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# BOUCHER & PRATTE'S Musical Journal

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September, 1882.

## The Ivy-Clad Ruin.

SONG.

'Tis the old, old church that for years I've known,  
And with ivy green are its walls o'ergrown;  
All its ancient splendor has passed away,  
And there's naught remaining but grim decay.  
The pale moonbeams glimmer the window through,  
And the roofless floor is all damp with dew;  
Both the pious priest and his flock are gone,  
And the gravestones watch o'er their dead alone

Oh, how oft I've passed thro' the spacious aisle  
And have met the throng with a friendly smile  
In the bygone days when I saw them kneel,  
When I felt the thrill of the organ's peal;  
But the forms I knew enter here no more,  
And no footsteps fall on the mouldy floor.  
There's but one thing left that with life I've seen—  
'Tis the faithful vine of the ivy green.

Copyright, 1882.

—Geo. M. VICKERS

## Items of Interest.

- VERDI is at Montecatini
- JOSEPH MANN is in London
- WAGNER has composed ten operas
- MINNIE PALMER is at Long Branch
- RAFAEL JOSEFFY is at Catskill, N. Y.
- MRS. CLARA S. ASH is at Newburyport
- MR. FRANK GILDER is at Fond du Lac, Wis.
- MME. MADELINE SCHULER is to locate in Boston
- MISS GERTRUDE FRANKLIN is sojourning at Saratoga
- THE Emerson Concert Company is rapidly filling dates
- MME. ESQUALLY is engaged for the Grand Opera, Paris
- SIGNOR SALVINI will shortly sail for the United States.
- A \$40,000 opera house is being built at Pensacola, Florida
- MANAGER MAX STRAKOSCH has returned to Long Branch
- SIGNOR BELARI is forming singing classes in Buffalo
- THE Academy of Music, Buffalo, N. Y., will open on the 15th
- RISORZI'S "Lady Macbeth," in English, has not been a success.
- MISS HATTIE RICHARDSON met with great success in New Orleans.
- MRS. ALICE CARLE-SEEVER is summering at Kennebunkport, Maine.

—MR. HENRY MOLTEN has joined the Haverly Opera Company, in Toronto

—CAMPANINI will sing this year in his native Parma, Italy, but nowhere else

—MR. BARTON MCGICKIN will be Carl Rosa's principal tenor next season

—MISS LIZZIE CARY, of Waltham, Mass., is a mezzo-soprano of great promise

—MISS ISABEL SARGENT, of Boston is studying for the operatic stage in Paris.

WAGNER'S "Lohengrin" has recently been performed at Barcelona, Spain.

—WILHELM is on his way home, after being absent from Europe for four years.

—CHRISTINE NILSSON made her first appearance in opera in America in Boston.

—THE Cincinnati Germania Maennerchor has celebrated its tenth anniversary.

—MR. CARL ROSA has taken Drury Lane, London, for a season of English opera

—MISS LILY POST will after next season go to Europe to train for Italian opera

—MISS ELLA CHAPMAN has a beautiful villa near the Kensington Museum, London

—MISS HATTIE B. DOWNING will be a member of the Vokes' Bijou Opera Company

—MISSES E. H. ORR and Georgia Cayvan are at East Northwood, New Hampshire

—MISS CARRIE GODFRED, the well-known contralto singer, has arrived from Australia

—CIRO PINOTTI is trying to get his new opera, "Margheretta," produced in Italy

—DON EDUARDO COMITA, the well-known piano-forte professor, died recently in Madrid

—MISS MARIE LANGLEY is among Mr. D'Oyly Carte's engagements for the coming season

—"THE MERRY WAR" will be given at Haverly's Theatre, Philadelphia, in November.

—MRS. PATTI has contributed \$2500 toward a statue to Garibaldi to be erected in Rome.

—THE Boston Miniature Ideal Opera Company go to England in the spring of next year.

—MANAGER HENRY SLATON, of Chicago, has engaged Miss Marie Latta for next season

—MISS JENNIE SARGENT, a young lady from Haverhill, Mass., is making a success in Italy.

—THE number of exits at McVicker's Theatre, Chicago, has been increased to twenty-three.

—THE Chicago Church Choir Company are scouring the small towns of Illinois and Minnesota

—MR. S. G. PRATT is in England, struggling to get an opening for his new opera, "Zenobia."

—THE opera season at La Scala, Milan, has been the most unprofitable one known for years.

—Mlle. SELINA DELARO has made a great hit in "Olivette," at Bijou Opera House, New York.

—MR. MAPLESON'S operatic season of ten weeks will begin at the Academy of Music on October 16.

—Worcester, Mass., will hold its Twenty-fifth Annual Musical Festival on the 25th of this month

—THE Emma Abbott Opera Company will be the opening attraction of the new Topeka Opera House

—PROF. KARL MERZ has been appointed head of the Department of Music at the University, Wooster, Ohio

—MISS ROSE TRIMBLE will be a member of the Grau-Snyder Philadelphia Church Choir Opera Company

—IT is now said that Aimée will sing in Mexico next winter, under the management of Brooks and Dickson

—MME. NILSSON will make a short tour of the English provinces before leaving for this country in October

—PROFESSOR JOHN P. DOUGHERTY, of Chester, Pa., has written some very beautiful vocal compositions recently

—MISS RAY SAMUELS, with Saulsbury's Troubadours last season, is to be a member of the Wilbur Opera Company.

—MISS LETITIA FLITCH sang in concert at the Oriental, Coney Island, last week and created a "furore"

—MR. FRED. MARSDEN is writing a piece for the Saulsbury Troubadours, to be produced by them in December

—SIGNOR FOLI, the Boston basso, has again deserted Italian opera, and will sing in concert in England all next season

—MME. NILSSON will give a farewell concert in London on October 12th, at which she will be assisted by Mr. Sims Reeves.

—THE Orpheus Maennerchor of Chicago, has held a successful festival at St. Andrew's Garden Mr. G. Ehrhaus conducted.

—MISS HENRIETTA BRENS, Miss Lena Little, and Miss Rommertz are to sing at the concerts of the Oratorio Society of Rochester

—MR. EDMUND NEUPERT, the celebrated Norwegian pianist and composer, will visit this country professionally, during the autumn.

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# 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, redowas, 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.

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## How Music is Made.

"The way to cook a rabbit is to first catch a rabbit," etc., applies forcibly to the initial process of producing a musical composition in sheet form: and it may be further added, that manuscripts worth publishing are as hard to secure as the traditional rabbit. As all large music publishing concerns are constantly in receipt of manuscripts sent for examination and sale, it becomes necessary to inspect each composition as soon as possible, otherwise they would accumulate to such an extent that a separate examination would be next to impossible. For this purpose is employed a thoroughly educated and practical musician, one who not only performs at sight, but who is also a master of harmony and composition. After carefully trying over each piece, and noting his opinion thereon, the result may be the selection of one or two manuscripts out of perhaps fifty, the balance being returned to their respective authors marked "rejected." We will suppose that one of the pieces recommended by the inspector is a song. The publisher now holds a manuscript which in the opinion of his inspector is worth publishing, that is, it has some point of excellence that might result in the piece becoming popular. The next step is to read the letter sent by the writer of the song, and if the author's demands are deemed reasonable his terms are accepted and the song is "put in hand," not, however, before the publisher has first satisfied himself that the words are correct and suitable, and that the title is not already in use. The manuscript is then taken by the engraver, who, seated at his table, begins the work of transferring to metal plates the "copy" before him. For this purpose he employs a hammer and a multitude of small steel dies, each one of which represents a character of music, in fact everything from a brace to a double bar, and from a grace note to a "sixty-fourth," besides rests, slurs, crescendos, and a full set of the alphabet in various sizes, such as agate, nonpareil, primer, etc. Upon the table before him rests a slab of iron about two feet square by two inches thick. This is the anvil (?) on which is laid the metal plate aforementioned. The latter is composed of white metal and is one-sixteenth of an inch in thickness. The surface is highly polished and resembles burnished silver. With the aid of compasses, rules, and other peculiar tools, the lines, bars, etc., are laid out, after which the engraver proceeds to fill in the music and words, and thus each plate is treated until the song is finished.

While the music engraver is busy with his manuscript and dies, the title engraver is not idle. By a process exactly similar to bank-note or steel engraving this individual prepares the title, which as an obvious necessity must be entirely original in design, both in lettering and ornamentation. The metal plates used for titles are the same as those used for music.

The music plates and title being finished, proofs are taken from them and submitted to the music inspector, who carefully examines each page and makes the necessary corrections, after which they are returned to the engraver. The latter individual having made the designated changes or additions, passes the plates to

the superintendent of the press-room, where they are in turn given to a pressman.

