

1881
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LAVINE'S

NEW YORK

MUSICAL BUREAU

MANAGERS :

F. A. SCHWAB & JOHN LAVINE,

STEINWAY HALL,

32
1008

Season of 1880-81 (Circular) no 2
(Room No. 7),

New York.

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NEW YORK.

MUSIC FESTIVAL

1881.

DR. LEOPOLD DAMROSCH, CONDUCTOR.

THE MUSIC FESTIVAL ASSOCIATION OF NEW YORK will give a Grand Music Festival during the first week of May, 1881, at the new armory of the 7th Regiment, under the lead of Dr. Leopold Damrosch. With the arrangements that are being made for the accommodation of the public, it is estimated that ten thousand persons can be comfortably assembled in that building.

An immense stage will be constructed for the chorus and orchestra. The chorus will consist of 1200 singers, and the orchestra of 250 musicians.

Above and back of the stage will be built one of Roosevelt's largest and best organs—an instrument unexcelled for richness and power.

Seven performances will be given during the festival, four in the evening and three in the afternoon of that week. The programme will include Choral Compositions of different styles, and of different length: purely orchestral works; ensemble pieces, and soli. The selection embraces the following:

THE DETTINGEN TE DEUM, one of HANDEL'S most celebrated works, and the standard Te Deum.

THE TOWER OF BABEL, by RUBINSTEIN, which will then be performed for the first time in this country. This work is a composition of dramatic interest and picturesque grandeur, and in Europe has met with the highest success.

THE GRAND REQUIEM, by HECTOR BERLIOZ, a gigantic work which requires immense choral and instrumental forces for its proper presentation. Each movement is a revelation of the spirit and the pathos embodied in the well known and time sacred words, and the whole combines the severe simplicity of the old Italian school with the sensational elements of modern romanticism. The chorus and orchestra vie with each other in giving expression to the composer's thoughts. In some movements of this work four accessory orchestras are combined with the grand orchestra, the latter forming the continuous foundation.

THE MESSIAH, by HANDEL, for solo, chorus and orchestra.

THE NINTH SYMPHONY, by BEETHOVEN, for solo, chorus and orchestra.

The two latter works, familiar as they are to our audiences, will receive an imposing representation by the distinguished soloists and choral and instrumental forces gathered at the Festival.

The chorus of the Oratorio Society of New York is the nucleus of the grand Festival chorus. Five additional joint sections are now rehearsing the works which are to be performed.

Highly distinguished artists have been engaged for the solo parts of the music, and negotiations are in progress with other favorite vocalists.

The Festival Association is determined to impress upon the Festival the highest artistic character, and to render it one of the greatest musical events that has ever taken place in this country.

— THE —
NEW YORK MUSICAL BUREAU

F. A. SCHWAB. MANAGERS — JOHN LAVINE.

STEINWAY HALL,
Room No 7.

SEASON OF 1880-81.

{ NUMBER 2.

THE NEW YORK MUSICAL BUREAU

AND

THE CONCERT SEASON OF 1880-81.

The managers of the NEW YORK MUSICAL BUREAU, while congratulating themselves on the success of their business during the last season—profitable alike to the public, the artists and the management of the various musical entertainments for whom they have provided talent—beg to announce that they have made the most extensive arrangements for the concert season of 1880-81, and that they will as heretofore engage artists, arrange concerts, prepare contracts, programmes and advertisements, furnish printing of all kinds, and attend to all the details of management of musical entertainments in any part of the United States or Canada. The New York Musical Bureau has largely increased its correspondents and connections with musical and other associations and committees throughout the country, and all parties who entrust the Bureau with their business can rely on having all engagements and arrangements made and carried out in the most prompt and satisfactory manner.

The New York Musical Bureau invites the attention of Associations, Committees and Managers to the list of artists with whom it has transacted, and for whom it is empowered to transact business for the coming season. Every branch of the profession, both vocal and instrumental, is here represented by artists who have had the most positive success in the concert room and have given the greatest satisfaction to the public, the press and the parties engaging their services. By securing any of these performers through the New York Musical Bureau, the engaging parties will receive at once complete information regarding the *repertoire* of the artist, quality of voice, method, etc., with details of previous performances; all of which enable the manager or organizer of the entertainment to “present” the artist to press and public in a suitable manner. Through the New York Musical Bureau, engagements may be made with the following artists:

LIST OF ARTISTS.

SOPRANOS.

Mrs. Imogene Brown.
 Miss Abbie Carrington.
 Mrs. Anna Granger Dow.
 Miss Kate Pecky Douglass.
 Mme. Emma Donald.
 Miss Gertrude Franklin.
 Miss Letitia Fritsch.
 Miss Fannie Goodwin.
 Miss Louie Homer.
 Miss N. Louise Hart.
 Miss Ethel E. Howe.
 Miss Zelig de Lussan.
 Miss Hermine Lorenz.
 Miss Zippora Monteith.
 Mme. Inez Martinez.
 Miss Marie Nellini.
 Miss Fanny Pollack.
 Miss Louise D. Reynolds.
 Mme. de Rancourt.
 Miss Lizzie B. Ross.
 Miss Amy Sherwin.
 Mme. Marie Salvati.
 Mme. Anna T. Sabatini.

MEZZO-SOPRANO.

Miss Emma Roderick.
 Mrs. M. Louise Segur.
 Miss Marie Schelle.

CONTRALTOS.

Miss Anna Drasdil.
 Miss Jennie Dickerson.
 Mrs. G. W. De Lano.
 Miss F. D. D'Arana.
 Miss Agnes Hallock.
 Miss Charlotte Hutchings.
 Miss Laura Joyce.
 Miss Blanche de Lussan.

Mrs. Helcu Norman.
 Miss Clara Poole.
 Mrs. Florence Rice Knox.
 Mme. Jule A. de Ryther.
 Miss Emily Winant.

TENORS.

Mr. Tom Bullock.
 Mr. Henry Brandeis.
 Signor Emilio Belari.
 Mr. William Courtney.
 Mr. Ch. Fritsch.
 Mr. Jacob Graff.
 Mr. Frederick Harvey.
 Mr. Charles Sternberg.
 Signor Sabatini.
 Mr. Theo. J. Toedt.
 Signor Amanda Villa.
 Mr. Geo. Werrenrath.

BARITONES.

Signor Giorgio Castelli.
 Mr. W. B. Forman.
 Signor L. G. Gottschalk.
 Mr. Charles Hood.
 Mr. R. H. Marston.
 Mr. Harrison Millard.
 Signor Carlo Orlandini.
 Mr. Franz Reumertz.
 Mr. Fred. Steins.
 Mr. Adolph Sobst.
 Signor Tagliapietra.

BARITONE-BUFFO.

Signor P. Ferranti.
 Signor E. Papini.

VIOLINISTS.

Mr. Richard Arnold.
 Mr. Charles Belfort.
 Mr. Carl Feininger.
 Mr. C. E. Hasselbrink.
 Mr. Leopold Lichtenberg.
 Mr. Carl Lanzer.

VIOLONCELISTS.

Mr. Fred. Bergner.
 Mr. Louis Blumenberg.
 Mr. Adolphe Fischer.
 Miss Marie Geist.
 Mr. Charles Werner.

PIANISTS.

Miss Anna Bock.
 Miss Florence Copieston.
 Mme. Teresa Carreno.
 Mr. F. Dulcken.
 Mrs. Constance Howard.
 Mr. Max Liebling.
 Mr. S. B. Mills.
 Mr. J. N. Pattison.
 Mr. Franz Rummel.
 Mr. W. H. Sherwood.

CORNET VIRTUOSO.

Mr. M. Arbuckle.
 Mr. J. Levy.
 Mr. A. Liberati.

SAXOPHONIST.

Mr. E. A. Lefebre.

ACCOMPANISTS.

Mr. E. Agramonte.
 Mr. Geo. W. Colby.
 Mr. W. G. Dietrich.
 Mr. F. Dulcken.
 Mr. Caryl Florio.
 Mr. Burdett Mason.
 Mr. C. E. Pratt.

ORGANISTS.

Dr. William Berge.
 Mr. James Caulfield.
 Mr. Walter Russell Johnston.
 Mr. E. Mulligan.
 Mr. J. Austen Pearce.
 Mr. S. P. Warren.

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Dr. Leopold Damrosch.....Conductor

Carlberg's Symphony Orchestra.

Mr. G. Carlberg.....Conductor

Symphony Society of New York.

Dr. Leopold Damrosch.....Conductor

Arbuckle's 9th Regiment Band.

Mr. M. Arbuckle.....Conductor

New York Philharmonic Club.

Richard Arnold.....Violin
 Emil Graun.....Viola
 Julius Gantberg.....Violin
 Charles Werner.....Violoncello
 Emanuel Manoli.....Double Bass
 Eugene Weiner.....Flute

The Orpheus Quartette.

Mr. Jacob Graff.....Tenor
 Mr. H. R. Humphries.....Tenor
 Mr. J. Hyman.....Bass
 Mr. Charles E. Pratt.....Accompanist

The New York Concert Company.

Miss Zelig De Lussan.....Soprano
 Miss Jennie Dickerson.....Contralto
 Mr. Henry Brandeis.....Tenor
 Mr. W. B. Forman.....Baitone
 Mr. W. G. Dietrich.....Conductor

Advertising.

An inexperienced advertiser will expend on advertisements from twenty five to fifty per cent more than an experienced one, and usually make an injudicious investment into the bargain. The New York Musical Bureau knows exactly where and when to advertise, will give reasons for its method, and, *taking no commission from any newspaper*, may be counted upon to faithfully serve the interests of its clients.

The Press.

The protruded acquaintance of the New York Musical Bureau with the newspaper press of New York, Boston, Philadelphia and other large cities, authorizes the assertion that any entertainment under its management will be brought to the notice of the leading cities without the delay which inexperienced persons are usually submitted to. It is hoped that this statement will not be misunderstood, the New York Musical Bureau only guaranteeing that *critical attention shall be invited to the performances under its management*. Speculators, agents and unwise persons generally, who are in the habit of boasting of "influence with the press," should be avoided.

Preparation of Programmes.

The "making-up" of a programme is one of the most delicate of tasks. No person without the requisite experience can, by any possibility, arrange a well balanced programme. The New York Musical Bureau, knowing the capacity and special excellences of the artists it engages, and the preferences of audiences as far as these can be ascertained will prepare programmes fitted to claim both critical and popular approval.

Concert Estimates.

A concert can be given at a cost varying from one hundred to one thousand dollars, so far as the *honoraria* of the artists are concerned. By stating how many instruments, vocalists, etc., are needed, naming if any preference is had one or more artists whose cooperation is desired, the New York Musical Bureau will send information as to the exact cost of the performers for the entertainment.

New York, Boston and Philadelphia Entertainments.

The practical knowledge of "management" in large cities—not to mention smaller places—possessed by the New York Musical Bureau, enables its proprietors to arrange entertainments elsewhere than in New York. Estimates will be furnished as to the cost of one or more entertainments in any part of the country, and the performances will be "personally managed" when an arrangement to this effect is thought desirable.

Drawing up of Contracts.

