DEATH OF JENNY LIND.

THE SWEDISH NIGHTINGALE PASSES QUIETLY AWAY.

HER WONDERFUL VOICE AND THE TRIUMPHS SHE ACHIEVED IN EUROPE AND AMERICA.

LONDON, Nov. 2.—Jenny Lind, the celebrated Swedish singer, died to-day, age sixty-six. She had been seriously ill for several weeks, having been attacked with paralysis. She was the wife of Mr. Goldschmidt.

Jenny Lind was born on February 6, 1820, in Stockholm. As a child the beauty of her voice and musical bent caused comment among the acquaintances of her parents, to the credit of having persuaded them to secure instruction for her belongs to a professional dancer named Lindberg, who was charmed with a performance of the child's when she was but nine years old. Having won the consent of the parents, Mme. Lindberg secured for her admission to the school attached to the Royal Theatre, under the direction of Count Puke. At this school her teachers were Croelius and Berg, and the composer, Lindblad, added his advice. She made her debut at the Royal Theatre in her native city in March, 1838. The opera was Weber's "Freischutz," which she supplemented with "Euryanthe," "Robert le Diable" and Spontini's "La Vestale." For three years she celebrated triumph after triumph, but the flattery of her friends and the enthusiasm of the public left her unspoiled. She was dissatisfied with her training, retired from the stage and in 1841 went to Paris to take lessons from Manuel Garcia, father of Malibran and Pauline Viardot. Garcia's instruction lasted nine months, but, says one writer, "she herself mainly contributed to the development of her naturally harsh and unbending voice by ever holding before herself the ideal which she had formed from a very early age. She had been wont to sing to her mother's friends from her third year, and even at that period the intense feeling of melancholy almost natural to all Swedes, which filled her young soul, gave to her voice an expression which drew tears from the listeners. In 1842 she sang once at the Grand Opera, but without success; Meyerbeer seems to have been the only one in the French capital who appreciated her at her worth. She never sang in Paris again."

Meyerbeer interested himself greatly in the young singer. He persuaded her to go to Berlin and study German. He also rehearsed her roles with her and composed the part of Vielka in "Das Feldlager in Schlesien" especially for her. This opera was afterward remodeled and called "L'Etoile du Nord," and those who can recall the brilliant terzetto for voice and two flutes which is yet heard at great intervals on the concert stage can form an opinion from it of the style of Jenny Lind's singing. She was to effect her entrance on the Berlin opera in the character of Vielka, but the production of the opera was delayed and Jenny Lind was summoned to Stockholm to take part in the festivities connected with the coronation of King Oscar in 1844. Afterward she made her Berlin debut in "Norma" and from that time till her retirement she was the undisputed queen of the operatic stage in Germany at least. In rapid succession Hamburg, Cologne, Coblentz heard her, and she sang at the festivities arranged by the King of Prussia in honor of Queen Victoria and the ceremonies attending the unveiling of the Beethoven monument at Bonn. Through Meyerbeer's help she was next engaged in Vienna, appearing there for the first time in April, 1846.

HER DEBUT IN LONDON.

By this time excitement over Jenny Lind was at fever heat all over Europe but specially in London, where Persiani and Grisi were still sharing the operatic throne, though the powers of the former were beginning to wane. The desire of the English to hear her was also whetted by the fact that Mademoiselle Lind had been compelled to break one engagement made for London because of her inability to learn the English language, and now announced her determination never to sing in England. In one of her letters she somewhat artfully put her reason for this resolve on her unwillingness to cope with the favorites at the London opera, she having "neither the beauty, the assurance, the vocal resources nor the charlatanry of other prima donne." Her resolution was not proof against the offers of Lumley, however, and on May 4, 1847, she made her first appearance in London at Her Majesty's Theatre in "Robert le Diable." In Max Maretzek's "Crotchets and Quavers" that genial manager relates an incident of the debut in the course of a letter to Labloche, the famous bass, which if it is not true, is at least well invented. Says Maretzek:

Applause, of course, marked the passes of the vocalist, but it was somewhat sparse and scattered. The public was evidently pleased, but as it certainly had it entertained to judge her carefully before it placed her on a par in its estimation with its long established favorite, Grisi. In addition to this it was not familiarly acquainted with the music of Meyerbeer, while the style of the Swedish Nightingale, as she was subsequently named, was essentially new. On these accounts the public seemed determined to hold back in its decision on her merits. Like a cautious judge, it wished not to compromise its opinion too early. Knowing how much is dependent upon the first impression she makes upon its ear, an entirely new artist I frankly own to a feeling of some regret that her first appearance in aristocratic London should have been made in an opera which could allow the public no means of comparison. Her voice! Inches could not be measured at the side of Persiani, or rated against the stature of Grisi. A little time sufficed to make them know the music of Meyerbeer. . . . These little notes were sufficiently distinct by a long and most heartfelt shake from the Swedish songbird in the cadenza of the finale. The next one would have been the concluding one, but this she never reached audibly. Scarcely had the shake terminated than one really enthusiastic encore, thirty-six people in the Brandenburgh interpreted for.

This was immediately followed by a prolonged and deafening storm of applause, which was mingled with bouquets and cravats.

"Hear! hear! Labloche. Did you hear him?"

"Yes, it was his voice."

"Why, he was the loudest in the demonstration, I stood at him."

"The audience had recognized your notes, Jenny, and it Rochester could hear, I suppose, the shell was broken." Further talk, as it was, it had lasted as the short minutes between acts. It had touched at last, the chord which it was its delight to strike. . . . "Yes, Maretzek, it was a handsome hit, the sum of the position of Covent Garden. It raised Persiani, Rubini, Ivanoff and Tamburini." Your chance made the fortune of Jenny Lind, as well as that of Lumley, who unfortunately could not know of it at the time. Great as a vocal artist as you are, never to have had your chance, Jenny, resolved itself into a question of, as the old song has it, "to be or not to be." Lumley, if I know him, will be a wealthy man before the year is out. Tomorrow morning I will be at Covent Garden. I will be present at the rehearsal of "Robert le Diable." Meyerbeer, Lablache, Ivanoff, Tamburini, Duprez, Staudigl and Viardot.