The press used is the same as employed in steel-plate printing, and can, therefore, only be worked by hand. This process is necessarily slow and tedious, but it is the only method by which first-class sheet music can be made. After the music is printed, the music sheets, which are still wet, are hung upon racks to dry. The drying process consumes about two or three hours, when they are taken down, folded, and put in a press, where they are usually left over night. In the morning they are taken out, and we have before us a pile of elegant plate music, "the latest song of the season." "Plate" editions will always be preferred by all who appreciate music that can be easily read, in fact to those accustomed to plate work, "type music" seems like no music.

## Music a Home Attraction.

There is nothing that gives more pleasure, or that can be enjoyed at a less cost than music. Unlike most enjoyment it leaves behind no ill effects, nor is it followed by any disagreeable reaction. Music is at all times appropriate, for its strains can be modulated to suit every condition of the human mind. It serves to cheer the drooping spirits, to nerve the warrior to deeds of valor, and it soothes the anguish of a dying hour. In the home circle its power is beyond estimate. For the inmates it supplies entertainment ever acceptable, to the young it does more, it constitutes a strong home attraction, and by its sweet influence more than one inexperienced youth has escaped the "tempter's snare."

Parents and those having charge of the education of children can bestow upon their offspring or wards no more precious boon than a knowledge of music, whether partial or thorough, for if one is only able to sing or perform as a means of self-amusement, even that is worth all the time and money requisite for its attainment.

Nothing facilitates the study of music more than good teaching pieces, and thoroughly reliable instruction books, both of which can be found in our catalogue, together with the price and all other information concerning their purpose and merit. Our publications are used by the most competent and successful teachers in the land.

## Songs and Song-Writers.

Music publishers at home and abroad, seem to have universally adopted the idea that music is of no particular time, and that it belongs to the everlasting now, it is true that it cannot be limited to any one point or space, because it is a universal language, but if every piece of published music, every tune, and the words of every published song, every poem or selection of spoken language, adapted to music for the purpose of being sung, bore upon its title-page, or over the opening strain, the date when written, the name of the composer of the music, the name of the author of the words, and the name of the publisher, with the date when first published and the place of residence of the author and composer as well as publisher, then it would be a comparatively easy task to trace the history of songs and song-writers. This not being a custom renders it extremely difficult to determine the age or authorship of many of the popular songs in circulation, and in some instances makes it almost impossible to learn either the names of authors or the dates needed to make an account of such songs or song-writers complete.

Many of our songs have from time to time appeared among us as waifs, dateless and nameless. We know that a popular song is in the mouths of the people. We know that it may be new and that it may also be very old to such as have heard or known it previous to our first hearing—it may have come from the hall of merriment and festivity, from among the shepherds, the laborers, the peasants, the pipers, the singers, the harpers, the public singers or fiddlers who wander from place to place, strolling actors, the stage, the camp, the garrison, the sailor's cabin—or it may have come through war and strife, through party and passion, or from the home of sorrow and suffering. We know that the popular song is sung, that the instrument plays it, that it is familiar among the people. We know that songs come like seeds in the wind, some to take root and live, others to perish and be forgotten, but when we ask who was the author of the words, or who was the composer of the music, or when and where it was written, and when and by whom the well-known song was originally published, it is often too late to find one who can answer such questions, the author or composer may be dead and forgotten if any one ever knew him, and now no one remembers more than that there was such a tune to which such words were adapted or that it was once very popular.

It is a well-known truth that songs without number, as well as other kinds of music, have been claimed by persons who never could have composed them, as original; and it is not a novel thing to see songs bearing the names of composers who were unborn when the songs thus published as new were known as old songs among musicians. Many of the ancient songs of Scotland, previous to the time of Robert Burns, were composed by the laboring classes, and Allan Ramsay, a Scottish barber, who lived in the days of Pope and Swift, and attained great notoriety for his songs, wrote "Auld Lang Syne," which even Scotchmen, with one accord, credit to Burns, who only altered and added to it, making it popular. Walter Scott, who originated many songs which ought to be better known to the world, was never so favorably known to his own countrymen as a poet as was Burns. He was known for his historical novels, but Burns was the Scotch poet, and his songs were regarded as next to those found in the Bible.

The songs of Ireland date back many years; and they in general partake of fun throughout, though many of them were written by Englishmen. Thomas Moore was the first Irishman who wrote much that attained great popularity, he wrote for the drawing-room and the nobility—and some of the songs which perpetuate his name were English and not Irish. Samuel Lover, the author of "Rory O'More," partook fully of the Irish national element and thus built up an enviable reputation. It occasionally happens that some modern writers, in the hope of giving character to their compositions, send out editors with the name of some distinguished composer attached instead of their own, and such wickedness generally is rebuked very soon. Burns, in one of his letters to the publisher of the "Scots Musical Museum," says: "I have lately seen a couple of ballads which have been sung through the streets of Dumfries, with my name at the head of them as the author, though this was the first time I had ever seen either of the songs."—*Moore, in Musical Record*

—NORRHEIMER'S HALL, Montreal. This hall, which has been completely rebuilt, is pronounced one of the most elegant in Canada, and is situated in the centre of the city. On entering, it forcibly reminds one of the Madison Square Theatre of New York. The same elegance and taste reign supreme. It will, undoubtedly, win the title of "Gem" among other places of amusement in the city. Its seating capacity is 1000, and the stage with scenery elegant and complete. The lighting is perfect, and on the whole, Norrheimer Hall is one where beauty prevails, and comfort and convenience can be obtained.

—THE comic opera by Gilbert and Sullivan, for next season, will not be finished before December. They work carefully and slowly, discarding a great deal, and revising again and again what is retained. The completed portions of the piece contain a pretty barcarolle in F sharp—a trying key for amateurs; a military march for two or three bands; a duo, "On every lip, 'Her ladyship,'" descriptive of the wife of a London knight, and another duo, "With a curly, curly wig," in which an old man tries to dazzle a girl with his title.

—THEY tell the story of a Brazilian bandit that would make the James boys feel that they had just begun to learn the rudiments of their business. After listening awhile to an organ-grinder, he stepped up to him, cut off his head, and, placing it on the top of the organ, proceeded to turn the handle himself, while the bystanders looked on with horror. Governor Crittenden ought to write him to come and live in Missouri.—*Detroit Free Press*

—MR. L. H. MASON, of Boston, has succeeded in his attempt to make foreign music popular in Japan. He has been conducting classes in the public schools, in which two hundred children sing Japanese words to English airs. Mr. Mason has also enlisted the services of a native composer, who has produced a four-part song.

—THE New Casino, New York, which is being rapidly hurried on, will be completed by the 11th of this month, when Theo will appear. Her company consists of thirty-four members. She will play in "Mme. L'Archiduc," "Le Jolie Parfumeuse," "Lili," "Niniche," and "Le Fille du Tambour Major."

—AT the last meeting of the Philharmonic Society, Montreal, the following named officers were chosen: President, Mr. Hector Mackenzie; Vice-Presidents, Rev. Canon Norman and Mr. R. Stephenson; Secretary, Mr. M. Perkins; Treasurer, Mr. G. Houston; Conductor, Prof. Couture.

—MISS CLARA LOUISE KELLOGG recently gave a fine concert in Meriden, Conn. Her long rest has given her voice much freshness. The audience was delighted.

### A Sweet Voice Silenced.

SISTER AGNES GUBERT, PHILADELPHIA'S SONGSTRESS  
DIES IN A BALTIMORE CONVENT.

Sister Agnes Gubert, who died at St. Agnes Hospital, Baltimore, last month, was specially endeared to Philadelphians from the fact that it was in that city that she first developed the splendid voice which attracted the admiration of vocalists throughout the world. Her mother, the oldest sister of the late W. Milnor Roberts, the civil engineer, married M. Gubert, a Frenchman, and soon afterwards joined the church of her husband. Both the parents of Louise Gubert, the name under which Sister Agnes was known before she took the veil, were gifted with fine voices, and years ago led a church choir in Philadelphia as soprano and tenor. Before Louise was 10 years old her voice had attracted attention. At the age of 14 her mother took her to Parani, the famous musician of that city, and after an exhibition of her voice asked him upon what terms he would teach the child. "Madame," he replied, "I have never heard such a voice; I know not that I can teach her. Let the remuneration be the privilege for Parani to say that Louise Gubert was at one time his pupil."