No organizer of entertainments and no artist should arrange for one or more performances without drawing up a brief but "strong" contract. Contracts of every kind are prepared by the New York Musical Bureau, and will be drawn up in English, French, Italian or German, as may be desired.

The New York Musical Bureau asks a careful perusal of its pamphlet, and will be happy to supply any information the latter may not impart. All telegrams must be prepaid, and, if answers are required, these must also be prepaid. Letters requiring answers must enclose stamps for replies. Orders for printing, etc., will *not* be executed unless paid for in advance.



Mrs. IMOGENE BROWN,

SOPRANO.

Has for several years been the leading church and concert soprano of New York City. Receiving her musical education abroad, she filled two successive years' engagements as prima donna in Alessandra, Italy, and was one year successfully engaged with Mr. Mapleson at the Covent Garden, London.

Mrs. Brown has held the most important church choir positions; having received for years nearly double the salary of any other church choir singer in New York City.

She has appeared twice in the same season with the Oratorio Society, with great success.

Her voice is very full, fresh, round, and sweet, with much of the sympathetic and refined element in it. Her rendering is always true, confident and finished.

—
 "Mrs. Imogene Brown is rapidly making her way to a distinguished position in her profession. She sang her numbers with much taste and discretion, and in the different arias, "O Liberty," "From Mighty Kings," and "Wise Men Flattering," she gained herself fresh laurels."—*Commercial Advertiser*.

"Mrs. Imogene Brown of New York. This lady has a magnificent voice, and sings with rare dramatic fire, intelligence and culture; in fact, she is the finest artist who has visited our city in a long time.—*Philadelphia Press*.

"Mrs. Imogene Brown sang two of Schubert's songs—"Standchen" and "Hardenrosleiz," and were sung as sweetly and archly as they should be."—*Herald*.

"Mrs. Brown, who assumed the part in which the late Parepa Rosa (creation), won some of her greatest triumphs, is a consummate artist, her rich, pure voice filling every part of the hall gloriously."—*Albany Paper*.

"But the great success of the evening was made by Mrs. Imogene Brown of New York. She sang the scene and aria from "Der Freischutz," with a purity of tone and strength of dramatic expression which was really superb. Mrs. Brown is a true artist.—*Philadelphia Inquirer*.

"Mrs. I. Brown, who came to us with a very flattering reputation, fully sustained it last evening as a representative singer of oratorio music. Her method shows careful training and she sings fluently, easily, with beautiful expression and fine intelligence."—*Albany Paper*.

SENOR BELARI, TENOR.

Senor Belari, the Spanish tenor and well known teacher, has arrived in New York, which he intends to make his permanent residence. He is the possessor of a singularly fine and well cultivated voice, a thorough musician, and sings with remarkable dash and expression. The Paris Continental Gazette, in speaking of Senor Belari on his leaving Paris, says: "A teacher uniting the exceptional qualifications of high breeding and perfect refinement with acknowledged ability as an artist and as a professor of singing as well, is too rare a treasure to be lightly parted with." Senor Belari comes to us with the most flattering recommendations from our countrymen abroad, and it affords us much pleasure to add his name to our list of artists for the concert stage during the coming season.

MR. M. ARBUCKLE, CORNET SOLOIST.

This great cornet virtuoso was born near Glasgow, Scotland, and comes of a musical family. He began the study of music with the then band master of his regiment (the 26th Cameronians), while he was serving in China and India. His progress was extremely rapid, as he was passionately fond of music. On his return to England he studied with Koenig, the celebrated cornet player of Julien's orchestra. His career in America has ever been prosperous, and he has met at all times with a brilliant reception from press and public wherever he has appeared, in his tours with Gilmore's Band and other concert companies throughout the States.

Mr. Arbeckle has recently been appointed band-master of the Ninth Regiment. His long career in connection with military bands in Boston and New York peculiarly fits him for this position. The band has been reorganized and comprises many of the best musicians in New York.

MISS GERTRUDE FRANKLIN, SOPRANO,

Has recently returned from abroad, where she has pursued her studies. She was a favorite pupil of the great La Grange, and af-

terwards, in London, of the famous Randegger, with whom she studied oratorio. Miss Franklin received flattering offers from Paris managers, and from Carl Rosa, for his English Opera Company; but, wishing to confine herself strictly to the concert stage, she declined them as well as other operatic engagements in this country. She made her *debut* in the Remenyi concerts, and, as a member of the renowned violinist's concert troupe, sang with great success in some of our largest cities, and later at the Carlberg Symphony, Wilhelmj, Joseffy and other concerts in New York.

"Miss Gertrude Franklin is a singer of surprising agility and sweetness of voice. She sang an air with variations by Rode with astonishing brilliancy, and has a phenomenal gift for the execution of florid music. She trills with the ease and charm of a bird."—*New York Herald*.

MR. WILLIAM COURTNEY, TENOR.

This eminent English tenor is prepared to receive engagements for the Fall and Winter of 1879-80—his second season in America. While Mr. Courtney's services may be secured for Italian and English opera, and, of course, for miscellaneous concerts, special attention is invited to the fact that his unrivalled position as an interpreter of oratorio and classical English music commends him strongly to managers intending to produce the grand works of Handel, Bach, Mendelssohn, etc. Among Mr. Courtney's most brilliant achievements last season are to be numbered his performances in the Remenyi concerts in New York, Boston, Washington, Baltimore, etc.: his engagements by the New York Oratorio Society ("Alexander's Feast"), the Handel and Haydn Society, of Boston ("The Messiah," Bach's "Passion Music" and "Judas Maccabæus"); his appearance in the Pittsburgh Musical Festival ("The Messiah," "Elijah," Gounod's "Messe solennelle," Mendelssohn's "95th Psalm" and Verdi's "Requiem"), and his singing under the auspices of the Apollo Club, of Chicago ("The Messiah") and the Arion Club, of Milwaukee ("The Creation").



Mr. CHARLES BELFORT,

VIOLINIST.

Mr. Charles Belfort, violinist, was born in the City of Toulon, France, in the year 1852. He commenced his musical studies in that city under Prof. A. Juil, in which he made rapid progress. When fourteen years of age he was sent to the Paris Conservatory of Music, where he studied the violin under the celebrated ALARD, who took great interest in his pupil, and recommended him in the most flattering terms on the completion of his studies at the Conservatory. Mr. Belfort made several successful tours through France and Italy, appearing before Princess Catherine of Russia and other eminent personages. Mr. Belfort then determined to visit America, and on his arrival here Dr. Damrosch, after hearing him play, immediately gave him an opportunity to make his *debut* in this country at the Arion Society concerts. He was at once acknowledged as an artist of great merit, and since then has appeared at many important concerts, always receiving the greatest praise from the audiences and musical critics.

"Mr. Charles Belfort's playing is clear, precise and delicate, and the unbounded enthusiasm of the audience attested well his sympathetic manner. Mr. Belfort is destined to achieve great popularity."—*Orange Chronicle*.

"The largest audience that ever attended a musical entertainment in Orange greeted Theodore Thomas and his superb orchestra on Thursday evening. * * * Mr. Belfort appeared at his best in the violin solo—a *fantaisie de concert* by Alard from "La Muette de Portici"—and his brilliant execution brought out storms of applause from all parts of the house. Mr. Belfort's playing is of a popular kind, and takes hold of an audience from the first. He was also encored and responded by a composition of his own."—*Orange Chronicle*.

"The second in order of the soloists, as they took place on the programme, was Mr. Charles Belfort, the violinist, who performed as solo a *fantaisie* by Alard with his accustomed brilliancy and spirit. He was rewarded by an encore to which he responded by playing his own "Romance sans Paroles," which was also rendered in a very gratifying manner."—*Orange Journal*.

DR. LEOPOLD DAMROSCH,
MUSICAL DIRECTOR.

Was born on the 22d day of October, 1832, in Posen, Prussia. In early youth his musical predilections were with difficulty suppressed, and their suppression served only to increase his desire to devote himself exclusively to the study of music. After studying medicine until his 22d year, he commenced the study of the violin and thorough-bass with Herbert Ries, Concertmeister of the Royal Court of Berlin, and with Dehn and Bohmer. From this period of his life the rapidity with which Dr. Damrosch rose into prominence among the musicians of Germany was remarkable. He soon became eminent as a conductor for the warmth of his interpretation of the works of the old masters no less than for the courage he evinced by the introduction of modern works. The young violinist who made his first appearance on the 11th of January, 1855, at Magdeburg, Prussia, selecting pieces from Beethoven, Ernst and Vieuxtemps, was soon destined to take his place among the prominent men of his time, and become the associate and friend of Liszt. The friendship was made public by the dedication of the "Triomphe funebre" to Dr. Damrosch—a leader among leaders. After a most brilliant career in Germany as composer, artist and conductor, Dr. Damrosch, on an invitation from the Arion Society of this city, determined to visit America, and arrived here in 1871. Dr. Damrosch's labors in this country for the advancement of music are well known to every one. He organized the Oratorio Society, now in reputation the most prominent of all choral societies in America. He was also the organizer and is now the conductor of the Symphony Society (orchestral) concerts.

MR. W. H. SHERWOOD, PIANIST.

As Mr. Sherwood, from the measure of his success as a virtuoso, appears destined to take rank as one of the foremost of American pianists, it may not be amiss to give a brief sketch of the artist. Mr. Sherwood is about twenty-five years of age. He received his earliest instruction from his father (L. H. Sherwood, A. M., principal and founder of

the Lyons Musical Academy, well known as one of the oldest and most thorough music schools in the country), whose course was particularly clear and progressive. Then he passed a few weeks with Dr. William Mason, to great advantage, and next proceeded to Germany, where Kullak and Weitzmann assumed control of his studies. Subsequently the young musician went to Weimar, where he profited by Liszt's advice and attention for six months, being the recipient of many marks of attention and esteem from the great master. Nearly five years were spent in Europe. Among the most notable concerts in which Mr. Sherwood took part was a grand "Beethoven Festival Concert," the Royal Director Richard Wuerst being conductor of the orchestra. Mr. Sherwood played Beethoven's concerto in E flat major (the "Emperor Concerto"), creating such a *furor* that he was called out eight times in consequence. He repeated this concerto, during a short period, in five symphony concerts in Berlin. Among his greatest successes abroad was his own concert, given at the *Sing-Akademie* in Berlin to a crowded house, and pronounced by leading newspapers one of the best of the season." This of itself established his reputation as an artist second to none in Berlin, musicians and critics being unanimous in his praise. Three years ago he returned to the United States, and since then has lived in Boston. He has given several series of piano recitals in that city for three seasons past, carrying off high honors.

NEW YORK PHILHARMONIC CLUB.

In organizing the Philharmonic Club great pains have been taken to select not only such artists as individually take a high rank as solo performers, but such as in their combined efforts have elicited the admiration and praise of New York critics.

The *repertoire* of the Club comprises selections of both a popular and classical character, and the Club will be most happy to meet the desires of any committee as to other selections.

The Club will give the entire programme in Lyceums and Conventions, when required to do so.



Miss FLORENCE COPLESTON,

PIANO SOLOIST AND TEACHER.

