared an address to Wagner, thanking him for the honor conferred on them and for his kind recognition of their services. Wagner has also issued in the *Jayreuth Tageblatt* a notice thanking all concerned for their successful efforts.

—It is said by the manager of Emma Abbott that her business this season is the greatest she has yet experienced. "In eight performances at Denver," says he, "the actual receipts were \$12,000—the largest receipts ever taken at the Tabor. In one hour after the sale of seats opened in Leadville \$2000 worth were sold."

—MISS CLARA BERNSTEIN, who is professionally known as Clara Bernetti, is at present residing in Milan. At home in Cincinnati she was well known in musical circles, and in Italy is winning certain success. She is a dramatic soprano of noble voice, and is engaged to sing in "Lucrezia" and "Ernani" for two months in Northern Italy.

—THERE is talk of Patti making a tour of Mexico and South America after her Mapleson engagement. There is, however, hardly money enough in both places to pay Patti's terms, to say nothing about the expenses and the "profits" of the manager.

—If Mr. Wallack decides to play the tenor hero of "Moths," it is to be hoped that he will not quit to sing. He used to compose music in Tom Baker's time. We have seen sheet-music with his name on as a composer. He also used to sing. His *Luddy Puddy* in "Rosedale," will not soon be forgotten. Such talents should not be allowed to rust for want of exercise.

—THE London correspondent of the *Paris Continental Gazette* says, speaking of the attractions at the Savoy Theatre: As is natural when a not overpowerful play reaches its five hundredth night, public interest in "Patience" is beginning to flag somewhat, despite the whimsicalities of Mr. George Grossmith and the spirited acting of the company in general. As a successor, "Princess Pearl," the latest Sullivan-Gilbert opera, is now in active rehearsal and will be performed in London so soon as certain difficulties are overcome. Whether Messrs. Gilbert and Sullivan have played themselves out remains to be seen; certainly, if there be originality in the situations and freshness in the music of this, their fifth joint opera, too much cannot be said of the resources of their genius. That it will be well mounted is to be desired, for the single drawback to the enjoyment of these operas is the monotonous scenery, "Pinafore," for instance, having but one locale throughout.

Adelaide Phillips.

AN EXCELLENT ARTIST AND A GOOD WOMAN.

A good woman and an excellent artist has passed away. A lady, who, though born in England, in 1833, at Stratford-on-Avon, had become a thorough American, and was to all intents and purposes an American artist. Gifted with a rich contralto voice and natural musical talent, Adelaide Phillips became a star on the musical horizon in the United States, at a time when few new ones had risen.

Adelaide appeared at the Boston Museum as *Little Pickett*, when very young, and labored in light parts for eight years, studying under Mme. Arnault when in her teens. She aroused general interest among musical people, and a subscription list, to which Jenny Lind contributed, as well as our worthy friend, Max Maretzek, to the extent of \$100, enabled the young singer, in 1852, to start for Europe and there complete her education. In London, Adelaide studied one year under Garcia, and then went to Italy to complete her studies and to appear first on an Italian stage.

Adelaide Phillips sang in 1853 in Brescia, and a month later at Milan, in the "Barber of Seville." Her debut made, she returned to this country and sang first in her favorite Boston, at the Music Hall, in 1855. Having been exceedingly well received, she found her former friend Maretzek ready to engage her for opera at the Academy of Music, New York, in March, 1856, for three years. There she sang in "Semiramide," also in "Il Trovatore," as *Azurina* to Madame La Grange's *Leonora*. She appeared later as *Rosina* in "Il Barbiere," as *Leonora* in "La Favorita," as *Maffeo Orsini*, as *Adalgisa*, and the quartet of the German Wachtel, the Englishman Santly, the Italian Parep-Rosa and the American Adelaide Phillips, was one of the great attractions in the "Trovatore" of that time.

Adelaide Phillips had her heart history. Having gone with Mr. Maretzek and her father to Havana in 1859, and there sung at the Tacca Theatre, she not only became a general favorite, but inspired a medical man of good standing with a strong passion for her. He offered marriage, and Adelaide had to own that she loved him, but that her father objected positively to letting her marry. Her income went entirely into her father's pocket for the needs of the family, and the celebrated singer had often not a sufficient wardrobe for her position.