When quite young the child showed a taste for convent life, but was opposed by her mother, her father then being dead. She was even besought by the clergy not to leave her mother, when by the wonderful power of her voice she might delight multitudes, and confer a benefit on humanity. Deaf to all entreaties, she entered the convent at Georgetown, but at the division of the Sisterhood some months afterward, was transferred to Dechantal Seminary, Wheeling. It was there that Parepa Rosa first heard her sing, and admitted that her voice was the sweetest she had ever heard. Liszt, the great pianist, recorded in his journal that at Wheeling he had heard the greatest cantatrice known to the world.

Max Strakosch, hearing of her wonderful vocal powers, visited her, and so enthusiastic did he become that he offered her \$50,000 for a season of six months in concert. She remained, however, at the seminary, where she instructed pupils in vocal music.

The last time she sang in public was on the occasion of the opening of the new cathedral in Pittsburg. Her voice could be described neither as a soprano nor a contralto, for so wonderful was its scope and power that it ranged with equal ease over the entire gamut.

—The Times, Philadelphia

### George M. Vickers.

As a writer of song-poems, this gentleman has no superior, either in this country or in Europe. His poems possess a degree of grace and originality that not only gives them a peculiar beauty, but also insures their almost immediate popularity. He is a perfect master of the art of versification, and few, if any, of his writings, fail to give evidence of his rare poetical talent. In this month's number we publish "The Ivy-Clad Ruin," which is one of the finest pen pictures he has yet produced. Among his more noted poems may be mentioned "The Fisherman's Bride," "Six o'Clock," "Twilight on the Sea," "Orange Blossoms," "The Robber's Dream," besides "The Proudest Ships," "Why, Why, O Sea?" in the libretto of "The Lightkeeper's Daughter," and "Ah, Love's a Rose," "Now That We've Met Again," and "Sweetest Blossoms of the Spring," in the libretto of "Nora." Mr. Vickers has written considerably more than two hundred poems, upon subjects ranging from the most humorous to those embodying the most touching pathos. His descriptive pieces are universally admired. He is now engaged in writing the libretto of "Dorothy Clyde," an opera, the music for which is being written by Adam Geibel, Esq. Mr. Vickers has already shown a marked ability for dramatic composition in the librettos of "The Lightkeeper's Daughter," "Nora," and the cantata entitled "The Secret." It is believed that with his experience in this line his latest effort, "Dorothy Clyde," will make famous his already well-known name.

—McKee Rankin resides upon his island (Bois Blanc), in her Majesty's dominions. One day some one notified the custom officials at Amherstburg that Rankin was taking over a set of silverware and a mysterious basket from this side in his steam yacht. Upon investigation the officials discovered that the silverware was from Canada, and the basket contained a huge watermelon. There was no seizure. The officials were congratulating each other over the "big haul" they were to make, as they would receive three-fourths of the valuation. They departed much crestfallen at their ill-luck.

### The Coming Season.

Before the present month shall have passed away, the season for musical tuition will be under full headway. Even now teachers have arranged with most of their pupils, and many terms have already begun. To those about procuring "teaching pieces," we submit for their inspection the superb list contained in our catalogue. For the piano scholar, "National School" contains all that is requisite for a thorough education.

—According to the *Messenger*, Miss Lillian Norton's recitation at the Opera House, Paris, in *Marguerite*, was warm. The good effect produced by the American singer was marked at her first brief appearance in "The Kermesse." She is described as pleasing in appearance, graceful in carriage, and with a fresh, true voice, managed with a taste that displays serious study. "Mlle. Nordica," writes M. H. Moreau, "whose foreign accent is scarcely perceptible, has also some qualities as an actress, which she used to advantage in the church scene and the dramatic scene of the prison, as well as the poetic scene of the garden. She is already more French by her expressive and spirited acting than by her style of singing, in which an exotic flavor, by no means disagreeable, can be detected. The applause which saluted and accompanied through the evening the new American debutante, are of happy augury for her in her career, in which, like Marie Van Zandt, she is bearing aloft the stars and stripes. Hurrah for the country of Christopher Columbus!"

—MR. GILBERT'S libretto for the new opera (music by Mr. Sullivan, of course) which will probably be called "Princess Pearl," is to be much more extravagant than anything he has yet written. It is to be more in the vein of burlesque than opera, and will convulse the public by its sudden and uproarious fun. The music is to be correspondingly jolly. It will be the brightest of all the works of these collaborators. Could anything more complimentary be said? The opera will be produced simultaneously in London, New York, Boston, and Philadelphia.

—"NATIONAL SCHOOL FOR THE PIANO-FORTE" has received the approbation of the trade and profession in every section of the country, and what is still greater evidence of its worth, both commercially and as an instructor, is the daily increase of its sales. If orders continue to come in at the present rate, it will tax our utmost capacity to supply the demand for this work when the music season is fairly upon us. Parents and guardians could not do better than procure for those under their charge a copy of "National School."

—SELF-MADE INTELLIGENCE They were talking over music and the drama at the table of their host, who, as they were already well aware, owed his fortune to his own unaided exertions. "You are fond of Rossini?" asked one of the guests. "Passionately," replied the host. "Know his 'Barber'?" "No, sir, I do not—never patronized the man. have shaved myself for the last forty years."—From the French.

—MR. GEORGE WERRENATH, the well-known tenor, has been on a visit to his native city, Copenhagen, where he sang at a concert for the benefit of invalid officers. He was received with great enthusiasm, and was loudly applauded by a large and critical audience. The critics speak of his extraordinarily fine voice, his good school and genuine musical expression.

—THE exquisite pictures which grace the title-pages of a number of our recent publications, are of the highest grade of lithographic art; many of them are printed in no less than fourteen colors, and the effect produced is fully equal to the old-fashioned miniature painting on ivory. Every subject is well chosen and attractive.

—SINCE the introduction of "Pinafore" in the United States, numerous attempts have been made by individuals in this country to get up an opera. Many, very many, have been gotten up, but—with ghastly success. Still, there may be something in one or more of the few that are yet "hanging fire."

—THE Wyoming Valley Choral Society, Wilkesbarre, Pa., has elected the following officers: President, Mr. Morgan B. Williams; Vice-Presidents, Messrs. David Jonathan, R. Davis, and Levi Anthony; Treasurer, Mr. D. S. Roderick; Secretary, Mr. James Thomas.

—HENRIETTA MARKSIN, the well-known pianist, has lately played in a number of charity concerts. She delights in regularly visiting the institution on Blackwell's Island, and arranging concerts for the unfortunate inmates.

—"THE FIRST BLUSH SCHOTTISOWN" is a fresh, sprightly composition by Mr. M. F. Mullin, whose name we have the pleasure of adding to the already brilliant list of composers contained in our catalogue. Mr. Mullin's works are much admired.

—"WELL, my dear, are you getting on nicely with your music?" "Oh, yes, mamma; last month, when I played four-hand pieces with my music teacher, I was always a couple of bars behind. Now I am always at least three ahead."—*Quiz*.

—CLEVELAND, Ohio, had a visit from the Buffalo Liedertafel, who gave a concert at Hogg's Garden. Mrs. W. B. Tanner's singing and the violin playing of Miss Nora Clench, a fourteen-year-old girl, were highly enjoyed.

—SIX Scotch bag-pipers who arrived in New York from Glasgow on Tuesday, celebrated the occasion by giving a terrific and soul-disturbing concert at Castle Garden. The fire-alarm was given, but no casualties are reported.

—A DELIGHTFUL concert took place at the Pavilion Hotel, New Brighton, in which Mme. Terese Liebe, violinist; Mlle. Marie Heimlicher, pianist; Mr. Theodore Liebe, cellist; Mr. Carl Kauffman, baritone, and Mr. George W. Colby took part.

—"THE IVY-CLAD RUIN," song by Mr. Geibel, is worthy of examination. Beautiful words wedded to beautiful music; one of the finest examples of American composition in the market.

—A PHILADELPHIA journalist, named Rocho—he is probably a Pennsylvania German, has written a play called "La Belle Creole," for Miss Lillie Hinton, the popular Germantown star.

—MR. HUGH TALBOT, the well-known English tenor, now making a tour of the Pacific coast, is being praised on all sides for his bravery in stopping a runaway horse and saving a lady's life.

—THE Litta Concert Company will comprise Miss Marie Litta, Miss Anna E. Beere, Signor Ernest Baldanza, Herr Jules Bereghy, Mr. Louis Blumenberg and Mr. Frederic Harrison.

—FRAULIN META, who has just achieved such great success by her singing in the Wagner Festival, is an American girl, and made her debut at the Thalia Theatre in New York, two years ago.

—Mlle. AIMÉE is not to appear here this season. Mr. Brooks has wisely rescinded his contract with the passé prima donna of opera bouffe, who, it is said, will go to South America on her own account.