Miss Copleston's musical proclivities were manifested during her infancy. Before she had reached her ninth year she could perform difficult variations in a most brilliant manner, and the little child, so small that her feet could not reach the pedals or her fingers stretch an octave, nevertheless could enchant and delight a roomful of men and women, many of whom were capable musicians and critics. When Dr. Von Bulow came to this country, Miss Copleston was presented to him, and he gave her much valuable advice and instruction, and before leaving America he introduced her to Miss Marion Temple Brown, one of his favorite pupils. She went through the course of study used in the Stuttgart Conservatory with this lady. From Miss Brown she went to Mr. Carl Feininger, and after studying under him for a considerable period she went to Leipzig. On her way thither she paid a visit to London, where she had the good fortune to interest many musical celebrities. On June 22, 1879, Miss Copleston made her *debut* in concert under the direction and

advice of Herr Reinecke. After paying a visit to Weimar, on the invitation of Dr. Franz Liszt, who she had met in Leipzig, and receiving from him many compliments for her playing, she returned to London, where she appeared in concerts at Steinway Hall and in the North of England, each time meeting with great success. Since Miss Copleston's return to America she has frequently appeared in public.

"The first appearance of Miss Florence Copleston was throughout very successful, as was to be expected from one who had already received approval of such a master as Franz Liszt. Firmness in playing, fullness and fire of tone, government of the instrument to the most delicate pianism and a fine sense of the composer's intention are already so much the young lady's own that after further public appearances the best is to be expected of her performances."—*Leipzig Volks Zeitung.*

"Miss Copleston has studied in a good school, Leipzig, and under an admirable master, who would certainly not waste his time on a pianist without talent."—*Parisian.*

ABBIE BEESON CARRINGTON,

SOPRANO.

Annie Beeson Carrington is a native of the West, her home being in Fond-du-Lac, Wisconsin. She came to Boston little more than three years ago for the purpose of studying vocal music, having taken no lessons previously, and commenced studying under Mr. Harry Wheeler. When she commenced, her voice promised nothing extraordinary, but under careful study it rapidly developed, and in the short space of two years she graduated in singing from the New England Conservatory. Her first appearance was in the music Hall, at a quarterly concert of the Conservatory, and she at once took high rank as a vocalist, being several times recalled before the audience. She had now realized her previously formed expectations, but her success had opened new prospects in the future, and, heeding her teachers' advice to enter upon an operatic career, she went to Milan, Italy. Her voice having been educated in the Italian school of singing, she was prepared to enter immediately on the study of the operas, which she did under Giuseppe Perini; and in one year from the time she entered Milan, she made her *debut* in "Traviata," achieving an almost unparalleled success. Her successes in "Faust," "Trovatore," "Rigoletto," and the "Bohemian Girl," were of the same decided character.

Since her return to America, Miss Carrington has appeared at the Theo. Thomas and other important concerts in this and other cities, and has always created the most favorable impression.

MRS. ANNA GRANGER-DOW,

SOPRANO.

For several years the leading soprano of Boston, is a thoroughly cultivated artist. She was a favorite pupil of the famous French *maestro*, Duprez, and of the no less renowned Vanuccini of Florence. She also studied under Madame Rudersdorff, whose success in finishing dramatic singers is well known. Mrs. Dow's voice is a pure soprano of great volume and flexibility. Since her return from Europe she has sung in the oratorio perform-

ances of the Boston Handel and Haydn Society, the Oratorio Society of New York, and in concert with the New York Philharmonic Society; with the Theodore Thomas Orchestra and other prominent concert combinations, and has made a starring tour as leading *prima donna* in English opera.

"Mrs. Anna Granger-Dow fairly astonished us with the display of her good qualities and cultivation. She possesses a full, rich, well developed voice of great flexibility, as well as much taste and correct musical feeling, and in applying these gifts to a large variety of styles of music, she exhibited superior intelligence and talent. Her selections gave her ample opportunity to prove her adaptability in sustained singing or cantabile, and in the florid style as well as the expression of impassioned feeling, oratorio as in operatic elections, and in all she may be said to excel."—*Music Trade Review*.

MADAME CONSTANCE HOWARD,

PIANIST,

Is one of the rising young artists of America, whose successful *debut* in the first Remenyi concert at Steinway Hall, last season (in the Chopin E minor concerts), was the subject of much favorable comment by the New York press. At an early age she became a pupil of Dr. William Mason, studying with him several years, and subsequently with Mr. S. B. Mills and Fraulein Anna Mehlig. Mme. Howard subsequently entered the Stuttgart Conservatory, where after two years' study, she graduated with the highest honors and testimonials to her merits as a pianiste and musician. At the conclusion of her studies, Mme. Howard visited Weimar, where she enjoyed the hospitality extended to young artists by Liszt, for some weeks. Since her *debut* here, she has played frequently at the best concerts in New York, and always with success: she also appeared lately in Boston and produced an excellent impression.

"Mme. Howard played Chopin's 'Nocturne,' D flat major; and Liszt's 'Rhapsodie' No. 12, at Mr. Courtney's concert, Chickering Hall, last night. The 'Nocturne' she played with grace and tenderness, and showed the inspiration which comes of an appreciation of the poetic nature of Chopin's compositions. In the 'Rhapsodie,' she gave a powerful and intelligent performance, and at its conclusion, was enthusiastically recalled, as she deserved to be."—*New York Times*, Feb. 10, 1879.



Miss KATE PERCY DOUGLAS,

SOPRANO.

Miss Kate Percy Douglas is a native of New York City, where she has received all her instruction in music from Signor Albites, Signor Sevrini and Herr Skougaard. Miss Douglas began her musical career under the direct advice of Miss Clara Louise Kellogg, Mme. Gazzaniga, Dr. Henry Carter and other eminent professional musicians, who pronounced her voice "a strong, full and rich soprano, dramatic, sympathetic and very telling." Thus encouraged, Miss Douglas has studied faithfully and reaped her reward by the many very important positions she has held in church choirs in this and other cities, and by her many successes in the concert room. She has made several tours through a portion of the United States and Canada, and in the Island of Cuba. Miss Douglas was one of the attractions of the Brignoli concert troupe and was received with great favor on all occasions.

"Miss Kate Percy Douglas made her *debut* in Wieting Opera House, and was received with very great favor. Her grand success was reserved for the second number, "O Don Fatale," from "Don Carlos." In this her wealth of voice was conspicuously shown. It was entrancingly sung and enthusiastically received by the audience—being considered, as it so well deserved to be, the triumph of the evening. Her voice is powerful, pure and very true. Its remarkable compass and evenness were also notable features of its excellence, and gave great intensity to several of the passages. The artistic finish with which her efforts were graced evidenced persevering and successful study, and thorough acquaintance with the technicalities of her method. Every note was taken up with great care, yet boldly and with confidence."—*Syracuse Journal*.

"Nature has been very lavish to her and has blessed her with a clear, fresh, bright and resonant voice that is very even in all its registers, very sympathetic, and of more than average power, as was shown in her singing of the "O mio Fernando." She also has very decided talent in execution, as was shown in the "Mignon" Polonaise."—*Chicago Tribune*.

MISS ANNA DRASDIL, CONTRALTO.

Was born in Blatna, Bohemia, in the year 1847. When only ten years of age she was a member of the church choir of her birth place and sang in Mozart's *Requiem*. Her wonderful voice and great musical abilities made for her many friends among the clergymen and musical people, and at fifteen she was sent to Prague to study under Kapellmeister Jahn, who was at that time conductor of the opera. She studied with Herr Jahn two years and then went to Hamburg, and from there to Berlin. After making rapid progress with other teachers, she returned to Hamburg, where her talent was immediately recognized, and she was at once engaged for a long concert tour with Madame Titién and Mr. Santley. In 1860 she appeared in London with these artists, and then with Christine Nilsson. Miss Drasdil was highly successful in all the oratorios and musical festivals in England. The climate in England not agreeing with her, she determined to visit America. She came to us in 1872, and, to use her own words, "Here I am in better health and very happy, and only hope the generous Americans will be as kind to me in the future as they have been in the past."

"But we hasten to the next piece, and must be pardoned if we should seem over-enthusiastic in our mention of the superb contralto voice of Miss Drasdil. It is an organ of singular purity and depth, a genuine contralto, with a decided ring of the true metal. In the recitative of the immortal *Di tanti palpiti*, she was again and again interrupted with the most tumultuous applause, and her success was complete and perfect. No such contralto has appeared in this country since the days of Alboni. Her school is incomparable and her style graceful and finished. In response to an *encore*, she sang the plaintive old ballad, *I am not sing the old songs*. Haydn's *Spirit Song* was given subsequently by this lady in superb style, and most vociferously applauded." *New York Tribune*.

MR. W. G. DIETRICH, MUSICAL DIRECTOR.

Is a musician of great experience and ability, born in the city of Annaberg, Kingdom of Saxony, Nov. 10th, 1830. He commenced the study of music in his native city, and afterwards visited the city of Prague and studied composition, instrumentation, etc., with Prof. Kittel. In 1846, Mr. Dietrich came to America. After his arrival in this

country, his first prominent engagement was as conductor of opera for Max Maretzek. He also conducted the orchestra for the Richings-Opera Troupe, the French Opera in New Orleans, and the German and Italian Opera with Lucca and De Murska, in Havana. In 1869, Mr. Dietrich was elected conductor of the Philharmonic Society of Philadelphia, but since 1875 he has been engaged with Mr. Theodore Thomas, and for the last two years has been assistant conductor of the Brooklyn Philharmonic Society. Mr. Dietrich has composed many works, both instrumental and vocal, possessing great merit.

MR. J. LEVY, CORNET SOLOIST.

Pronounced by the public, the profession and the press the greatest cornet soloist in the world, is certainly one of the most attractive "cards" for the first-class concerts. His artistic career around the world has been a continuous series of successes seldom falling to the lot of any musical artist. Managers and musical committees are so well aware of Mr. Levy's merits that it is only necessary for us to further inform them that he is prepared to accept a limited number of first-class concert engagements.

MR. CH. FRITSCH, TENOR.

This deservedly popular tenor possesses a voice of wonderful power and extent of compass, and remarkable purity of tone. He studied with that accomplished vocal teacher, Herr Ruehl, of Frankfort-on-the-Main, and later with Signor Errani and Mr. Federlein in New York.

He first appeared in opera with Madame Titién in "Fidelio," at the Academy of Music, during the too brief career of that great artiste, when he achieved an immediate and great success.

He was next heard at the Wagner Operatic Festival, and subsequently with Madame Pappenheim in her series of German operas at the Academy of Music, where, as also in Boston, he achieved a brilliant success in "Lohengrin," which was repeated in Chicago and other cities. From that time his career has been ever onward and upward; he is now regarded as one of the most popular tenors of the day.



Miss JENNIE DICKERSON,

CONTRALTO.