The unfortunate result of this love-episode preyed upon Adelaide's mind and she fell ill with the yellow fever; she never was the same woman after her recovery. The brightness of her early life was gone.

Miss Phillips went again to Europe and appeared in Paris and elsewhere with success.

Of late years she was connected with the Ideal Boston Opera Company. Her old friend, Maretzek, met her in Cincinnati a year ago, and she was then in failing health. Her death was not unexpected, as she had tried for months to alleviate her sickness by attending mineral baths, but had found only temporary relief. Through the death of Adelaide Phillips the artistic world has lost a thorough and most conscientious artist, and the social world a most worthy and amiable woman.

ANSELIA LEWIS.

BELLA BOCCA.

POLKA.

EMILE WALDTEUFEL.

ff *p* *p* *scherzando.* *f* *1* *2* *p*

First system of musical notation, consisting of a grand staff with treble and bass clefs. The treble clef part features a melodic line with eighth and sixteenth notes. The bass clef part provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *p* (piano) in the bass clef part.

Third system of musical notation, featuring first and second endings marked with '1' and '2' above the treble clef staff. Dynamic markings include *ff* (fortissimo) and *p* (piano).

scherzando.

Fourth system of musical notation, continuing the *scherzando* section. The music is characterized by rhythmic patterns and chordal textures.

Fifth system of musical notation, showing further development of the musical themes.

Sixth system of musical notation, concluding the page with a final cadence. It includes a dynamic marking of *f* (forte).

Trio.

p cantabile.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a key with two flats and a 2/4 time signature. It features a flowing melody in the right hand and a steady accompaniment in the left hand.

Second system of musical notation, continuing the piece. It includes first and second endings in the final measure, marked with '1' and '2' above the staff.

Third system of musical notation, labeled "Coda." on the left. It begins with a forte (*ff*) dynamic and includes a section marked "scherz." (scherzo) with a piano (*p*) dynamic. The time signature changes to 3/4.

Fourth system of musical notation, featuring a more rhythmic and textured accompaniment in the left hand and a melody in the right hand. It ends with a forte (*f*) dynamic.

Fifth system of musical notation, marked "Energico." above the staff. It features a very active and rhythmic accompaniment in the left hand, with some notes marked with a flat and accent (*b.a.*).

Sixth system of musical notation, concluding the piece with a final cadence in the right hand and sustained chords in the left hand.

Tell Me You'll Forgive.

SONG AND CHORUS.

Words by *IDA SCOTT TAYLOR.*

Music by *H. P. DANKS.*

Cantabile.

The piano introduction consists of two staves (treble and bass clef) in a key signature of two sharps (D major) and a common time signature (C). The music is marked 'Cantabile'. It features a flowing melody in the right hand and a harmonic accompaniment in the left hand, with some notes marked with an 'x'.

The vocal line begins with a treble clef, a key signature of two sharps, and a common time signature. It contains the first three lines of the lyrics.

1. Day is fad-ing, yet the sun - light Lin - gers in the west-ern
2. Friend - ships's ties, tho' true and earn - est, Oft are sev-er'd by a
3. All the stars a - bove, seem clear - er, In the blackness of the

The piano accompaniment continues with two staves (treble and bass clef) in the same key and time signature. It provides a steady harmonic support for the vocal line.

The vocal line continues with a treble clef, a key signature of two sharps, and a common time signature. It contains the next three lines of the lyrics.

sky;
jest;
night;
Gent - ly now, the ten-der sha - dow
Oft we wound by thoughtless speak - ing
Sun - shine af - ter days of dark - ness,

The piano accompaniment continues with two staves (treble and bass clef) in the same key and time signature, concluding the piece.

On their dusk-y wings go by. Oh, for - get ere night has
 Friends we deem of all the best. So I come my fault-con-
 Is a thou-sand fold more bright. So, my trust that once was

fal - len, All my care-less words of pain,
 fess - ing, Shall my plea be all in vain?
 sha - - dow'd, Grows like smiles thro' tears of rain;

Tell me that you will for-give me, If I nev-er doubt a - gain?
 Will you tell me you for-give me, If I nev-er doubt a - gain?
 W'll you tell me you for-give me, If I nev-er doubt a - gain?

rall.

colla voce.

Tell me you'll forgive.

CHORUS.