—THE English critics are absolutely enthusiastic over the voices and style of the Misses Huntington, two young American vocalists who have lately been singing in London.

—Miss GEORGIANA BUARK and Mr. Leslie Crotty, two of Mr. Carl Rosa's most popular singers, were recently married in London.

—"PATIENCE" is ceasing to draw in London, and the "Sorcerer" is to be revived as a stop-gap until the production of Gilbert and Sullivan's new opera.

—JOHANN STRAUSS is in the Tyrol, Austria, completing "Venetian Nights." It will be produced on December 11th, at the Thalia.

—MADAME TREBELLI, the famous contralto, does not come here next season, though she has received many handsome offers, both for concert and opera.

—LISZT has been visiting Switzerland, and was everywhere "lionized." He showed his appreciation by playing wherever a piano was to be found.

—BERLIOZ' "Damnation of Faust" and Handel's "Messiah" will be among the principal works produced at the Worcester Musical Festival.

—DR. S. P. TUCKERMANN, of Dedham, Mass., has disposed of his great musical library to Dr. E. Tourjee, for the New England Conservatory of Music.

—Mrs. GEORGE HENSCHER (Miss Lillian Bailey) and Mr. Henschel, will be among the principal solo singers at the Worcester Musical Festival.

—Mr. J. E. CONLY, of the Wilbur Opera Company, is at Augusta, Maine.

—BANJO-PLAYING is in great favor among the ladies at Bar Harbor, Maine.

—MR. ANGELO NEUMAN will give a series of Wagner operas at Brussels, beginning in October.

To Miss ALICE PETERS, Cleveland, Ohio.

# WILL I MEET MY ANGEL MOTHER?

SONG AND CHORUS.

Words and Music by THOS. P. WESTENDORF.

*Andante con Affetto.*

mf

1. Will	I meet my an - gel moth - er	In her home be - yond the
2. When	the bells of hea - ven ring - ing	Wake the an - gel songs a -
3. All	the years of sin and sor - row	That I've suf - fer'd since she

skies?	Will I see the love - light beam - ing
gain,	For the wan - der - er re - turn - ing
died.	Would he van - ished with the mor - row,

From her ten - der, lov - ing eyes? Will she know me when I  
 From the paths of sin and pain; Will I see my moth - er  
 Could I stand by moth - er's side; Could I feel that hand so

meet her? For I'm changed so sad - ly now;  
 wait ing? Oh! my heart would throbb wild,  
 gen - tle, Smooth - ing back these locks of gray;

Will she see her fair haired dar - ling In this old and wrinkled brow?  
 If she'd press me to her bosom, As she did when but a child,  
 As it did when they were gold - en, I would not be sad to - day.

• Will I meet my Angel Mother?

CHORUS.

*Sopr'o.*  
Will I meet my an-gel moth - er In her home beyond the skies?

*Alto.*  
Will I meet my an - gel, meet my angel mother In her home beyond the skies?

*Tenor.*  
Will I meet my an - gel, meet my angel mother In her home beyond the skies?

*Bass.*

Will I see the love light beam - ing From her ten-der, lov-ing eyes?

Will I see the love - light, see the lovelight beaming From her ten-der lov - ing eyes, her loving eyes?

Will I see the love - light, see the lovelight beaming From her tender, lov - ing eyes?

Will I meet my Angel Mother?

# RETURN OF THE BRAVE.

## MARCH TRIUMPHAL.

By W. F. SUDDS, Op. 79.

The musical score is presented in five systems, each consisting of a grand staff (treble and bass clefs). The first system begins with a dynamic marking of *ff* and includes a triplet of eighth notes in both hands. Subsequent systems feature a variety of dynamics, including *f*, *p*, and *f* accents, and are marked with *Ped.* (pedal) and asterisks. The notation includes slurs, accents, and triplet markings. The piece concludes with a double bar line at the end of the fifth system.



First system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics: *f* > *p* *f* > *p* *f* *f* > *p* *f* *p*. Pedal markings: *Ped.* in the first measure, and *Ped.* with an asterisk in the second, third, and fourth measures.

Second system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics: *f* > *p* *f* > *p* *f* > *p* *f* > *p* *f* > *p*. Pedal markings: *Ped.* with an asterisk in the first, second, third, fourth, and fifth measures.

Third system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics: *f* > *p* *f* > *p* *f* *f* > *p* *f* *p*. Pedal markings: *Ped.* in the first measure, and *Ped.* with an asterisk in the second, third, and fourth measures.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics: *f* > *p* *f* > *p* *f* > *p* *f* > *p* *f* > *p* *f* > *p*. Pedal markings: *Ped.* with an asterisk in the first, second, third, fourth, and fifth measures.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics: *mf*. Pedal marking: *Ped.* with an asterisk in the fourth measure. The system concludes with a double bar line.

Return of the Grave.

The first system of music consists of two staves. The treble staff contains a series of chords and melodic fragments, while the bass staff provides a rhythmic accompaniment with eighth and sixteenth notes. The key signature has one sharp (F#).

The second system continues the piece. The bass staff features several triplets of eighth notes, each marked with a '3' and a 'Ped.' (pedal) instruction. Asterisks are placed in the bass staff to indicate specific points of interest or performance instructions.

The third system begins with a mezzo-forte (*mf*) dynamic marking in the treble staff. The bass staff includes a 'Ped.' marking and continues with the established rhythmic pattern.

The fourth system is similar in structure to the first, with a treble staff containing chords and a bass staff with a steady accompaniment.

The fifth system concludes the page with triplets in the bass staff and 'Ped.' markings, mirroring the structure of the second system.

Return of the Brave.

The first system of musical notation consists of two staves. The treble staff begins with a series of notes marked with dynamics *f*, *p*, *f*, *p*, *f*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*. Pedal markings (*Ped.*) are placed below the treble staff at the beginning of the first, third, and fifth measures. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system of musical notation consists of two staves. The treble staff starts with a dynamic marking of *f*. Pedal markings (*Ped.*) are placed below the treble staff in the second, third, and fourth measures. The bass staff continues the accompaniment.

The third system of musical notation consists of two staves. The treble staff has a dynamic marking of *f*. Pedal markings (*Ped.*) are placed below the treble staff in the first, second, third, fourth, and fifth measures. The bass staff continues the accompaniment.

The fourth system of musical notation consists of two staves. The treble staff has a dynamic marking of *f*. Pedal markings (*Ped.*) are placed below the treble staff in the first, second, third, fourth, and fifth measures. A *FIN.* marking is present in the second measure of the treble staff. The bass staff continues the accompaniment.

The fifth system of musical notation consists of two staves. The treble staff has a dynamic marking of *f*. Pedal markings (*Ped.*) are placed below the treble staff in the first, second, third, and fourth measures. The bass staff continues the accompaniment.

Return of the Brave.

Musical notation for the first system, featuring a treble and bass clef with various notes and rests. Pedal markings and asterisks are present.

Musical notation for the second system, including dynamic markings like "ff" and "Ped." with asterisks. A "8va" marking is at the top right.

Musical notation for the third system, with multiple "Ped." markings and asterisks. "8va" markings are at the top left and top right.

Musical notation for the fourth system, featuring a "mf" dynamic marking and several "Ped." markings with asterisks.

Musical notation for the fifth system, ending with "D.C. al FINE" and multiple "Ped." markings with asterisks.

Return of the Brave.

# REGIMENT MARCH.

The first system of musical notation for 'REGIMENT MARCH' consists of two staves. The upper staff is in treble clef and contains a melody with various rhythmic patterns, including triplets and sixteenth notes. Fingerings are indicated by numbers 1-3, and some notes are marked with an 'X'. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. A 'dim.' (diminuendo) marking is present in the fifth measure of the upper staff.

The second system continues the piece with two staves. The upper staff features more complex rhythmic figures, including sixteenth-note runs and triplets. The lower staff continues the accompaniment with sustained chords and rhythmic patterns. The 'dim.' marking from the previous system continues across the first two measures of this system.

The third system of notation shows two staves. The upper staff has several measures with 'X' marks above notes, possibly indicating breath marks or specific articulation. The lower staff features a series of chords with accents (^) above them, providing a steady accompaniment.

The fourth system consists of two staves. The upper staff continues with rhythmic patterns and fingerings. The lower staff maintains the accompaniment with chords and moving bass lines. The 'dim.' marking is still present in the first measure.

The fifth system of notation includes two staves. The upper staff begins with the marking 'Molto.' and contains more intricate rhythmic passages. The lower staff continues the accompaniment. The system concludes with two first and second endings, labeled '1.' and '2.', each with an 'X' mark above the final note.