Miss Jennie Dickerson was born near the village of New Paltz, Ulster County, State of New York, and is closely connected with the old Knickerbocker families of the State. Her parents have always been engaged in agricultural pursuits in this State and the West; consequently in her early youth Miss Dickerson had but few opportunities for the study of music, for which she had developed an earnest appreciation and desire to learn in a thorough manner. In her sixteenth year her parents, convinced that she had talent for the art, sent her to New York to study, and where, fortunately, she was introduced to Signor Errani, who, finding that Miss Dickerson possessed a fine rich contralto voice became her instructor. Signor Errani took great interest in her musical education, and advanced her rapidly in her musical studies, so much so that in less than two years she obtained an important position in the choir of St. Mark's Church. Since then Miss Dickerson has held the leading contralto position in the choir of the Colledge Church on Fifth Avenue. During the past two seasons she

has made rapid progress as a concert singer, having appeared at many important musical entertainments, including the concerts of the New York and Brooklyn Philharmonic Societies, under the direction of Mr. Theo. Thomas.

"Miss Dickerson displayed in her various selections a contralto voice, rich in its coloring and full of power and volume, and she threw into her tones that sympathetic quality which is of more importance to the popularity of a concert singer than brilliancy of execution. There is every reason to anticipate from the success of Miss Dickerson a large measure of public favor."—*New York Home Journal*.

"Miss Dickerson is the fortunate possessor of a contralto voice of efficient power and sympathetic quality, and showed her qualification for the concert stage in an unmistakable manner."—*New York Times*.

"Her voice is a pure contralto, with great scope and unusual strength. Eastern critics give her only fair praise when they say that Miss Dickerson will become the rival of that great artist, Miss Cary. Indeed it is doubtful whether purer, sweeter, or more harmonious notes come from the lips of any woman than those rendered by Miss Dickerson on Saturday evening."—*Des Moines Leader*.

SIGNOR FERRANTI, BARITONE-BUFFO.

It is almost needless to say anything in relation to this well-known baritone-buffo. For the last twelve years, ever since his first appearance in this country with the Parepa Concert Company, he has been a popular favorite in the concert room, in all parts of the United States. In his particular line of talent he is unsurpassed.

MR. FRANZ RUMMEL, PIANIST,

Has commanded by sheer force of genius and incomparable ability the admiration of the musical public. He came here unknown and had no advantages of previous announcements. As soon as he was heard, the verdict was pronounced, and his position as an artist of the first rank was assured. He has never failed to justify the high estimation in which he is held, and it must be a satisfaction to him to find that the appreciation of his audiences is commensurate with his best efforts. Mr. Rummel has not been heard before yesterday in the most trying part of a pianist's experience—a recital in which he receives no aid, and in which he must depend on his own abilities and versatile accomplishments to carry him through. The crucial test to which he was subjected yesterday afternoon showed his quality, and without undue praise it may be said that his performance was phenomenal, and, as a whole, beyond criticism.—*New York Times*.

MISS ANNA BOCK, PIANIST.

“Miss Bock is well known as one of our most acceptable lady performers on the piano-forte, and yesterday afternoon she fully sustained the reputation she has made for herself as a talented artiste.—*N. Y. Herald*.

“Miss Anna Bock's first of three piano recitals was given yesterday afternoon at Steinway Hall. The young lady is one of the best of the resident pianists now before the public. In addition to the technical advantages she enjoys, she is fortunate in possessing a firm and vigorous style. One does not have to make a draft on his sympathies in listening to her.”—*N. Y. Times*.

“This young artist long ago proved herself an excellent pianist, and her work yesterday served to increase the high esteem in which her former performances have caused her to be held.”—*N. Y. Tribune*.

“A large audience assembled in Steinway Hall yesterday afternoon, when Miss Anna Bock gave her first piano recital, assisted by Messrs. Brandt and Mueller. An interesting programme was interpreted with varying success, but in all cases to the great credit of the young pianist, whose technique, time, accent and cultivation are of a very high order.”—*N. Y. World*.

“Miss Anna Bock gave a second piano recital yesterday afternoon, which was in no way inferior to the first. The brilliancy and power of her execution and thorough comprehension of her work are worthy of the warmest admiration.”—*N. Y. Evening Post*.

“She is one of the very few ladies who can play the piano effectively at a concert, and she gives evidence of good, natural taste and careful study.”—*N. Y. Musical Review*.

MISS MARIE SCHELLE.

MEZZO-SOPRANO.

Miss Schelle made her *debut* before a New York audience at the opening concert in Steinway Hall, in October last, where she created quite a sensation. A resident of Buffalo, N. Y., and the daughter of Rev. F. Schelle, she attracted the attention of the music-loving community at the age of seventeen. Her family and friends, being convinced of her musical talents, concluded at once to cultivate her beautiful voice, and placed her in charge of a teacher of high reputation, under whom she studied until she was eighteen. Having made very rapid progress in her art her father sent her to Europe, where for four years she gave herself up to hard and untiring study, under Schultz, in Berlin. Miss Schelle is in the prime of youth, being now twenty-two years old, and no doubt will make her mark in the musical world, as she uses every leisure hour to perfect herself in her chosen occupation.



Madame EMMA DONALDI,

SOPRANO.

Madame Emma Donald, daughter of Joseph G. Johnson, of Providence, R. I., is an American lady of fine appearance and commanding presence, possessing a grand soprano voice, trained and cultured by the late Cavaliere Alberto Mazzercato, director of the Conservatory of Milan, Italy. As an actress she was highly commended by her master, the renowned and famous baritone Sebartiano Ronconi, who says: "Madame Donaldi is a pure and dramatic artist, capable of performing her repertoire to the satisfaction of all lovers of the art." As a lady she has the true devotion and esteem of a large circle of friends, and when commencing her musical education, the idea of appearing before the public was not entertained in the minds of her husband and family. It is only through the advice of her teachers that she is presented to the musical public, who will, undoubtedly, appreciate her natural talent so beautifully enhanced by education.

"Madame Donaldi, the American prima donna, who made her *debut* in *Lucrezia Borgia*, at the 'Gaffurio,' is endowed with uncommon vocal ability. Her voice is full and sweet, and has great strength and compass. Her rendition of the *romanza* was such as to merit the sincere applause bestowed on it. We were pleased to assist at her *debut*.—*Fanfulla du Lodi*.

"Madame Donaldi, prima donna soprano, received well deserved applause in her rendering of *Lucrezia Borgia*, and particularly in the duett with the tenor in the first act. She has a strong and pleasing voice, with extensive compass. It is enough to say that she is a pupil of Signor Ronconi."—*Corriere dell'Adta*.

"Madame Donaldi as *Lernora* in 'Il Trovator,' made a grand success. The management have re-engaged her for 'Lucrezia.'—*Giornale du Chiavan*.

"We can highly compliment Madame Donaldi on her successful *debut* in *Lucrezia Borgia*, and her re-engagement by the management."—*Revsta Teatrale Melodramatica*.

To Musical Artists and Managers of Concerts and Associations.

From lengthened experience and knowledge of Mr. John Lavine and the Musical Bureau with which he is associated, I cordially endorse his thorough ability and extreme usefulness both to artists and managers in the engagement of artists and their provision for musical entertainments of every description.

MAX STRAKOSCH.

Boston, October 24, 1880.

Mr. JOHN LAVINE :

My dear Sir,

It affords me great pleasure to add a word of praise to the testimonials which you are about to present to the public and the musical profession in connection with your Bureau.

I remember well the valuable service you rendered me twelve years ago during my management of the Parepa-Rosa Grand English Opera Company and since then have had sufficient experience with you to satisfy me of your integrity and thorough capability to conduct the business which you have undertaken in the interest of the musical profession.

With sincere regard, and hopes for your success, I remain

Yours truly,

C. D. HESS.

NEW YORK, October 28, 1880.

Mr. JOHN LAVINE,

STEINWAY HALL, NEW YORK :

Dear Sir,

I can most cheerfully recommend yourself and your Musical Bureau as in every way trustworthy in the arrangement and management of the business affairs of artists, and also the management of all the details in connection with musical entertainments.

My many years' experience with you has been of the most pleasant nature, and has always resulted to my entire satisfaction.

Wishing you every success, I remain

Sincerely yours,

S. B. MILLS.



Signor ALESSANDRO LIBERATI,

CORNET SOLOIST.

This cornet soloist, whom thousands of people have heard at Brighton Beach during the last two seasons, has steadily risen in the estimation of the public ever since his first appearance. He came unheralded into this city, and his artistic excellence has placed him in the front rank of cornet soloists. Signor Liberati was born in Frascati (Italy), July 7, 1847. His father was a fine musician and was celebrated for his performance on the trumpet with keys, which had just been invented. Alessandro first commenced playing on the cornet when twelve years old. In the year 1864 he played the E flat cornet in the Chasseurs band. He afterwards was the solo cornet in many concerts in Naples, Florence, Milan, Nice, Paris, etc. In 1872, after a varied experience in Europe, he resolved to visit America, and in June of that year arrived in Boston, since which time he has been band master of the Ottawa Artillery Band, Detroit National Guard Band, etc., and during the past season has appeared at many important concerts, and also as cornet soloist at the Chicago Exposition.

"Signor Liberati, the cornet soloist at Brighton, ever since his first appearance, has steadily risen in the estimation of the public. Few of our readers who have heard him will question his superior merits. His quiet, gentle way, his modest merit and really artistic excellence have placed him in the front rank and above the fear of suffering by comparison."—*Brooklyn Daily Eagle*.

"Signor Liberati has been highly commended by musicians for his performance this season at Brighton Beach, in connection with Mr. Neuendorff's Military Band. If any one likes solo cornet playing, Signor Liberati is without doubt one of the best artists to be heard. His selections show a refined taste, and he always plays like a musician."—*N. Y. Times*, July 4.

"One of the daily papers has recently spoken in deservedly high terms of Signor Liberati, who is playing at Coney Island. If we must have cornet solos, no better artist has been found to give them than Signor Liberati. His selections are generally made with taste, and he shows cultivation in his phrasing and expression."—*N. Y. Musical Review*, July 3.

"Signor Liberati is again a great attraction at the Brighton, his exquisite musical taste being this season exhibited to advantage in a largely extended repertoire."—*N. Y. World*.

SIGNOR GIORGIO CASTELLI.—BASSO.

Signor Castelli is an Englishman and made his *debut* about nine months ago at Spezzia, Italy. He studied under several Italian masters, among them Signori Lamperti and Arrigotti and Madame Morini. While in Italy he sang in "L'Africaine," "Norma," "La Sonnambula," "Il Guarany," and in other operas at Spezzia, Ravenna and other cities, being accorded a welcome reception by both press and public. Signor Castelli's most successful impersonation is that of *Oroveso* in the opera "Norma," but he is a most versatile artist, and will make his mark in this country if a magnificent voice and excellent training go for anything.

MR. LEOPOLD LICHTENBERG.

VIOLINIST.

Mr. Lichtenberg is an American by birth, and one of the youngest members of this organization, being only nineteen years of age. He is, however, old in experience, having made his *debut* over five years ago in Brussels, Belgium. He is a pupil of that prince of violinists, lately deceased, the lamented Henri Wieniawski. Mr. Lichtenberg made his first appearance in this country about three years ago, when he made a tour with Theodore Thomas, and everywhere met with the most emphatic success. Prior to his recent return he gave concerts in all the principal European cities, performing in Belgium, Holland and along the Rhine in Germany, being received everywhere with unbounded enthusiasm. He is as modest in demeanor as he is great in his art, and that he will do himself and the splendid company of which he is a member credit, admits of no doubt whatever.