Sop'ro. Oh, forget ere night has fal - len, All my careless words of pain ;

Alto. fallen, night has fallen, All my careless words of pain ;

Tenor. Oh, forget, Yes, forget ere night has fallen, All my careless words of pain, Oh, tell me,

Bass. my careless words of pain,

PIANO.

Tell me that you will forgive me, If I nev-er doubt a - gain ?

Tell, oh, tell me that you will forgive me, will forgive me, If I nev-er doubt, If I nev-er doubt again ?

Tell, oh, tell me that you will forgive me, will forgive me, If I nev-er doubt, If I nev-er doubt again ?

a - gain ?

Tell me you'll forgive.

ff ENDING.

FIFTH NOCTURNE

(J. LEYBACH.)

The musical score is written for piano and bass. It consists of six systems of two staves each. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The piece begins with a tempo marking of *Allegretto*. The first system includes dynamics *p*, *cres.*, *f*, *dim.*, and *p*. The second system includes *ritard.*, *a tempo.*, *mp*, and *cres.*. The third system includes *ritard.*, *p a tempo.*, and *mf cantando.*. The fourth system includes *p*, *cres.*, *tril.*, and *cres.*. The fifth system includes *ff marcato.*, *dim. e rit.*, *a tempo.*, *p*, and *cres.*. The sixth system includes *f*, *dim.*, *p*, *ritard.*, *a tempo.*, and *mp*.

Scal.
 ritard.
 dim.
 FINE.
 piu animato.

p

1 3
 ritard.
 ritard.

a tempo.
 p
 cres.
 rall.

a tempo.
 cres.

f
 marcato.
 rit.
 D. S.

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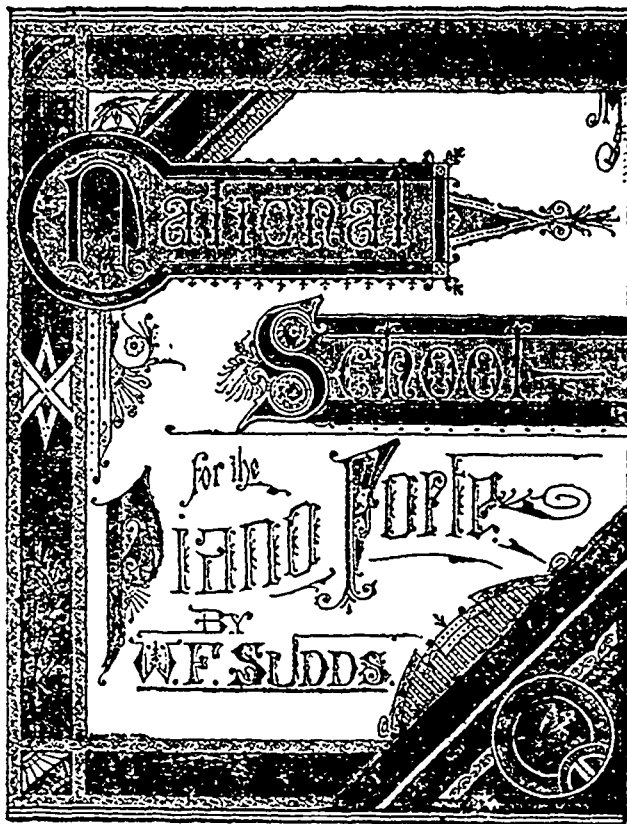
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NOUVELLES ARTISTIQUES CANADIENNES.

—Le Révd M. Poirier, curé de Ste-Anne de la Pocatière, a doté sa paroisse d'un orgue du prix de \$2000.

—M. Gustavo Smith a résigné la charge, qu'il occupait depuis plusieurs années, d'organiste de la cathédrale d'Ottawa.

—La société chorale anglaise d'Ottawa, dirigée par M. Harrison, prendra désormais le titre de Société Philharmonique.

—M. Ives, de Sherbrooke, doit prochainement commencer la construction de la nouvelle Salle d'Opéra, depuis longtemps projetée.

—M. Ernest Dionne, du département des travaux publics, vient d'être nommé organiste de la Basilique d'Ottawa, en remplacement de M. G. Smith.

—M. Belleau a fort bien interprété, à l'église St-Joseph d'Ottawa, le dimanche 29 octobre, un Ave Maria de Fehr, avec violon obligato, habilement exécuté par M. J. Duquet.