The sixth and final system on the page consists of two staves. The upper staff features a series of chords and rhythmic patterns, ending with a final flourish. The lower staff provides the accompaniment. The system concludes with a final chord and a fermata over the last note.

# National School for the Piano-Forte.

—BY—

W. F. SUDDS.

INCOMPARABLY THE BEST.

ENDORSED BY PRESS AND PROFESSION.

It is designed, not only for those who desire to become professional pianists, but also for those who aim to become accomplished amateurs, while for those who are compelled to become self-taught players, it will be found the most valuable aid ever published. We would call attention briefly to the following points:

1. It teaches the first principles of music, partly by means of musical writing lessons, to be filled out by the pupil, affording a much clearer and easier way of overcoming first difficulties, than other works of the kind contain.
2. The exercises are more carefully graded, introducing the pupil to but one new feature at a time, while in each case the necessary explanations, which are usually left for the teacher to give orally, are, as far as possible, written in detail.
3. The art of fingering, touch, accent, etc., is more fully treated than in average works.
4. It contains full and complete instructions in Harmony and Thorough-bass, subjects all-important, and yet scarcely hinted at in other Piano-forte Methods.
5. It instructs the student in the principles of vocal accompaniment, including playing from a vocal score, thereby preparing him to be an efficient church organist, when necessary; this too, is peculiar to this work.



6. It is the only piano school which treats at any length, on the proper use of the so-called, and much abused, "loud pedal." On this subject alone, the work is of priceless value to the young student.

7. We find among its contents, the subject of musical form, phrasing, etc., made plain and interesting to the pupil.

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

9. And last but not least, is included a dictionary of music, with proper pronunciation of names and musical terms, with biographies of prominent ancient and modern musicians and composers.

That the "National School" opens to the student the shortest and best possible road to proficiency, is beyond a doubt, especially when we consider the well-known ability and recognized talent of the editor, as evinced in former works. And after a glance at the foregoing, it is almost superfluous to say that this book contains more than double the amount of musical information found in any other work of the kind.

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

## WHAT IS SAID OF "NATIONAL SCHOOL."

### What New England says:

**TROTT P. L. MASON, Bath, Me.**  
The "National School" is rightly named. From what I knew of your work in another department "Anthem Gems" I had reason to expect much in your new work, and my expectations are more than met. I find so many new features and such masterly treatment of the whole subject that I can only say—it is just what we teachers, and our pupils, need. No instruction book that I am acquainted with embraces so much, or so clearly defines what they do embrace. I hope it may meet the success it merits.

**JULIUS ECKHARDT (Boston Conservatory of Music), Boston, Mass.**  
I find "National School" a useful and well-planned work, well adapted for its purpose and a welcome addition to the many excellent methods that have been published here and in Europe. I wish you all success.

**MRS. N. N. OAKFORD, Southbridge, Mass.**  
Each time I look over "National School" I find something new. I can truly say that it is one of the best works I have ever seen. I know that I can get a great deal of information from the book myself and shall surely recommend it to all of my pupils.

**The Pilot, Boston, Mass.**  
An exhaustive and valuable book.

**MRS. F. D. MORGAN, Dexter, Maine.**  
After carefully examining the "National School for the Piano-Forte," have come to the conclusion that it is certainly superior to any book of the kind I have ever seen, and I can unconditionally recommend it to my pupils, and think it will contribute to the cultivation of a sound style of piano-forte playing.

**S. SMITH, New Haven, Conn.**  
Our teachers consider "National School" the best of all piano schools published in the United States.

**Boston (Mass.) Journal.**  
It is designed for amateurs, for self-taught players, and for those who desire to become professional pianists.

**HENRY F. MILLER, Boston, Mass.**  
I have carefully looked over the "National School," and am very much pleased with it. It is a comprehensive, progressive method.

**C. H. KNOWALL, Manchester, N. H.**  
The publishers do not claim enough for "National School." It meets a demand never so thoroughly supplied before.

**ARA V. HILL, Lowell, Mass.**  
I have examined your "National School," and consider it the most perfect and comprehensive book I have ever seen. I shall show it to teachers here and urge them to use it.

**EDWARD H. FRENCH, Springfield, Mass.**  
I have carefully examined the "National School" and am free to say that it approaches nearer to my ideal than any similar work I have seen. The Writing Lessons are admirably arranged for teaching notation, while the parts devoted to Touch and Embellishments are notably good. The introduction of Harmony is an important feature. The whole work is happily progressive, and the Technical and Melodic Selections on organ good judgment and taste. I feel assured that it will be heartily welcomed by all intelligent and unprejudiced teachers.

**F. A. FOWLER, New Haven, Conn.**  
I consider that "National School" has no rival among American publications.

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

**MABEL AUSTIN, Farmington, Me.**  
I can heartily recommend "National School" as being a comprehensive and well arranged work which will meet the wants of countless teachers of music.

**Zion's Herald, Boston, Mass.**  
"National School" is sufficiently full in the department of preliminary instruction, gives ample lessons in harmony and thorough-bass has abundant lessons for practice, a dictionary of musical terms, and short sketches of ancient and modern musicians of note. Students in music should examine its claims.

**F. A. WHITMAN, Springfield, Mass.**  
I have examined "National School" and think it a fine work, and shall take pleasure in recommending it to our teachers.

**The Musical Record, Boston, Mass.,** pays the following just tribute to W. F. Suds, 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 the 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."

**Ballard (Vt.) Herald and Globe.**  
It includes teaching on the first principles of music, and besides, gives full instructions in harmony and in the principles of vocal accompaniment.

**J. H. LAMER, Greenfield, Mass.**  
I take pleasure in being able to recommend "National School." I find the material systematic and progressively arranged. The grading is excellent—a very important point—and as an instructor, far surpasses every other work of the kind. I have no doubt it will supersede all others as soon as it becomes known.

**Portland (Me.) Daily Press.**  
"National School" is a large volume, containing well-graded piano-forte studies, instructions in form, composition, thorough-bass, use of the pedals, etc. The dictionary and biographical sketches will prove useful.

**A. S. BILDING, Fitchburg, Mass.**  
I can confidently recommend "National School" to all who wish for an instruction book complete in all the details of piano-forte playing.

**WARREN K. DAY, Concord, N. H.**  
With the hasty examination that I have been able to give "National School," I should pronounce it very fine.

Mrs. E. B. CURTIS, Skowhegan, Me.  
Allow me to congratulate you on the success already achieved by your "National School for the Piano-Forte." I have derived much pleasure and profit from a careful study of its pages, and I do not hesitate to pronounce it the most complete work of its kind (as it also is by far the largest), I have ever seen. Every point is so clearly made that a student cannot fail to grasp it at once. Your method of harmony is perfection itself, while the method of embellishment is so greatly neglected by most authors, is in your work exceedingly interesting and instructive, and, to my mind, adds largely to its value. Your Dictionary of Musical Terms, contained therein, is all that could be desired, and, with the large number of musical gems introduced, will fully repay any one for the cost of the work.

H. L. YEAMINGTON, Norwich, Conn.  
After a careful examination, I pronounce "National School" the most thorough and comprehensive course of instruction I have ever seen in one volume. It is truly a "National" school, and takes pleasure in recommending it to teachers and students and think it will surely be a want long felt.

Mrs. W. BENNETT, Calais, Me.  
I am highly pleased with your "National School," as a whole, and particularly with the pronunciation dictionary, many explanations being much more satisfactory to me than I have found them to be in some of the large musical dictionaries. The subject of embellishments is thoroughly explained and exhaustively illustrated. Very few scholars have had the subject so clearly presented to them.

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What the Middle States say:

I. P. MULLMUTH, Jersey City Heights, N. J.  
Your examples and notes on the use of the pedals (that is, the sustaining one) are invaluable. Harmony, Musical Form, Embellishments, Accompanying, etc., make the book one to be much desired.

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"National School" teaches the first principles of music by means of musical writing lessons to be filled out by the pupil. The exercises are carefully graded; the art of fingering, touch, accent, etc., is more fully treated than in average works. It contains full and complete instructions in harmony—scarcely hinted at in similar books.

GERMAN SWEET, Perry, N. Y.  
"National School" has come to hand. From a hurried perusal, I like it very much. New plans and good ones appear in it.

ROBERT F. ROBERTS, Riverhead, N. Y.  
I have examined "National School" and think it a good book of instruction for the Piano-Forte. Mr. Woodhull and myself will do our best to make it a standard in this country.