SIGNOR FILOTEO GRECO.

MUSICAL DIRECTOR.

Signor Greco, though new to this country, is a thorough experienced musician. He pursued his studies at the Conservatory of Naples, Italy, of which country he is a native. He has been a conductor of orchestra for fifteen

years, and has directed with great success in all the large Italian cities. In 1875 he conducted the orchestra of the St. Carlo Theatre, at Naples, on the occasion of the representation of an opera composed by himself, entitled, "Le Rivali Senza Amante," with great success. Signor Greco is a correspondent of several Italian Academies of Music. His long and varied experience will stand him in good stead during the tour of the Donaldi-Rummel Company, of which he promises to be one of the most useful and popular members.

ZIPPORA MONTEITH, SOPRANO.

"The most excellent feature of the entertainment, however, consisted in the musical renditions of Mlle. Zippora Monteith, whose execution of several parts of the opera was greeted with long and loud bursts of applause. The compass and flexibility of her voice seemed peculiarly fitted for the difficult part she had assumed, and from the beginning of her action she became a favorite. Mlle. Monteith has both voice and culture, and her singing is really a treat."—*Providence Star*.

"Her clear, fresh voice, and excellent singing, will command for her success in the concert room or on the stage."—*Philadelphia Times*.

"The voice of Miss Monteith is of excellent quality. Her upper notes are clear and strong, without being the least acute. In her rendering of the music, Miss Monteith displayed decided care, and she moreover sings with pronounced expression and sympathetic feeling."—*Philadelphia Transcript*.

"The very trying bravura solos for the soprano voice in the Oratorio (The Messiah) were very effectively sung by Miss Zippora Monteith."—*Philadelphia Enquirer*.

"Miss Monteith's rendering of the music was replete with expression. She sang the beautiful notes and words as though her heart accorded sympathy with both, and by so doing reached the hearts of her listeners."—*Philadelphia Transcript*.



Miss EMMA RODERICK,

MEZZO-SOPRANO.

Miss Broderick is a native of Rochester, where, until her departure to Europe some three years since, she had been recognized as an intelligent and accomplished singer and musician, and had held several prominent positions in the choirs of that city. She was then considered an alto, though gifted with a phenomenal compass and flexibility of voice rarely possessed by pure sopranos. Fixing upon Paris (France) as her residence, she placed herself under the instruction of M. Belari, one of the leading vocal teachers of that city. M. Belari became highly interested in his talented pupil, and devoted his best energies to advancing her in her chosen art. He from the first assured her that her voice was a mezzo-soprano and not a contralto, as it had always been considered. Her progress under his instruction was by strides, and only a short time had elapsed before she became his leading pupil. Her memory was so remarkable that she was able to commit to memory the solq score in an opera in an incredibly short time, and it was also very valuable to her in acquiring the French and Italian

languages, which she was able to learn more by a mere exertion of memory than by the ordinary routine of grammar and teacher. Her course of study lasted about three years, and she returns for a short visit to her native country a finished and accomplished singer, who, with further stage experience, is destined to hold a leading position among the great vocalists. Her repertoire of operas is already very large, and her general musical knowledge is said to be remarkably comprehensive.

“Among the soloists who appeared at the Saalfield concert at Steinway Hall, on Saturday evening, was Miss Emma Roderick, of Rochester (N. Y.), a pupil of M. Belari, of Paris. It was her first appearance in this city, and her reception was most favorable, her voice, a rich mezzo-soprano, being well adapted to the Selections of “La Reine du Saba,” by Gounod, and the contralto solo from Sullivan’s “Light of the World.” A successful professional career seems to await Miss Roderick.”—*N. Y. Herald.*

“‘Bel Raggio’ (Rossini) was sung by Miss Roderick, who showed herself the possessor of a rich, broad mezzo-soprano.”—*Musical and Dramatic Times, N. Y.*

MISS ZELINE MANTY, VIOLINIST.

"Miss Manty has been successful and backed by much merit. I know her. Her solo was Witnyavsk's 'Elegie,' and she can make Mr. Apollonius's 'L'opéra' and 'Spol's Sonata' for the violin and harp and violin. This year she has been one of the concertists of the 'M. M.' Association. Her part was tasteful and well phrased." *N. Y. Herald, Feb. 23, 1878.*

"Miss Zeline Manty, having received the honors of the violin. Her prominent characteristics of the violinists playing is the sympathetic quality and symmetrical proportions of the tone which she produces from her instrument. Her method is simple, but showing especially in her playing that the secrets are good phrasing and intelligent interpretation. The quality of her tone is round, smooth and delightfully expressive in a purely cantabile style. Miss Manty is a fine future before her as a violinist." *Chicago Tribune, Feb. 11, 1879.*

CARLOS E. HASSELBRINK, VIOLINIST.

"A violinist from Raft for violin was the next in the program, and a very agreeable surprise awaited us in the playing of Mr. Hasselbrink. As a young man he displayed an artistic skill and consistency in the rendering of Liszt's music that promise much for the future." *Evening Post, Jan. 1879.*

"Carlos E. Hasselbrink, a violinist who played with much grace and feeling." *N. Y. Herald.*

"A violinist, Mr. Hasselbrink, who showed a list of excellent ability, played with good taste and expression, and well deserved applause with which he was rewarded." *N. Y. Herald.*

"Mr. Hasselbrink, a violinist of talent, having a musical perception of music, a fine temperament and a good tone." *N. Y. Sun.*

"Mr. Carlo Hasselbrink, a young South American violinist, who made the audience of the evening. He has a pure and full, though not a large tone, and an excellent technique and he plays with sentiment and elegance. He is a welcome addition to our concert stage." *N. Y. Herald.*

MISS AMY SHERWIN, SOPRANO.

Miss Amy Sherwin, a young soprano from Australia has come before the public of America but one year and already holds a position of the first rank in our concert circles. She sang her 'L'opéra' 'Elijah,' at Strawberry Hill, winning the premiums of the society by her beautiful singing. At six concerts of the Synphony and Oratorio Societies Miss Sherwin took the leading part, including the 'L'opéra' 'Marguerite' in 'La Damnation de Faust,' the musical success of these was noted.

Her appearance at the New York and Brooklyn Philharmonic Societies under Mr. Theodore Thomas confirmed her success and she was abundantly engaged as leading soprano for the Cincinnati May Festival, which engagement she filled in the most successful manner.

"God has given Miss Sherwin precious gifts: a delicious soprano voice, pure and full, a voice with a heart in it. If fortune prove as kind to her as fate can have been, she should be a great artist." *N. Y. Tribune.*

"Miss Sherwin astonished and delighted all by exhibiting a voice of unusual richness, strength and beauty as well as great compass and purity." *Musical Times.*

"A flash of freshness broke upon the audience in the exquisite voice of a new soprano from Australia. She made a sensation in England. Her voice is one of those rare soprano voices with real violin quality of tone, not large, and her rendering of the music's marked with dramatic force. In 'La Damnation de Faust' her singing was a success with the audience." *Musical Review.*

"Miss Sherwin completely won the audience by her artistic singing." *Cincinnati Enquirer.*

"Miss Sherwin made an instant success." *Chicago Tribune.*



MR. GEORGE WERRENRATH,

TENOR.

Mr. George Werrenrath is a native of Copenhagen, Denmark. His musical career began in Germany, and after four years' experience, two of which were as primo tenor in the Royal Opera at Wiesbaden, he went to Paris to continue and extend his studies. After which he visited London where he became acquainted with Charles Gounod, and with whom he was most intimately associated as friend and pupil for more than two years, and also singing in Gounod's concerts throughout England and Belgium. In 1873 Mr. Werrenrath went to Italy, and after continuing his studies in Milan for some time, retired to England where for two seasons he sung in many of the best concerts, and also in English opera.

In 1876 he came to America and immediately made his appearance in Mr. Theo. Thomas' Symphony concerts in New York and Boston, achieving an undoubted success and receiving the greatest praise from the press in both cities. His first operatic appearance in America was in the great "Wagner Festival." His artistic rendering of "Lohengrin", established him both as an actor and

singer of fine dramatic ability, and his subsequent appearance in "Faust," "Der Freyschutz," etc., gave further proof of his eminent talent. One of Mr. Werrenrath's specialties is the singing of classical songs. He gave four recitals in Chicago in connection with Mr. Carl Wolfsohn, in which he sung seventy-five different songs by the most eminent composers.

"The tenor solos showed Mr. Werrenrath to be possessed of a fine tenor voice of rare volume and compass, and clear and flexible upon the upper registers"—*Brooklyn Eagle*.

"The chief attraction was Mr. G. Werrenrath, a tenor who made his first bow to a Boston audience. He has a voice of robust quality; much in it of sweetness, and no lack of sympathetic power."—*Boston Daily Globe*.

"Mr. G. Werrenrath made the best display of his peculiarly beautiful voice and elegant method we have thus far enjoyed. He was heartily recalled after each appearance."—*Boston Transcript*.

"Mr. Werrenrath needed no new test to make him a popular singer, and he rendered 'Stella Confidente' in a very tasteful manner."—*N. Y. Times*.

MISS HERMINE LORENZ, SOPRANO.

The following extracts from leading German papers of recent dates, will show the esteem in which Miss Lorenz is held in her native country:

"The production of the 'Freischütz' on Tuesday evening, was looked forward to with an interest which always precedes the *debut* of a new artist. We are glad to affirm that Miss Lorenz as *Agathe* satisfies our expectations, and, that by this her first *debut* she has brilliantly introduced herself to the theatre-going public. A pure, we might say a silvery voice, an expressive delivery, giving evidence of excellent training, acting suited to the part and a pleasing personal appearance, combined to produce the applause lavished upon the young artiste during the performance and which was followed at the close by a double recall."

The performance of "La Dame Blanche" on Sunday, was doubtless the best and smoothest operatic performance of the whole season. The chief interest centered upon the two lovers, Miss Lorenz, (*Anna*), and Mr. R., (*Georg Brown*).

Miss Lorenz, in the first place, was admirably fitted by her pleasing appearance as the representative of the *White Lady*. Besides the *role* is so well adapted to her artistic individuality, that she was able to identify herself in a pleasing manner with her *role*. We have before spoken about her beautiful voice in its careful training. We will also add that this applies with equal force to the *Lady* of Miss Lorenz in "Martha."

MISS MARIE NELLINI, SOPRANO.

"This is an American lady, formerly from Milwaukee, Wis., but who has spent some years in Paris, studying with Madame La Grange, and has but recently returned to her native country. We predict for the young lady a successful career, especially in the concert room, her voice being a high soprano of pure timbre, not very powerful, but showing the evidence of thorough schooling and refined taste. Miss Nellini won hosts of ad-

mirers by her chaste singing of the soprano part in Max Bruch's "Lay of the Bell," while Proch's variations and the grand aria from Thomas' "Hamlet" gave her ample opportunity for a display of excellent technique." *Correspondent of "The Musical Courier."*

"Miss Marie Nellini's appearance on the stage was welcomed with enthusiastic applause, and the great compass of her voice, together with the perfect ease and grace with which she sang, rendered her at once a favorite. The beautiful solo, 'Robin Adair' with which she responded to the first encore, is peculiarly suited to her voice, as it shows to the greatest advantage the unusual purity and rare melody with which it is gifted."