—Le chœur du Gesù, sous la nouvelle direction de M. G. Couture, a exécuté, à la Toussaint, la messe en mé-bémol de l'Ancoeur, dont le Kyrie et le Gloria avaient été chantés à l'église.

—M. Césaire Lavigne, artiste-violoniste de Québec, vient de laisser cette ville pour aller s'exercer à Lowell, Mass., où il a donné récemment un concert qui a obtenu un brillant succès.

—La société chorale allemande de Montréal, a fait, le 14 octobre, ses élections annuelles. M. L. Dalmat a été nommé président; M. H. Heuser, vice-président; M. Finkert, trésorier; M. Lyake, secrétaire; et M. Carl Waacke, directeur musical.

—A l'offertoire de la messe pontificale célébrée à la Basilique d'Ottawa, le 28 octobre, à l'occasion du huitième anniversaire de la consécration épiscopale de Mgr Duhamel, M. F. Bonher a exécuté sur le violon l'Éléga, de Spohr, accompagnée sur l'orgue par M. E. Dionne.

—M. Oscar Martel vient, dit-on, de terminer un nouvel ouvrage, qui a pour titre *L'Angelus*. Ce morceau est composé pour solo et chœur, avec accompagnement de cloche, de piano ou d'orchestre. C'est à Paris que doit être gravé *L'Angelus*. La poésie est de notre ami, M. A. Achimiro.

—La société musicale et dramatique des Chaudières a élu les officiers suivants, pour l'année courante: Président, M. O. Lanson; Trésorier, M. E. Soulière; Secrétaire, D. Poirier; et Directeur, M. G. Marsan. Le but louable de l'association est de donner soirées pour des fins charitables.

—La maison Boucher vient de publier la troisième édition du "Chansonnier des Ecoles," excellent petit recueil de romances françaises et anglaises, revêtu de l'approbation de MM. les commissaires d'écoles catholiques romains de la cité de Montréal. Malgré la rareté en toile, plus riche et mieux soignée, le prix de cet ouvrage utile reste fixé à 25 centins.

—Le chœur de l'église canadienne de St-Joseph, de Cohoes, N. Y., continue à faire de rapides progrès. Tous les membres rivalisent de zèle, d'assiduité et d'application: aussi arrive-t-on aux plus heureux résultats. On cite très favorablement l'interprétation récente du superbe *Saive Regina*, de Davis, par Mlle Mercille. Inutile de rappeler la large part de ces succès qui revient à l'intelligent directeur ainsi qu'à l'organiste dévoué de ce chœur modèle.

—A un récent bazar de charité, tenu à Québec, le vote des assistants a été pris sur la préférence des sociétés musicales de l'ancienne capitale et a donné le résultat suivant:

La société Ste-Cécile,.....	637	voix
Le chœur de la Congrégation,.....	335	"
L'Union musicale,.....	227	"
Le chœur de St-Joeh,.....	27	"
Le Septuor Haydn,.....	21	"

La majorité en faveur de la société Ste-Cécile serait donc de 302 voix. Ce succès, bien entendu, n'a lieu en aucune façon le mérite des autres sociétés musicales.

—Le "Club Beethoven," de Boston, a fait les délices des *dilettanti* de Montréal et d'Ottawa, pendant les cours d'octobre. L'exécution d'ensemble de

ces artistes est admirable et est constamment recouverte d'applaudissements, comme elle le mérita. Parmi les nouveautés présentées, on a surtout goûté *Pandante* du Quatuor de Tschairkowski, le Quatuor, op. 17, No. 3, de Rubenstein, dont *Allegro assai* final a été enlevé, et une ravissante gavotte, (No. 2) de Popper, pour violoncelle, solo, exécutée par M. Wulf Fries. Le concert d'Ottawa a, de plus, fourni l'occasion d'applaudir le talent d'une excellente pianiste, Madame J. W. F. Harrison.

—Les élèves musiciens du collège d'Ottawa viennent d'organiser une société chorale ou *Glee club*. M. John A. Gately, de Lowell, Mass., en a été élu président; et MM. George Bucher, de Lotbinière, P. Q., et George Riley, de Lawrence, Mass., directeurs musicaux. La société compte déjà près de 25 membres. Nous constatons en même temps, avec plaisir, les progrès sensibles que fait la fanfare du collège, sous l'habile direction du R. P. Gladu, O. M. I. Nous apprenons aussi que les cours de violon et de piano de M. le professeur Duquette sont suivis par un très grand nombre d'élèves. Voici donc une institution qui sait judicieusement combiner l'utile et l'agréable.