F. E. YEUNG, Pottsville, Pa.  
It is undoubtedly a very valuable work, and will have a large sale. The rudimental parts are treated extensively and lucidly; the same may be said of the Scales, Arpeggios, Embellishments, Scales in Third, Sixth, and in Octave. The pieces are well graded. The introduction of the Continental fingering, the Harmony Primer and the Dictionary, are also new and excellent features.

G. D. MAILLOUX, Oswego, N. Y.  
I am happy to say, after a careful survey of your work, that of all instruction books I ever used, I never saw one which was so complete in all that is required for a thorough musical education. Your classification of studies is very wise, as well as easy and progressive. I wish I could have had your National Instructor thirty years ago; it would have saved me a great deal of trouble that I have been subjected to by other works. I am pleased to recommend your valuable book to all my younger brother professors of music, as it is in my estimation the best that I know of.

MORGAN A. HANFORD, Middletown, N. Y.  
Our teachers are well pleased with "National School."

JAMES H. THOMAS, Catskill, N. Y.  
Your Piano Instructor duly to hand and was turned over to my piano teacher, who pronounces it superior to anything in the market. I give the book an extended notice in our May number of Journal.

MILLS (Pa.) Chronicle-Herald.  
An admirable and exhaustive work.  
Harrisburg (Pa.) Independent.  
Contains more than double the amount of musical information found in any other book of the kind.

AUDLEY BUCK, 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.

FRANK P. ANDERSON, Brooklyn, N. Y.  
We will probably sell a great many of the "National School," as a number of our teachers who have seen the book are very much pleased with it.

Brooklyn (N. Y.) Union-Argus.  
A book of instruction and reference for those who wish to become accomplished amateurs, as well as for those who desire to become professional players.

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I find "National School" an excellent work. As a book for teachers of the piano-forte, I can strongly recommend it.

Jno. R. SWENKY, Chester, Pa.  
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WM. K. GRAVELL, Bethlehem, Pa.  
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One of the most voluminous and comprehensive books of instruction now in the market, and has many new and distinctive features.

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

A. H. ETTINGER, 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. TILLMANT, 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.

ADAM GEIBEL, Philadelphia, Pa.  
In every way I find "National School" the most practical work for that kind of instrument—the piano—that has ever been brought to my notice; and I feel that I can say confidently and without presumption, that it is not only a thorough instructor, but also an encyclopaedia, which I can recommend most heartily to the profession.

MR. P. ZELLER, Lancaster, Pa.  
I have carefully examined "National School" and can heartily recommend its use. The following articles (1), Writing Lesson, (2), Harmony, (3), Complete Encyclopaedia, (4), Notes on Accompanying, etc., are treated in a masterly manner. I think it will have, and certainly deserves, great success.

W. B. JOHN, Wilkes-Barre, Pa.  
I consider "National School" decidedly more complete and comprehensive than any I have ever met with. It will give me great pleasure to recommend it, and I wish it the success it deserves.

HENRY MAYER, New York City.  
I can only congratulate you on the production of such a work as "National School." I can appreciate it all the more as I have myself a manuscript method buried somewhere among my old music, and remember well the difficulties I met when I had to put my ideas in a logical shape. I am very much pleased with what you say about thorough-bass, and your explanation of the "loud pedal." Henceforth I shall make use of your term, "sustaining pedal."

Albany (N. Y.) Morning Express.  
Destined to have a large sale.

Philadelphia (Pa.) Evening Bulletin.  
"The National School for the Piano-Forte," by W. F. Suida, 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. ROEWIG, Philadelphia, Pa.  
I have thoroughly examined the "National School," and have no hesitation in pronouncing it one of the best and most thorough instructors I have seen. Mr. Suida embodies many new and original ideas in his work, which cannot fail to prove of great value.

J. JOSEF STEINLER, ALFRED D. FORD, WILLIAM HERBERT, JOHN ZATT, HARRY DUNNELL, OSCAR R. BLUM, Professors, Studier a 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. JONES, Canaseraga, N. Y.  
I am, to say the least, much pleased with "National School." The arrangement of the scales, studies, and recitations is logically progressive, and with all everything seems unusually clear and plain. But I am particularly pleased with the thorough base and harmony feature.

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 player. When once known, it can hardly fail of having a large sale and doing much good.

Geo. H. HORMAN & Bro., Johnstown, Pa.  
We deem "National School" one of the most comprehensive works we have ever seen. We are sure that it will command the attention and be appreciated by all pupils and teachers who may have the good fortune to see it.

Mrs. GEORGIA OVERHOLT, Johnstown, Pa.  
I consider "National School" the most comprehensive work for teaching purposes that I have ever used.

D. ROCKWELL, New York City.  
"National School" is far in advance of former works of the same kind, and I sincerely hope it may be crowned with success.

FIELDING & MORROW, Newburgh, N. Y.  
The opinion of the best teachers in this section to whom we have shown "National School" is that it is the best in every respect.

J. HIGH STAFFER, Boyertown, Pa.  
"National School" is the book of all books.

J. O. P. DORRIGENT, Chester, Pa.  
"National School" is certainly the best piano instructor ever published in this country.

UTRO MASON, Bath, N. Y.  
I like "National School" very much. I am now using it with a beginner and with decided success. I can recommend it as a superior instructor for the piano-forte.

CHAS. W. LANDON, Penn Yan, N. Y.  
"National School" is the best instruction book I have seen. It meets a long-felt want in our teaching. Our best teachers are using it with unusual success.

G. W. SHEFFIELD, Akron, N. Y.  
I consider "National School" worth double that of any piano school I have ever seen.

HORACE HILLA, Jr., Williamsport, Pa.  
I have examined "National School" and like it very much. It is thorough, complete, and well adapted for a teacher's use. I am particularly pleased with the various selections for study and recreation. They are mostly new—all are good and well arranged.

PHIL. P. KILGUS, Mechanicsburg, Pa.  
I find "National School" up to the time in all its different grades, while none of the good lessons of the old masters are found wanting. The pronouncing dictionary and the dictionary of musical terms add greatly to its value. I think it complete in every respect and heartily recommend it. I hope but few years may elapse to place it in "National School" for the piano-forte, indeed.

C. A. WINGERT, Ashland, Pa.  
I take great pleasure in stating that "National School" is the best study I have yet seen. The very careful and minute explanations of every subject treated insure it the favor of all.

W. ADRIAN SMITH, New York City.  
My desire to thoroughly examine your "National School" has delayed my criticism. In my opinion, in as few words as possible, is that I combine the excellence of many methods in one. I am especially pleased with those portions that treat of the scales, accent, embellishments and thorough-bass. The Dictionary of Music is exceptionally valuable and interesting. Taking the work in its entirety, it is my ideal of what a perfect guide for the piano-forte should be.

GERMAN SWEET, Perry, N. Y.  
I have submitted "National School" to four teachers in this section, all of whom speak highly of it, and praise it enthusiastically for its new features, viz., form, embellishments, touch, accent, harmony, playing, and fine selections for two and for four hands.

ERNEST HILD, Syracuse, N. Y.  
I am greatly pleased with the arrangement and completeness of "National School." We are using your Anthem (Sopr. vol. 1, in our choir. When will vol. 2 be out? Would like it as soon as possible.

A. MARIAN, Cortland, N. Y.  
"National School" is very generally liked by our teachers.

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

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

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

Music and Drama, New York.  
"National School" will prove an exceedingly useful work, containing, as it does, a vast amount of information in a condensed form; and most of the studies and pieces are such as will prove useful to the student in forming the hand and acquiring "touch."

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

Music and Drama, N. Y.  
The idea is a good one; his task has been executed with a fair amount of success.

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

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

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

**Gouverneur (N. Y.) Free Press.**  
 "National School" is attracting considerable attention in the musical world. It is worthy the attention of teachers and students.

**Gouverneur (N. Y.) Herald.**  
 "National School" is the finest work of the kind that has been our privilege to examine. It is complete and exhaustive in every particular, and must prove invaluable both to teachers and pupils. Typographically, the book is a work of art, making a handsome as well as a valuable book, and we are pleased to know that it is receiving the warmest commendations from all the best musicians, musical papers and the press throughout the country.

**IRVIN J. HUFFLEY, Somerset, Pa.**  
 I have never yet seen a book equal to "National School." The Dictionary is worth ten times its price to any one. It is the largest book ever given for the price. Truly no learner can afford to be without it. It contains more than 200 others combined.

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

**JOE KOHLER, Bordentown, N. J.**  
 "National School" is all that any good teacher could desire.

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

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

**SAMUEL ADAMS, Watertown, N. Y.**  
 I consider "National School" not only the most valuable work of the kind published, but a very pleasant and interesting course of study. It is a thoroughly comprehensive and common-sense work, which will doubtless be universally adopted.