MRS. HELEN NORMAN, CONTRALTO.

Mrs. Helen Norman has a contralto voice of beautiful quality and large compass, and her numbers gave evidence of careful and intelligent study. The aria, 'Lascia Chio Pianga,' by Handel, and the Lullaby, 'Just as of Old,' by Pease, were interpreted with rare grace and excellent expression, affording a genuine pleasure to her listeners." *Boston Herald*, Oct. 27, 1879.

"Mrs. Norman, who has a remarkably fine contralto voice, which was well schooled under the most eminent London masters and from the Conservatoire of Milan, sang several selections very delightfully, each of which were enthusiastically redemanded." *Boston Journal*.

"The finest feature of the concert were the numbers given by Mrs. Helen Norman, especially the 'Ó mio Fernando,' from the 'Favorite,' and the beautiful ballad, 'Just as of Old.' Her voice is a contralto of phenomenal character, powerful, deep and pathetic, while her method is utterly devoid of trickery: in fact there is splendor about this artiste in the gift of a glorious voice and the soul she imparts to a fine composition." *Washington Post*, Dec. 10, 1879.

Miss EMILY WINANT,

CONTRALTO.

This talented lady has justly taken a foremost position as an oratorio singer and a most acceptable artist in the concert room. Within the last two years she has appeared in Boston with the Handel and Haydn Society in the oratorio "Elijah," and at the Remenyi concerts, and on both occasions she created a real sensation and was pronounced by the public and the press "one of the best contraltos heard in Boston for many years." Her many successes in New York are well known, and the press has always spoken of her in the highest praise.

"This artist has a magnificent contralto, a natural voice of great power and rich quality."
—*New York Herald*.

"And as for the contralto songs by Miss Emily Winant, too high praise could hardly be given them. Miss Winant well earned an encore for her broad and artistic delivery."
—*New York World*.

"She has a genuine contralto voice, which is powerful, rich and sympathetic. She delivers it with expression and good taste. It is remarkably even in the difficult registers, and she takes her highest and lowest notes without apparent strain or any evidence that the tones are not perfectly natural to her."
—*New York Times*.

"The surprise of the evening, however, was the singing of Miss Emily Winant, the contralto, who appeared for the first time in Boston. Her purity of tone, the noble breadth, fullness and sweetness of her lowest notes, her remarkable distinctness of articulation and strong sympathy with her theme, were a revelation the audience were not warned of, and her instant success was so much more noteworthy."
—*Boston Daily Advertiser*.

"She is gifted with a superb contralto voice of great richness and power, royally sympathetic in quality and perfect in cultivation. She sings in a style of irreproachable refinement, with faultless intonation, and with rare beauty of expression."
—*Boston Saturday Evening Gazette*.

"Miss Emily Winant, of New York, a contralto with a gloriously rich and full voice, made one of the chief successes of the evening."
—*Boston Evening Transcript*.

"Miss Winant has a very pure, rich, sympathetic contralto voice, flexible and showing evidence of careful and intelligent study, and her selections were warmly applauded. The aria 'Ah! rendimi quel cuore' by Rossini, was rendered with great taste throughout, and exhibited the excellent quality of voice, and the artistic execution of the singer. It would be a pleasure to hear the lady in oratorio, as her voice seems peculiarly suited to such works."
—*Boston Herald*.

"One of the special successes of the evening was made by Miss Emily Winant, who possesses a really remarkable contralto voice, rich and exceedingly sympathetic, and especially in the lower register very strong and well rounded in tone."
—*Boston Daily Globe*.

"Miss Emily Winant is a contralto singer with a voice of great richness. Indeed, in the wealth of tone produced, she probably is surpassed by but one American singer. She made a profound impression at once."
—*Boston Courier*.

"Miss Winant, the contralto, possesses a sympathetic, rich voice, and sang with feeling and good judgment. 'He was despised and rejected' was given with beautiful and touching expression."
—*Newark Journal*.

"Miss Winant's beautiful, fresh and melodious contralto voice, with her good style, unpretending manner, free delivery of tone and clear avoidance of sensational utterance, gained for her unanimous approval."
—*Music Trade Journal*.

"Miss Winant's noble and genuine contralto was highly effective in 'Laddio,' by Mozart. Her unassuming performance was recognized by the audience as one of real merit."
—*N. Y. Times*.

"Miss Emily Winant, of New York, a contralto with a gloriously rich and full voice, made one of the chief successes of the evening. She sang first an aria, 'Ah! rendimi quel cuore,' by Rossi, and in response to an encore (the only one received by any artist except Remenyi) 'Sweet and Low,' by Barnly. Later she sang Sullivan's beautiful song, 'The Lost Chord.' Miss Winant was a genuine surprise to the audience. Her voice and style of vocalization are admirably suited to oratorio music."
—*Boston Journal*.

SUPPLEMENTARY LIST OF ARTISTS.

TENORS.

Edward Devon.
H. R. Humphreys.
F. Jameson.
Signor Montegriffo.
Hugh Talbot.
Haydn Till.
Alfred Wilkie.

BARITONES.

Geo. E. Aiken.
R. Dixon.
Signor O. B. Marcato.
H. Priole.
Mark Smith.
Sig. S. P. Stini.
Sig. Angelo Torriani, Jr.
Herman Frost.
Sig. J. G. Tessio.

SOPRANOS.

Miss Ella M. Abbott.
Miss L. E. Barry.
Mme. Lola Dorego.
Miss Sophie Dowland.
Miss Sarah De Land.
Mrs. Beecher.
Mrs. Emma Watson Doty.
Miss Janet Edmondson.
Miss Lisseta Ellan.
Miss Anna Fessel.
Miss Kate Goodall.
Miss Minnie Geary.
Miss Marie Groedel.
Miss Eveline Hartz.
Miss Fanny Hirsch.
Miss Ethel Howe.
Miss Irma Juch.
Miss Florence E. Kello.
Miss Lathrop.
Miss Catherine Marco.
Signorina Montegriffo.
Miss G. W. McCrea.
Mrs. Louise Oliver.
Miss Adelaide Phelps.
Miss A. Rossetti.
Miss Clemence Raoux.
Miss Christine Rosswig.
Miss Ella H. Rives.
Miss Henrietta Semach.
Miss Emily R. Spaden.
Miss Hattie L. Simms.
Miss Annetta Winll.

CONTRALTOS.

Miss Clara Arnold.
Miss Annie E. Beere.
Miss Sarah Barton.
Mrs. S. G. Bedell.
Miss Jennie Chastel.

Miss E. M. Godfrey.
Miss Mira Lucas.
Miss M. A. Lowell.
Mrs. W. L. Miller.
Mrs. John P. Morgan.
Miss Carrie Moses.
Miss Marie Russell.
Mrs. James F. Russell.
Mrs. Rollins.
Miss Clara E. Sturtevant.
Mrs. C. J. B. Weeks.
Miss Emma Wilkenson.

ORGANISTS.

E. P. Chase.
A. S. Caswell.
Daniels.
Geo. F. Edler.
Ed. J. Groebel.
S. L. Hermann.
Wm. Keppler.
R. O. Phelps.
Miss Marie C. Sarles.
Carl Walter.
W. O. Wilkenson.

PIANISTS.

H. N. Bartlett.
J. A. Dawson.
Milo E. H. Deyo.
Charles Fradel.
Miss Laura C. Fisher.
Miss Edith E. Gilbert.
Signor Filoteo Grecco.
Joseph Harrison.
Miss Mary M. Howard.
Justou Juch.
G. Lasar.
W. F. Mills.
Mrs. W. G. Morgan.
G. Nunez.
J. H. Norman.
Alfred H. Pease.
Miss Lizzie Priest.
W. H. Pratt.
H. N. Sawyer.
A. C. Taylor.
G. J. Tindale.
Miss Florence Tylce.
Mrs. M. F. Weyman.
Mlle. Georgine Weil.
Miron A. Ward.

HARP.

Mme. Chatterton Bohrer.

ZITHER.

G. A. Brondre.
A. Haupf.

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THE NEW YORK

MUSICAL BUREAU

F. A. SCHWAB. ————— MANAGERS ————— JOHN LAVINE.

STEINWAY HALL,
ROOM No. 7.

SEASON OF 1880-'81.

NUMBER ONE.

Entered according to Act of Congress, in the Librarian's Office at Washington, D. C.

The New York Musical Bureau and the Concert Season of 1880.

The managers of the NEW YORK MUSICAL BUREAU—Steinway Hall, Room No. 7—beg to announce that they will, as heretofore, engage artists, arrange concerts and public entertainments generally, make contracts, prepare advertisements, printing, etc., and attend to all the details of management, throughout the current winter and spring season. They ask a careful perusal of their circular, and will be happy to supply any information its contents may not impart. All telegrams must be prepaid, and, if answers are required, these must also be prepaid. Letters requiring answers must enclose stamps for replies. No orders for printing, etc., will be executed unless accompanied by the cash.

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SOPRANOS.

Miss Henrietta Beebe.
Miss Abbie Carrington.
Mrs. Anna Granger Dow.
Miss Gertrude Franklin.
Miss Amy Sherwin.

CONTRALTOS.

Miss Anna Drasdil.
Miss Antonia Henna.
Miss Emily Winant.

TENORS.

Mr. William Courtney.
Mr. Christian Fritsch.
Signor F. Rosnati.
Mr. Theodore Toedt.

BARITONES.

Mr. Franz Rimmertz.
Mr. Harrison Millard.
Mr. Fred Steins.
Signor Tagliapietra.

BARITONE-BUFFO.

Signor P. Ferranti.

VIOLINISTS.

Signor Diaz Albertini.
Mr. Charles Bellfort.
Mr. Carl Feininger.
Miss Matulda Toedt.

PIANISTS.

Miss Teresa Carreno.
Miss Florence Copleston.
Mr. F. Dulcken.
Mrs. Constance Howard.
Mr. S. B. Mills.
Mr. Franz Rummel.
Mr. W. H. Sherwood.
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Richard Arnold.....Violin
Emil Gramm.....Violin
Julius Gantzberg.....Violin
Charles Werner.....Violoncello
Emannel Manoli.....Double Bass
Eugene Weiner.....Flute

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No organizer of entertainments and no artist should arrange for one or more performances without drawing up a brief but "strong" contract. Contracts of every kind are prepared by the NEW YORK MUSICAL BUREAU, and will be drawn up in English, French, Italian or German, as may be desired.

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THE NEW YORK MUSICAL BUREAU.

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F. A. SCHWAB—Managers—JOHN LAVINE.

STEINWAY HALL, ROOM NO. 7.

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The protracted acquaintance of the NEW YORK MUSICAL BUREAU with the newspaper press of New York, Boston, Philadelphia and other large cities, authorizes the assertion that any entertainment under its management will be brought to the notice of the leading cities, without the delay which inexperienced persons are usually submitted to. It is hoped that this statement will not be misunderstood, the NEW YORK MUSICAL BUREAU only guaranteeing that *critical attention shall be invited to the performances under its management.* Speculators, agents and unwise persons generally, who are in the habit of boasting of "influence with the press," should be avoided.