—Le concert donné, le 17 octobre, par la société Ste-Cécile de Québec, à la salle Jacques-Cartier, au profit de l'hospice du Sacré-Coeur, s'est passé de la manière la plus satisfaisante, les recettes de la soirée et le succès artistique obtenu s'équilibrant. Son Honneur le Lt-Gouverneur et Madame Robitaille, ainsi que Son Honneur le Maire et Madame Langolier honoraient la séance de leur présence et de leur patronage distingué. Le programme a été enlevé. Dire que Mesdames Kérouack et Fontaine, Milles Lemelin, Laberge et Mathion et MM. P. Laurent et H. Bedard étaient au nombre des exécutants, c'est honorer la mesure du brillant succès qui a été remporté. Le corps de musique de l'Union Musicale, sous la direction de M. Vezeau, a aussi beaucoup contribué au et armo de la soirée. Pendant l'intermède, M. le M. a présenté à la société Ste-Cécile un magnifique drapeau de soie blanche, orné au fond d'une lyre en drap d'or, et décoré, par une majorité considérable, à cette société, dans un concours ouvert à un récent bazar de charité.

—Grande soirée musicale, mardi, le 17 octobre, au convent des RR. Sœurs Grises de la rue Rideau, Ottawa, à l'occasion de la fête de Ste-Thérèse, patronne de la vénérable Mère Supérieure de cette institution. Bon nombre des anciennes élèves de la maison s'étaient fait un agréable devoir d'assister à cette intéressante réunion; on remarquait aussi, auprès de la Révde Supérieure, le Révd Père Falher, O. M. I., curé de St-Joseph, et le Révd Père Balland, O. M. I., directeur de musique au collège d'Ottawa. Un charmant programme de musique vocale et instrumentale fut parfaitement rendu par des élèves de l'institution: l'excellente articulation et le phrasé correcte des jeunes cantatrices étant surtout dignes de remarque. Sur l'invitation de la Révde Sœur directrice de musique, M. François Boucher, artiste-violoniste, d'Ottawa, prêtait obligeamment son concours à cette intéressante fête et exécutait, aux applaudissements de l'auditoire, le Concerto de Mendelssohn, en entier, le *Sourisur de Bad*, de Léonard, un mazurka de Wieniawski, tous trois morceaux habilement accompagnés au piano par M. le Dr L. C. Prévost, et, pour violon seul, la Chaconne de Bach.

—Un concert-tombola, organisé par l'Institut Canadien-Français d'Ottawa, et qui a eu lieu le 16 octobre dernier, a obtenu un succès complet; salle comble, bonne recette et satisfaction générale. La partie musicale du programme, confiée à M. A. J. Boucher, récemment nommé directeur musical de l'Institut, a été très favorablement accueillie de l'auditoire nombreux. M. Boucher a eu l'avantage de s'assurer du concours de plusieurs des meilleures voix de la capitale et il a formé, en quelques semaines, un excellent chœur, composé de MM. F. Broton, Bureau, F. R. E. Campeau, E. Dionne, E. Dupuis et E. Tassé, ténors; de MM. J. Côté, E. Émond, A. Grison, A. McMahon et J. N. Rattay, 2^{ds} ténors; de MM. A. Benoit, L. D. Dion, L. G. Fournier et J. B. A. Pigeon, barytons; et de MM. T. Aumond, F. Boucher, A. Côté, E. Gauthier et D. Vermette, basses. Cette organisation musicale toute nouvelle a, néanmoins, parfaitement rendu l'ymie aux drapeaux, de De Lannoy, le chœur du cadre, extrait du *Voyage en Chine* de Bazin; et l'*Hymne national*, de Lavallée. Entre les deux premiers chœurs, M. Campeau a interprété avec beaucoup de verve une amusante chanson comique, puis, en réponse à un chaleureux rappel, il a dit avec non moins de finesse, la spirituelle chansonnette d'Abadie, *Attiez le feu*. En résumé, char-

manche soirée dont l'auditoire est plus particulièrement redoublé aux membres zélés du comité, MM. Lusignan, Laperrière, Genand et Benoit.