**L. A. DRUMHALLER, Schuylkill Haven, Pa.**  
 "National School" surpasses all books of the kind I have seen. It is a thorough school for the piano.

**What the Southern States say:**

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

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

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

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

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

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

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

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

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

**FOUNTER L. MERRILL, Montgomery, Ala.**  
 After a careful and thorough examination, I can say that, in my opinion, "National School" is the best. An experience of fifteen years' teaching has made me tolerably familiar with all the existing "methods," and none come so fully up to my idea as your work. Its chapters on harmony are alone decidedly comprehensive and cover an extension that exists in no other work of the kind.

**H. A. BLAKE, New Orleans, La.**  
 "National School" is the best I have ever met with. Teachers should be very thankful to Mr. Sudds for giving them the means of teaching by such an easy and interesting method. I shall be only too glad to recommend it to my pupils, both advanced and beginners.

**S. S. DOYLE, Washington, D. C.**  
 I think "National School" a very complete work. It contains all the great requisites of an instructor—thoroughness, progression, comprehensiveness—in a word, completeness; leaving the pupil with nothing to be desired.

**What the Western States say:**

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

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

**Memphis (Tenn.) Daily 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 Schubert, Mendelssohn, Mozart, Bach, Beethoven, Rubinstein and others, with explanatory notes concerning the peculiarities and proper performance of each.

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

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

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

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

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

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

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

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

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

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

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

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

**LOUIS WINKER, 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 text book in my piano class. I thank you for giving to the great army of piano teachers such a valuable text-book.

**ALCO G. REICHERT, Emuence, 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. HIRST, Kenton, Mich.**  
 I like the "National School" very much and shall want more soon.

**J. W. KNAPP, 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.

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

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

**JESSIE STUTSMAN, Ligonier, Ind.**  
 I am greatly pleased with "National School." It is 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.

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

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

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

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

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

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

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

**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 intermediates, 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.

**H. J. VOTTELMER, 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.

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

**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.

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

**C. A. FOSTER, Decatur, Ill.**  
 I cannot command 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 FUEHRING, Shelbyville, Ill.**  
 I find "National School" a complete method for the piano. It is more than I expected. The writing-lessons, treatise on harmony and pronouncing dictionary and encyclopaedia are very valuable additions to teachers and pupils. I will use it in future in preference to any other method yet published.

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

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

**JESSIE M. 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. The treatment of each point in the course of instruction is admirable throughout.

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

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

**Miss OLARA SCHUETTE, 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. BEVER, Decatur, Iowa.**  
 I can recommend "National School."

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

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

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

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

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

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

**K. M. ATKIN, 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 methods together with many new and important ideas.



NOUVELLES ARTISTIQUES CANADIENNES.

— M. Calixa Lavallée a été engagé pour jouer un seul morceau sur le piano du vapeur *Bristol*, qui fait le trajet de Fall River à New York.

— On fait de grands éloges de la Fanfare de St-Agapit qui a accompagné le récent pèlerinage à Ste. Anne de Beaupré, organisé par M. le curé de St. Wenceslas.

— Notre jeune ami, M. Emile Hone, s'est embarqué, le 18 août, sur le vapeur *Il Ictus*, se rendant directement à Anvers, puis à Bruxelles, où il se propose de suivre les cours du célèbre conservatoire de cette cité.

— Avec sa libéralité reconnue, la Compagnie de Pianos et d'Orgues Dominion, de Bowmanville, Ont., a offert un de ses magnifiques orgues-harmoniums en prix extra, à l'Association du tir à la carabine de la Puissance.

— M. A. C. Fuchs, autrefois professeur et marchand de musiques à Québec, est mort subitement à New York, tout récemment, d'une maladie de cœur. M. Fuchs était d'origine allemande et avait été gradué par l'Université de Berlin.

— A la solennité de l'Assomption, le chœur du G'su a exécuté la messe brève de Gounod. A l'offertoire, M. Napoléon Beaudry a fort bien interprété l' Ave Maria du R. P. de Doss, avec accompagnement de violon obligatoire, par M. F. Boucher.

— Après un séjour de plusieurs années à Paris, où elle a eu l'occasion de se perfectionner sous la direction des meilleurs maîtres, Mlle Sym nous est revenue professeur et virtuose distinguée. Elle sera prête, dès le 15 septembre courant, à recevoir des élèves.

— Nous apprenons avec plaisir l'heureuse arrivée à Paris de notre pianiste estimé Mme Béveau. Afin de se perfectionner davantage dans son art, elle s'est empressée de se placer sous la direction de l'un des professeurs les plus distingués de la grande capitale artistique.

— Mazurka a composé une nouvelle fantaisie intitulée: "The magic boatman," qu'il a dédiée à Hanlan. Cette composition a été exécutée pour la première fois, par l'auteur, au *Merrill Hall*, Detroit, le 9 août dernier, en présence du célèbre rameur et d'un auditoire très nombreux.

— On espère pouvoir amener en cette ville, pendant la prochaine exposition, le célèbre corps de musique américain de Gilmore, de New-York. L'agent de cette musique, qui comprend 75 instrumentistes, était en cette ville tout dernièrement et a eu une entrevue avec le comité de l'Exposition.

— M. O. H. Chantillon, l'artiste distingué de Nicolet, écrivait ce qui suit, ces jours derniers, au *Journal des Trois-Rivières*: "J'ai eu le plaisir de jouer sur le magnifique Orgue-harmonium, de Bowmanville, achete dernièrement chez M. L. E. N. Pratte, par la Fabrique de l'Eglise du Cap de la Magdeleine, et j'avoue que je n'ai pas encore touché d'instrument de ce genre aussi satisfaisant tant pour la richesse du son que pour l'ampleur et la variété des jeux."

— M. Samuel Robertson, directeur du *Crystal Room* de cette ville, offre un prix d'excellence de \$200, à être disputé par le corps de musique de la Cité (M. Ernest Lavigne, directeur), et l'Harmonie de Montréal. (M. E. Immond Hardy, directeur). Le concours se composera de six morceaux, dont trois préparés et trois à être exécutés à première vue. Le jury sera composé de musiciens étrangers, qui ne devront connaître ni l'un ni l'autre de ces deux corps de musique.

— La Société Philharmonique de Montréal entend inaugurer une vigoureuse campagne artistique pour la prochaine saison. Aux récentes élections, M. Hector Mackenzie a été élu président, le Révd M. Norman et M. R. Stephenson, vice-présidents, M. G. Houston, trésorier, MM. M. Perkins et Arthur J. Graham, secrétaires, M. G. Couture reste chargé de la direction musicale de la société, et le bureau de direction comprend, avec les officiers sus-nommés, MM. S. Greenshield, C. C. McFall, Geo. E. Desbarats et Percival Tibbs.

— Deux intéressants spectacles-concerts ont eu lieu à Laprairie, le 8 et le 9 août dernier, au profit du couvent de la Congrégation de Notre-Dame. Le programme musical de ces soirées a été habilement interprété par Mlles L. Troitier, S. Bates, A. Andette, E. Sylvestre et A. Labolle, cantatrices, MM. H. St-Pierre, Dr T. Brisson, L. C. Dupré, E. Bisson et A. Sylvestre, chanteurs.— par Mlle St-Pierre, Mlles L. Pelletier, C. Defoy, F. Manthot, T. Raymond et J. Boucher, pianistes.— et par Mlle T. Boucher et M. N. Lamothé, violonistes.

— Un chœur de voix d'enfants seules a très bien exécuté la jolie petite messe, à deux voix, de Concone, au G'su, à l'occasion de la fête de Ste-Philo-

mène, le 11 août dernier. Les Soprani étaient habilement conduits par M. Joseph Saucier, dont la charmante voix a été surtout admirée dans le solo de l'O Salutaris. M. Arthur Boucher conduisait les alti. Nos petits chœurs ont de plus très correctement interprété l'Introit, *Loquelar*, en plain-chant. Mlle Joséphine Boucher a exécuté sur l'orgue un offertoire de Guilman et une brillante Sortie, de Scotson Clarke.

— Nous regrettons d'apprendre le décès de M. Samuel R. Warren, célèbre facteur d'orgues autrefois de cette ville, résidant depuis à Toronto, et père de l'organiste distingué de Grace Church, New York. M. Warren a succombé à une maladie de cœur, le 30 juillet dernier, à Silver Spring, près de Providence, R. I., où il s'était rendu pour assister aux funérailles de sa sœur M. Warren a construit les orgues des Eglises de Notre-Dame, de St-Pierre, de Bonsecours, de Notre-Dame-des-Anges, de St-Patrice et de plusieurs autres églises catholiques et protestantes de cette ville, ainsi qu'un grand nombre dans les paroisses avoisinantes.