Mrs. ANNA GRANGER-DOW,

For several years the leading soprano of Boston, is a thoroughly cultivated artist. She was a favorite pupil of the famous French *maestro*, Duprez, and of the no less renowned Vanzucini, of Florence. She also studied under Madame Rudersdorff, whose success in finishing dramatic singers is well known. Mrs. Dow's voice is a pure soprano of great volume and flexibility. Since her return from Europe she has sung in the oratorio performances of the Boston Handel and Haydn Society, the Oratorio Society of New York, and in concert with the New York Philharmonic Society; with the Theodore Thomas Orchestra and other prominent concert combinations, and has made a starring tour as leading *prima donna* in English opera.

"Mrs Anna Granger-Dow fairly astonished us with the display of her good qualities and cultivation. She possesses a full, rich, well developed voice of great flexibility, as well as much taste and correct musical feeling, and in applying these gifts to a large variety of styles of music she exhibited superior intelligence and talent. Her selections gave her ample opportunity to prove her adaptability in sustained singing or cantabile, and in the florid style as well as the expression of impassioned feeling, in oratorio as in operatic selections, and in all she may be said to excel."—*Music Trade Review*.

Miss GERTRUDE FRANKLIN

Has recently returned from abroad, where she has pursued her studies. She was a favorite pupil of the great La Grange, and afterwards, in London,

of the famous Randegger, with whom she studied oratorio. Miss Franklin received flattering offers from Paris managers, and from Carl Rosa, for his English Opera Company; but, wishing to confine herself strictly to the concert stage, she declined them as well as other operatic engagements in this country. She made her debut in the Remenyi concerts, and, as a member of the renowned violinist's concert troupe, has sung with great success in some of our largest cities, and later at the Carlberg Symphony, Wilhelmj, Joseffy and other concerts in New York.

"Miss Gertrude Franklin is a singer of surprising agility and sweetness of voice. She sang an air with variations by Rode with astonishing brilliancy, and has a phenomenal gift for the execution of florid music. She trills with the ease and charm of a bird."—*New York Herald*.

Miss FLORENCE COPLESTON,

Studied music under various masters from her childhood until the arrival in America of Dr. Hans Von Bulow, who placed her under the care of his favorite pupil, Miss Marion T. Brown, with whom she went through the exercises known as the Stuttgart course. Later on, after studying for a year with Herr Feiningger, she went to Leipzig and was received by Carl Reinecke as his private pupil. Under his direction Miss Copleston made her debut (June 22, 1879,) in a public concert. She subsequently visited Liszt, at his invitation, and was highly complimented by him. The press everywhere has spoken well of Miss Copleston's playing. The Leipzig *Tageblatt*, *Nachrichten*, *Theater* and *Folks-Zeitung* commented freely on her excellent technique, smoothness, fullness of tone, firmness of touch, etc., etc. Since she left Leipzig, Miss Copleston has played with equal success in concerts in London, the North of England, in New York with the Philharmonic Club at Chickering Hall, and at the debut of Miss Thursty in Brooklyn, at the Academy of Music, Dec. 2. Favorable notices of her performances have appeared in all the important journals of New York.

Miss ANNA DRASDIL

Was born in B'atna, Bohemia, in the year 1847. When only ten years of age she was a member of the church choir of her birth place and sang in Mozart's *Requiem*. Her wonderful voice and great musical abilities made for her many friends among the clergymen and musical people, and at 15 she was sent to Prague to study under Kayellmeis'er Jahn, who was at that time conductor of the opera. She studied with Herr Jahn two years and then went to Hamburg, and from there to Berlin. After making rapid progress with other teachers, she returned to Hamburg, where her talent was immediately recognized, and she was at once engaged for a long concert tour with Madame Titien and Mr. Santley. In 1860 she appeared in London with these artists, and then with Christine Nilsson. Miss Drasdil was highly successful in all the oratorios and musical festivals in England. The climate in England not agreeing with her, she determined to visit America. She came to us in 1872, and, to use her own words, "Here I am in better health and very happy, and only hope the generous Americans will be as kind to me in the future as they have been in the past."

"But we hasten to the next piece, and must be pardoned if we should seem over-enthusiastic in our mention of the superb contralto voice of Miss Drasdil. It is an organ of singular purity and depth, a genuine contralto, with a decided ring of the true metal. In the recitative of the immortal *Di tanti palpiti*, she was again and again interrupted with the most tumultuous applause, and her success was complete and perfect. No such contralto has appeared in this country since the days of Alboni. Her school is incomparable and her style graceful and finished. In response to an *encore* she sang the plaintive old ballad, *I cannot sing the old songs*. Haydn's *Spirit Song* was given subsequently by this lady in superb style, and most vociferously applauded."—*N. Y. Tribune*.

Miss HENRIETTA BEEBE.

Few artists before the public have gained so enviable a reputation for conscientious, artistic and attractive vocalism as this lady. She will be remembered as the soprano of the New York English Glee Club, and is known as one of the best singers in English glees and part songs ever heard in this country. She is also eminent as a concert vocalist and oratorio soloist.

"Miss Beebe has, during the past season, sung in London at the St. James Hall and the Alexandra Palace with distinguished success. She sang under the management of Mr. Barnby, the composer, and received unequivocal commendation for her rendering of the English songs which belong to his special field. With Mr. Barnby she also studied part of the leading oratorios."—*Boston Advertiser*.

"Of the soloists, Miss Henrietta Beebe, of New York, who made her debut in oratorio (*The Messiah*) in New England last evening, certainly merits the first place. Too much can hardly be said in her praise, every word which has been previously pronounced in regard to her rendering of glees and higher music finding full justification in her able singing in "The Messiah."—*Boston Advertiser*.

"Everything she attempted was faultlessly done; and what she cannot do faultlessly, she is artist enough not to attempt. The ambition to dazzle with half-performed feats is something apparently unknown to her. She is sincerity itself in her singing."—*Brooklyn Eagle*.

Miss EMILY WINANT.

This talented lady has justly taken a foremost position as an oratorio singer and a most acceptable artist in the concert room. Within the last two years she has appeared in Boston with the Handel and Haydn Society in the oratorio "Elijah," and at the Remenyi concerts, and on both occasions she created a real sensation and was pronounced by the public and the press "one of the best contraltos heard in Boston for many years." Her many successes in New York are well known, and the press has always spoken of her in the highest praise.

"This artist has a magnificent contralto, a natural voice of great power and rich quality."—*New York Herald*.

"And as for the contralto songs by Miss Emily Winant, too high praise could hardly be given them. Miss Winant well earned an *encore* for her broad and artistic delivery."—*New York World*.

"She has a genuine contralto voice, which is powerful, rich and sympathetic. She delivers it with expression and good taste. It is remarkably even in the different registers, and she takes her highest and lowest notes without apparent strain or any evidence that the tones are not perfectly natural to her."—*New York Times*.

THE NEW YORK MUSICAL BUREAU.

"The surprise of the evening, however, was the singing of Miss Emily Winant, the contralto, who appeared for the first time in Boston. Her purity of tone, the noble breadth, fullness and sweetness of her lowest notes, her remarkable distinctness of articulation and strong sympathy with her theme, were a revelation the audience were not warned of, and her instant success was so much more noteworthy."—*Boston Daily Advertiser*.

ABBIE BEESON CARRINGTON.

Abbie Beeson Carrington is a native of the West, her home being in Fond-du-Lac, Wisconsin. She came to Boston little more than three years ago for the purpose of studying vocal music, having taken no lessons previously, and commenced studying under Mr. Harry Wheeler. When she commenced, her voice promised nothing extraordinary, but under careful study it rapidly developed, and in the short space of two years she graduated in singing from the New-England Conservatory. Her first appearance was in the Music Hall, at a quarterly concert of the Conservatory, and she at once took high rank as a vocalist, being several times recalled before the audience. She had now realized her previously formed expectations, but her success had opened new prospects in the future, and, heeding her teachers' advice to enter upon an operatic career, she went to Milan, Italy. Her voice having been educated in the Italian school of singing, she was prepared to enter immediately on the study of the operas, which she did under Giuseppe Perini; and in one year from the time she entered Milan, she made her debut in "Traviata," achieving an almost unparalleled success. Her successes in "Faust," "Trovatore," "Rigoletto" and the "Bohemian Girl," were of the same decided character.

Since her return to America, Miss Carrington has appeared at the Theo. Thomas, Philharmonic and Symphony Society concerts in this city, and has always created the most favorable impression.

MADAME CONSTANCE HOWARD.

Is one of the rising young artists of America, whose successful debut in the first Remenyi concert at Steinway Hall, last season, (in the Chopin E minor concert,) was the subject of much favorable comment by the New York press. At an early age she became a pupil of Dr. William Mason, studying with him several years, and subsequently with Mr. S. B. Mills and Fraulein Anna Mehlig. Mme. Howard subsequently entered the Stuttgart conservatory, where after two years study, she graduated with the highest honors and testimonials to her merits as a pianiste and musician. At the conclusion of her studies, Mme. Howard visited Weimar, where she enjoyed the hospitality extended to young artists by Liszt, for some weeks. Since her debut here, she has played frequently at the best concerts in New York, and always with success; she also appeared lately in Boston and produced an excellent impression.

"The dull monotony of a piano-forte recital, was relieved by the appearance of Mme. Constance Howard, who took the first piano-part with Mr. Sherwood in the 'Impromptu' of Reinecke, for two pianos—on a theme from Schuman's 'Manfred.' Mme. Howard has a most lady like delicacy of touch, a charming presence, and proved by her share in the performance, that she is a capable pianiste and a serious musician."—*N. Y. World*, November 27.

"Mme. Howard played Chopin's 'Nocturne,' D flat, major; and Liszt's 'Rhapsodie' No. 12, at Mr. Courtney's concert, Chickering Hall, last night. The 'Nocturne' the lady played with grace and tenderness, and showed the inspiration which comes of an appreciation of the poetic nature of Chopin's compositions. In the 'Rhapsodie,' she gave a powerful and intelligent performance, and at its conclusion, was enthusiastically recalled, as she deserved to be."—*N. Y. Times*, February 10, 1879.

MR. CH. FRITSCH.

This deservedly popular tenor possesses a voice of wonderful power and extent of compass, and remarkable purity of tone. He studied with that accomplished vocal teacher, Herr Ruehl, of Frankfurt-on-the-Main, and later with Signor Frani and Mr. Federlein in New York.

He first appeared in opera with Madame Titieus in "Fidelio," at the Academy of Music, during the too brief career of that great artiste, when he achieved an immediate and great success.

He was next heard at the Wagner Operatic Festival, and subsequently with Madame Pappenheim in her series of German operas at the Academy of Music, where, as also in Boston, he achieved a brilliant success in "Lohengrin," which was repeated in Chicago and other cities. From that time his career has been ever onward and upward; he is now regarded as one of the most popular tenors of the day.