—Mardi, le 24 octobre, avait lieu, à la salle de l'Institut des Artisans, le premier de deux concerts annoncés par M. F. Jehin Prume. Notre distingué violoniste s'était adjoint le concours de Madame F. Jehin Prume, soprano, et de M. Oliver King, pianiste de S. A. R. la Princesse Louise. M. Mills, annoncé sur le programme comme "pianiste accompagnateur," n'a pas même fait acte de présence, en dépit du compte-rendu excessivement fidèle (?) de certain journal anglais de cette ville, qui—oubliant du proverbe *look before you leap*—entre dans de minutieux détails concernant l'exécution féérique de l'accompagnateur absent. M. King ouvrit le concert par l'exécution d'une charmante gavotte de sa composition. Non seulement ce pianiste est un virtuose éminent, comme il l'a démontré de nouveau dans le cours de la soirée, par l'interprétation d'une ravissante page de Chopin; mais M. King compte encore comme l'un des plus distingués compositeurs de la nouvelle école artistique, et ses œuvres nombreuses (comprenant divers concertos pour piano, violon, etc., et quelques symphonies remarquables pour orchestre), a très souvent été applaudies en Europe, ont déjà rencontré, dans les principaux centres artistiques des États-Unis, l'accueil le plus flatteur et les critiques les plus sympathiques. M. Prume s'est rarement révélé en plus heureuse veine. Une nouvelle fantaisie de concert, caractérisée par un début très original et hardi, a été rendue par lui avec extrême délicatesse et une pureté d'intonation qu'il serait impossible de surpasser. Puis, quelle merveilleuse interprétation du célèbre *Trille du diable*, de Tartini, n'a-t-il pas donné! Quant à l'exécution des autres numéros plus populaires du programme, elle n'a fait que confirmer les éloges maintes fois décernés à M. Prume. Madame Prume s'est aussi acquittée à merveille de la partie du programme qui lui incombait: elle a été surtout applaudie dans le charmant air de *Grilda*. Ce compte-rendu serait fort incomplet si nous omissions de signaler le splendide piano à queue "Hazelton" dont s'est servi M. Oliver King à cette soirée et qui figurait pour la première fois à Montréal, dans une salle de concert. Jamais nous n'aurions rencontré semblable réunion de précieuses qualités musicales,—notété, sonorité, puissance, qualité éminemment chantante, etc. Autant le piano *caré* "Hazelton" a été jugé, à l'unanimité du jury de l'exposition de 1880, supérieur au Weber de New York,—autant et plus même—ce magnifique piano à queue "Hazelton" nous semble laisser dans l'ombre, non seulement le Weber de même format, mais tous ceux encore des facteurs américains les plus renommés, qui ont figuré, jusqu'à ce jour, dans nos salles de concert; et nous sommes heureux d'ajouter que cette opinion est pleinement partagée par tous les connaisseurs qui ont eu l'avantage d'entendre ce magnifique piano sous les doigts habiles de M. Oliver King.

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

Mesdames C. Pigeon, J. Comte, de St-Ours; C. de Villers, U. Chaplelain et A. Ross; Milles A. Boisclair, F. V. Mathieu, C. Millette, M. Corriveau, C. Perron, Z. Gelnas, R. Boucher et C. Dorais; Révdes MM. L. Savard, E. Janelle et L. T. Adam; Les convents de Coaticook, de Memramcook, de St-David et de Kankakee; MM. G. Paradis, A. Poin, L. Rousseau, N. Marchand, J. B. Caron, F. A. Lavoie, J. V. Moreau, J. A. Moreau, L. A. Dumouchol, J. Marcotte, L. Charpentier, E. P. Gorman, Dr Wm. Smith, J. Lacorte, Dr C. A. L. Toupin, S. Provost, et H. Dubeau.

NAISSANCE.

—A Ottawa, samedi, le 7 octobre, la dame de M. le professeur J. Duquette a eu une fille.

DÉCÈS.

—A sa résidence, à Andover, près Emmetsburg, Maryland, E. U., le 13 octobre 1882, Henry Dielman, Eccl. Docteur en musique, et, depuis 39 ans, professeur de musique au collège du Mont-St-Maria.—H. I. P.