— A J. G., le correspondant montréalais de *Music and Drama* de New York, fait bonne justice, dans le numéro du 5 août, d'un certain éditeur, fort insaisissable, de Toronto, qui, au moyen de prétendues réductions excessives, faites sur d'anciens morceaux dont le prix, assez souvent, est marqué au double, cherche vainement à acaparer toute la clientèle de la Puissance. Le bon-homme en a été quitte, cette fois, pour une inutile dépense d'argent, dont les marchands de musique de Montréal ont joyeusement profité. Espérons que la loi n'apprendra à cet entreprenant colporteur que la loyauté dans les affaires mène plus tôt au succès que les petits moyens et le monopole.

— Le 3 août dernier, trois étrangers, bien mis, parlant anglais et à la tournure américaine, entrèrent, vers midi, au magasin de musique de M. Boucher. Pendant que deux d'entre eux réussirent à capter l'attention du seul employé qui se trouvait alors au magasin, on le priant de leur faire voir quelques-uns des instruments les plus éloignés de la porte d'entrée, le troisième s'introduisit furtivement au delans du comptoir et fit main basse sur le contenu de la caisse, qui, fort heureusement, ne s'élevait en ce moment qu'à une quinzaine de piastres,—puis "tous les trois réunis" s'éclipserent poliment pour aller jouer un peu plus loin du produit de leur rapine, en en arrondir le chiffre par de nouveaux exploits.

— Nous apprenons avec satisfaction que les RR. Sœurs Grises qui dirigent l'Asile des jeunes aveugles de Nazareth, en cette ville, toujours anxieuses d'améliorer le plus possible l'enseignement artistique dans leur institution déjà si célèbre, ont fait l'acquisition, ces jours derniers, d'un superbe piano droit "Hazelton." L'instrument universellement reconnu par les juges de nos grandes Expositions, par tous les professeurs d'expériences, bref, par tous les connaisseurs *décontés*, comme étant à la fois le piano le plus parfait, le plus artistique et le plus beau. On se rappelle qu'à l'Exposition de 1880, le piano droit "Hazelton" a remporté le diplôme d'honneur à l'unanimité, sur le piano Weber tant vanté, de New-York.

— M. François Boucher se rend à Ottawa dans les premiers jours de septembre, pour y établir un magasin de publications et de fournitures musicales dans le magnifique établissement de pianos et d'orgues de MM. Workman & Bush, au No 158, rue Sparks. M. Boucher apporte avec lui une magnifique collection de musique nouvelle, pour tous les instruments ainsi que pour le chant, tant français qu'anglais, et aussi un superbe choix de musique d'orgues, de chants sacrés, de chœurs, cantates et opéras pour pensionnats et collèges. De plus, il lui enverra, dans l'organisation de sa nouvelle maison, de la longue expérience de notre éminent montréalais, M. A. J. Boucher, qui se propose aussi de résider pendant quelque temps auprès de son fils, à Ottawa.

— Le Révd M. Bourke, curé de l'Eglise St-Jean-Baptiste de Québec, a fait dernièrement, l'acquisition d'un splendide orgue-harmonium "Dominion," à deux claviers, avec pédalier, et ayant 25 jeux. Le *Nouvellet* dit que le prix d'achat a été de \$1050. La Compagnie d'Orgues et de Pianos Dominion de Bowmanville, Ont., vient de confier à M. L. E. N. Pratte (agent exclusif pour la vente des célèbres pianos de la Compagnie, dans la Province de Québec), l'agence exclusive pour la vente en cette province, de ses puissants orgues d'église, à pédales. Par le fait, elle en retire le contrôle à tous les sous-agents, et elle a fait de tels arrangements avec M. Pratte que celui-ci est en mesure de vendre un instrument semblable à celui désigné ci-dessus, et contenant même des améliorations plus récentes, pour à peu près la moitié du prix, soit \$570.

— Mlle Cora Wyse, cantatrice distinguée de Québec, faisait sa première apparition en cette cité depuis son retour de Boston, à l'occasion de la conférence de l'Illon M. Mercier, le 16 août dernier. Notre aimable cantatrice a obtenu un tel succès que, à la demande du gouverneur-général—présent à cette soirée—elle a été présentée à Son Excellence, qui l'a chèrement félicitée du succès qu'elle avait obtenu dans les deux romances qu'elle venait de si bien chanter. On fait également de grands éloges du charmant talent artistique dont ont fait preuve, à cette intéressante soirée, MM. P. Laurent et Bédard. L'excellente musique du Sième Carabniers s'est aussi surpassé, notamment dans l'exécution d'une attrayante fantaisie sur des motifs canadiens, au nombre desquels le *Drapeau de Cardon*, surtout, ressortait avec le meilleur effet et a soulevé une énergie salve d'applaudissements.

— Nous empruntons à l'Éditorial suivant au *Mouvement du Commerce* du 4 août dernier:

"UNE INDUSTRIE CANADIENNE.— La Compagnie d'Orgues et de Pianos du Dominion, dont l'établissement est à Bowmanville, Ont., est devenue l'une des manufactures les plus sérieuses du Canada. Les nombreux prix, médailles et diplômes d'honneur qu'elle a obtenus dans tous les pays, aux diverses expositions, ont assuré la position qu'elle avait prise dès son origine de ne fabriquer que d'excellents instruments. Aussi a-t-elle fabriqué plusieurs milliers d'instruments qui trouvent placement dans tous les pays, ainsi que la liste de ses agences à Londres et à Manchester, Angleterre, Hambourg, Allemagne, Sydney et Adélaïde, Australie, Georgetown, Guyane anglaise, Kingston, Jamaïque et Australie, Nouvelle-Zélande, l'Indique. Au Canada, tout le monde sait que M. L. E. N. Pratte, du No 280 rue Notre-Dame, en est le seul agent.

"C'est surtout par la rondour et la suavité du son, par la solidité de leur mécanisme et la modicité de leur prix, que les pianos de la compagnie du Dominion se distinguent. Le principe nouveau de l'action des pianos droits, la netteté et le brillant de la haute des pianos carrés sont les caractéristiques de la fabrication de cette compagnie et lui appartiennent en propre.

"Une preuve du soin apporté par la compagnie du Dominion à la construction de ses instruments, selon les nécessités du climat du pays où ils seront employés, est la construction spéciale de 20 pianos destinés à l'Australie, d'un bois spécial, d'une perfection de pièces métalliques particulières, et dont un reste encore dans les magasins de l'agent de la compagnie M. Pratte, où il attire les remarques les plus flatteuses.

"Faut-il s'étonner de la vogue persistante qui s'est attachée aux productions de la compagnie du Dominion et de la demande toujours croissante qu'elle rencontre dans les familles et dans les institutions religieuses du pays où l'étude sérieuse de la musique est devenue une partie importante de l'éducation. Ainsi, excellence reconnue de l'instrument, solidité de son mécanisme, construction particulière assurant un jeu net et brillant, modicité du prix, vogue persistante, demande suivie assez forte pour donner l'activité la plus grande à la fabrique, tels sont les faits irrécusables qui font des pianos de la compagnie "Dominion" l'instrument par excellence des familles, des communautés religieuses et des maisons d'éducation du Canada."

Ont acquitté leur abonnement au "Journal Musical" pendant le mois d'août:

Me dames Sénécal et Primeau; Mlles Burgess, C. Guay, L. C. Sullivan, J. Céline Hébert, J. Lusier, M. Loblanc, S. Dubrulo et P. Cormier; Révd M. Martineau; MM. E. E. Favreau, Em. Lavigne, J. L. Archambault, M. P., A. Lanctot, A. Larn, A. Lecours, G. A. De Saint George, J. A. Fowler, J. O. Labrecque, P. H. Vaillancourt, J. B. Bernardin, H. Lafleur, J. B. Denys, P. F. Jobin, Th. Labbé et E. Theriault.

MARIAGE.

— Le mercredi, 16 août, M. J. Merville dit Rampon, professeur au Collège Notre-Dame de Lourdes, Fall River, convulsait à Pantel Mlle Célanire Hainault dite Deschamps, organiste.

La bénédiction nuptiale fut donnée par P. J. B. Bédard, curé de la paroisse. D. Le Révd P. D. Guillet, O. M. I., d'Ottawa, a été le témoin officieux à l'intention des époux. Le mariage a été célébré, par leur présence, à l'église de la cérémonie, et se sont empressés de primer à l'heureux couple les meilleurs souhaits.