MR. WILLIAM COURTNEY,

The eminent English tenor, is prepared to receive engagements for the Fall and Winter, 1879-1880—his second season in America. While Mr. Courtney's services may be secured for Italian and English opera, and, of course, for miscellaneous concerts, special attention is invited to the fact that his unrivalled position as an interpreter of oratorio and classical English music, commends him strongly to managers intending to produce the grand works of Handel, Bach, Mendelssohn, etc. Among Mr. Courtney's most brilliant achievements last season are to be numbered his performances in the Remenyi concerts in New York, Boston, Washington, Baltimore, etc.; his engagements by the New York Oratorio Society ("Alexander's Feast"), the Handel and Haydn Society, of Boston ("The Messiah," Bach's "Passion Music" and "Judas Maccabæus"); his appearance in the Pittsburgh Musical Festival ("The Messiah," "Elijah," Gounod's "Mass," Mendelssohn's "95th Psalm" and Verdi's "Requiem"), and his singing under the auspices of the Apollo Club, of Chicago ("The Messiah") and the Arion Club, of Milwaukee ("The Creation").

MR. W. H. SHERWOOD.

As Mr. Sherwood, from the measure of his success as a virtuoso, appears destined to take rank as one of the foremost of American pianists, it may not be amiss to supply a brief sketch of the artist. Mr. Sherwood is about twenty-five years of age. He received his earliest instruction from his father (L. H. Sherwood, A. M., principal and founder of the Lyons Musical Academy, well known as one of the oldest and most thorough music schools in the country), whose course was particularly clear and progressive. Then he passed a few weeks with Dr. William Mason, to great advantage, and next

proceeded to Germany, where Kullak and Weitzmann assumed control of his studies. Subsequently the young musician went to Weimar, where he profited by Liszt's advice and attention for six months, being the recipient of many marks of attention and esteem from the great master. Nearly five years were spent in Europe. Among the most notable concerts in which Mr. Sherwood took part was a grand "Beethoven Festival Concert," the Royal Director Richard Wuerst being conductor of the orchestra. Mr. Sherwood played Beethoven's concerto in E flat major (the "Emperor Concerto"), creating such a *furor* that he was called out eight times in consequence. He repeated this concerto, during a short period, in five symphony concerts in Berlin. Among his greatest successes abroad was his own concert, given at the *Sing-Akademie* in Berlin to a crowded house, and pronounced by leading newspapers one of the "best of the season." This of itself established his reputation as second to none in Berlin, musicians and critics being unanimous in his praise. Three years ago the artist returned to the United States, and since then he has dwelt in Boston. He has given several important series of piano recitals in that city, carrying off the honors for three seasons past.

DR. LEOPOLD DAMROSCH

Was born on the 22d day of October, 1832, in Posen, Prussia. In early youth his musical predilections were with difficulty suppressed, and their suppression served only to increase his desire to devote himself exclusively to the study of music. After studying medicine until his 22d year, he commenced the study of the violin and thorough-bass with Herbert Ries, Concertmeister of the Royal Court at Berlin, and with Dehn and Bohmer. From this period in his life the rapidity with which Dr. Damrosch rose into prominence among the musicians of Germany was remarkable. He soon became eminent as a conductor for the warmth of his interpretation of the works of the old masters no less than for the courage he evinced by the introduction of modern works. The young violinist who made his first public appearance on the 11th of January, 1855, at Magdeburg, Prussia, selecting pieces from Beethoven, Ernst and Vieuxtemps, was soon destined to take his place among the prominent men of his time, and become the associate and friend of Liszt (the friendship was made public by the dedication of the "Triomphe funebre" to Dr. Damrosch), and a leader among leaders. After a most brilliant career in Germany as composer, artist and conductor, Dr. Damrosch, on an invitation from the Arion Society of this city, determined to visit America, and arrived here in 1871. Dr. Damrosch's labors in this country for the advancement of music are well known to every one. He organized the Oratorio Society, now in reputation the most prominent of all choral societies in America. He was also the organizer and is the conductor of the Symphony Society (orchestral) concerts.

SIGNOR ALESSANDRO LIBERATI,

The cornet soloist whom thousands of people have heard at Brighton Beach during the last season, has steadily risen in the estimation of the public ever since his first appearance. He came unheralded into this city, and his artistic excellence has placed

THE NEW YORK MUSICAL BUREAU.

him in the front rank of cornet soloists. Signor Liberati was born in Frascati, Italy, July 7th, 1847. His father was a fine musician and was celebrated for his performance on the trumpet with keys, which had just been invented. Alessandro first commenced playing on the cornet when twelve years old. In the year 1864 he played the E flat cornet in the Chasseurs band. He afterwards was the "solo cornet" in many concerts in Naples, Florence, Milan, Nice, Paris, etc.

In 1872, after a varied experience in Europe, he resolved to visit America, and in June of that year arrived in Boston. Not finding a suitable engagement there, he went to the capital of Canada and was immediately engaged as band master of the Ottawa Brigade Garrison Artillery Band. There he remained till 1875, and became very popular as a leader and cornet soloist.

Signor Liberati was the leading attraction in the band of the Detroit National Guard, on their visit to the Centennial Exhibition in Philadelphia, in 1876. He then determined to remain in the United States, after many tempting offers to return to Canada. He again visited Boston and was cornet soloist in the Cadet Band of that city. He soon afterwards came to New York, where he now proposes to remain.

Mr. M. ARBUCKLE.

The great cornet virtuoso, was born near Glasgow, Scotland, and comes of a musical family. He began the study of music with the then bandmaster of his regiment (the 26th Cameronians) while he was serving in China and India. His progress was extremely rapid, he being passionately fond of music. On his return to England he studied with Koenig, the celebrated cornet player of Jullien's orchestra. His career in America has ever been prosperous, and he has met at all times with a brilliant reception from press and public wherever he has appeared, in his tours with Gilmore's Band and other concert companies, throughout the States.

Mr. J. N. PATTISON

Is acknowledged by the press and public to be one of the leading and most versatile pianists in America. A composer of undoubted excellence, his name is a sufficient guarantee to the musical public of the genuine pleasure that may be expected from his performances.

Mr. Pattison's assured reputation in New York, his performances with the New York and Brooklyn Philharmonic Societies, his unequivocal success throughout the country in tours made with Parepa-Posa, Ole Bull, Kellogg, Lucca, Albani and others, and his interpretation of the classical works of the old and new schools, have repeatedly been subjects of notice.

Mr. W. G. DIETRICH

Is a musical director of great experience and ability, born in the city of Annaberg, Kingdom of Saxony, Nov. 19th, 1830. He commenced the study of music in his native city, and afterwards visited the city of Prague and studied composition, instrumentation, etc with Prof. Kittel. In 1846, Mr. Dietrich came to America. After his arrival in this country, his first prominent engagement was as

conductor of opera for Max Maretzek. He also conducted the orchestra for the Richings Opera Troupe, the French Opera in New Orleans, and the German and Italian Opera with Lucca and De Murska, in Havana. In 1869 Mr. Dietrich was elected conductor of the Philharmonic Society of Philadelphia, but since 1875 he has been engaged with Mr. Theodore Thomas, and for the last two years has been assistant-conductor of the Brooklyn Philharmonic Society. Mr. Dietrich has composed many works, both instrumental and vocal, possessing great merit.

Mr. J. LEVY,

Pronounced by the public, the profession and the press the greatest cornet soloist in the world, is certainly one of the most attractive "cards" for first-class concerts. His artistic career around the world has been a continuous series of successes seldom falling to the lot of any musical artist. Managers and musical committees are so well aware of Mr. Levy's merits that it is only necessary for us to further inform them that he is prepared to accept a limited number of first class concert engagements.

Signor ROSNATI,

Known as the leading tenor of the Strakosch Italian Opera Troupe last season, will undoubtedly prove a great favorite in this country. He possesses a pure tenor voice, ringing in tone and of sweet quality, and he uses it with fine judgment. Signor Rosnati has met with unqualified success on every occasion of his appearance in opera or concert, in both of which he has been pronounced by the press of New York, Boston, Philadelphia, etc., "one of the finest best we have had in this country of late years."

Signor Rosnati has an extensive and excellent repertoire, is prepossessing in appearance and manner, and we take great pleasure in presenting his claims as an artist to managers and musical committees.

Signor FERRANTI.

It is almost needless to say anything in relation to this well known baritone-buffo. For the last twelve years, ever since his first appearance in this country with the Parepa Concert Company, he has been a popular favorite in the concert room, in all parts of the United States. In his particular line of talent he is unsurpassed.

Mr. FRANZ RUMMEL

Has commanded by sheer force of genius and incomparable ability the admiration of the musical public. He came here unknown and had no advantages of previous announcements. As soon as he was heard, the verdict was pronounced, and his position as an artist of the first rank was assured. He has never failed to justify the high estimation in which he is held, and it must be a satisfaction to him to find that the appreciation of his audiences is commensurate with his best efforts. Mr. Rummel has not been heard before yesterday in the most trying part of a pianist's experience—a recital in which he receives no aid, and in which he must de-

pend on his own abilities and versatile accomplishments to carry him through. The crucial test to which he was subjected yesterday afternoon showed his quality, and without undue praise it may be said that his performance was phenomenal, and, as a whole, beyond criticism.—*New York Times*.

NEW YORK PHILHARMONIC CLUB.

In organizing the Philharmonic Club great pains have been taken to select not only such artists as individually take a high rank as solo performers, but such as in their combined efforts have elicited the admiration and praise of New York critics.

The repertoire of the Club comprises selections of both a popular and classical character, and the Club will be most happy to meet the desires of any committee as to other selections.

The Club will give the entire programme in Lyceums and Conventions, when required to do so.

THE NEW YORK CHOIR CONCERT COMPANY.

This organization has been formed for the purpose of giving refined musical entertainments for Churches, and for Church Associations. The artists, Miss Fanny Pollack, Soprano; Miss Jennie Dickerson, Contralto; Mr. Henry Brandeis, Tenor; Mr. Arthur Sohst, Basso, and W. G. Dietrich, Organist and Accompanist, are all well and favorably known as members of the principal Church Choirs of New York. Their programmes include glees, part songs, and other music of a refined and pleasing nature, and will be arranged in accordance with the wishes of committees, etc.

Mr. HENRY GALT,

IN HUMOROUS DELINEATIONS AND MUSICAL SKETCHES.

Mr. Henry Galt has now become unprecedentedly popular in New York, having made upward of one hundred appearances in the city.

"One of the most popular as well as one of the most worthy of our public entertainers".—*New York World*.

"Remarkable ability, excellent vocal powers and neat wit".—*Brooklyn Eagle*.

"Has made his mark as an unrivalled humorist".—*New York Telegram*.

"A favorite. Received a very flattering reception".—*New York Herald*.

"Very amusing in his humorous musical sketches".—*Sunday Times*.

"Musical sketch of Dundreary almost equal to the performance of Sothorn".—*Commercial Advertiser*.

"Inimitable. One enthusiastic auditor applauded so violently that his seat gave way".—*Evening Mail*.

"A good voice and a keen sense of the humorous. Made a great hit".—*Daily Graphic*.

"This popular delineator's representation of Lord Dundreary is not excelled by Sothorn".—*Music Trade Review*.

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