

PHILADELPHIA

MUSICAL JOURNAL

AND REVIEW.

JOHN M. EVANS.]

PUBLISHED EVERY FORTNIGHT, BY J. M. WILSON, No. 27 SOUTH TENTH STREET.

[D. W. C. MOORE.

\$1.25 PER ANNUM,
PAYABLE IN ADVANCE.

PHILADELPHIA, WEDNESDAY, MAY 21ST, 1856.

{ VOLUME 1.
NUMBER 6.

THE DUTY OF MUSICAL CULTURE.

Music is truly the language of the heart; the expression of those feelings prompted by a desire of rendering that tribute of praise due to an all-wise Creator, whose bounty is constantly supplying man with the richest blessings. How nobly is this accorded in the choral song which nature is ever pouring towards heaven! It is heard when the first rays of light streak the eastern horizon; when twilight gathers its dark folds over the earth, ascending from every wooded grove; it murmurs in the rippling stream, and swells in the surgings of the mighty ocean. We hear it in the gentle voice of spring, now calling into budding life the slumbering beauties of nature; as well as in the fearful blasts of winter, that so long have chanted their solemn dirges around our homes: all nature is vocal with praise; and shall man, the noblest creation of a mighty God, remain silent? Endowed with a mind, whose powers are boundless—a deathless principle that elevates him far above all the creatures of earth—shall he refuse to acknowledge the source from whence his very being is drawn, while the meanest insect unites in swelling the song of praise to its Creator?

But the question arises, if man has been provided with this wonderful combination of organs, by which sounds so perfect can be produced, is not the gift susceptible of improvement? And if so, can he thrust aside the obligation which it imposes in failing to render more perfect and acceptable this tribute of thanksgiving? The infant may possess powers of mind or voice, which, if not properly developed, will for ever remain unknown, or at least be comparatively of little advantage to its possessor. How, then, are we to ascertain the precise amount of vocal powers each may possess, without cultivation? And in view of this, can we do less than recommend to all a proper degree of musical culture? Music has ever been one of the strongest and most hallowed ties to the purity of social enjoyment. Show us the votary of corrupt pleasures, the man brutalized by vice, and we will show you one who turns from the sweet and inspiring strains of music: to him it is the echo of the past; it recalls the sound of a mother's voice, or a sister's gentle lay; and however degraded he may be, the recollections of boyhood's days come stealing over him, with all their softening influences, until he rushes madly away, to drown the memory of the past in the dread enjoyment of fleeting pleasures. But let him often be brought under the influence of this transforming power, and gradually he will yield to the feelings thus awakened, until he prays for strength amid the dark hours of temptation; then a brighter world opens before him, and music has accomplished for *him* its high and heaven-born mission.

It weaves a spell of enchantment which binds the family circle together and renders home attractive. No parent's tear is shed, no sister's sigh is heard for the wanderer from the happy group, where hearts and voices blend in sweetest unison. And what is true of individuals is also true of nations: the history of the past clearly demonstrates the fact, that wherever music has been fostered and encouraged, the influence it diffuses has invariably tended to elevate the morals of the people.

Its softening power steals over the soul, displacing the affections which cling so closely to earth, and lifts it to a contemplation of purer and brighter scenes above; and to the Christian it seems invested with peculiar attractions; for he is assured, that whatever else may occupy the redeemed, music constitutes their chief employment, and when the dark stream of death is crossed, he shall unite in the anthems of praise which angels are eternally hymning around the throne of God.

AND STILL THEY COME.—We have received many editorial notices of our new enterprise, but *Dwight's Journal of Music* furnishes the last, and therein repeats what we so distinctly published in our second number, that our paper "is a near relation of the *N. Y. Musical Review*." Now, because he is somewhat out with our grandfather, should we disown our ancestry? Surely, we are not to be ashamed of the old gentleman because of his peculiar views, and have no right either to demur or interfere, if he uses his cane to chastise his neighbors occasionally. According to the single rule of three, however, our journal is now about a quarter of a year old, and that is youthful; notwithstanding, we are of age, and think and write for ourselves, and have determined, if possible, to cultivate the most friendly intercourse with all. We made a flying visit to Boston the other day, and in passing along, called in at the *Journal* office to exchange courtesies, but found the editorial chair vacant. Since then, we received the notice in question, and *we think* that upon examination, our paper will thus far show *some* original articles on Music, in *addition* to the mere local items of our city; and thus far we aim to make correction.

(Reported for THE MUSICAL JOURNAL.)

OUR CHURCHES AND CHOIRS.

No. IV.

ST. JAMES'S EPISCOPAL CHURCH, PHILADELPHIA.

ST. JAMES'S Protestant Episcopal Church, of which the Rev. Dr. Morton is rector, is located on Seventh street, above Market. The building, which is large and commodious, though quite plain in its external appearance, is finished throughout with a remarkable degree of neatness. The position of the organ-gallery is exceedingly novel, and this feature is probably the only one which would entitle it to attention. On entering the church at the extreme end of the north gallery, immediately to the right of the chancel, the eye is attracted by high curtains, above which loom ponderous gilt pipes, imbedded in the wall; for, strange as the idea may appear, the organ is located in a room detached from the main building, surrounded by solid masonry, leaving the front part of the case only visible; as if the space necessary for its occupancy was of more importance than the instrument itself. But notwithstanding these disadvantages, which necessarily destroy many of its finer qualities, it fully sustains the reputation of its builder, Mr. Hall, of New-York.

Dr. W. Murphy, the organist, seems fully to appreciate the duties of his position, at least while engaged in conducting services pertaining to the worship of God; his playing evinces a correct and cultivated style, divested of those extremes resorted to by many organists for the purpose of displaying either the capacities of an organ, or their own dexterity. The choir consists of a quartet, under the superintendence of a gentleman whose taste has contributed

much to the character of their music. The soprano is sustained by a lady who may be regarded as possessing a *model* voice for choir-singing—combining a remarkable degree of equality, strength, fullness, cultivation, and style. The contralto, though less powerful, is equally good. The tenor is represented by a voice of exceeding purity and sweetness; while the base possesses fullness, depth, and power. With such a combination of voices, indifferent performances would really be inexcusable; and while defects doubtless exist, as they do in all choirs, we willingly accord to them a most prominent position among our city choirs.

PHILADELPHIA MUSICAL ITEMS.

For a fortnight past, the political elements in our city have shown much turbulence and commotion; our general election for municipal officers having transpired, an occurrence which happens every two years. During the excitement, many discordant vocal sounds of a *forte* character were freely rendered, but the result already made known, has had the effect to reduce the jargon of voices to harmony; notwithstanding, the affair has so completely transformed the complexion of party rule by a wholesale rout, that the vanquished warriors are inclined to look upon the entire proceedings as *thoroughly base*; they having permission by custom and law to retire from their respective offices of distinction and emolument *ad lib.*

On the 8th inst. Professor J. C. Beckel's grand floral concert took place at Concert Hall. The performers were about one hundred and fifty juveniles, who exhibited good training, and delighted the audience so much, that a request has been made for a repetition, which will take place on the 26th. The children of our public schools, under the direction of Mr. John Bower, have given two concerts at National Hall. The weather in both instances was unfavorable; but we were much pleased with the display of youthful talent, giving good evidence that some years hence we may have native artists, whose abilities we may fondly hope will do credit to our land.

On the 8th inst. the Black Swan gave a grand concert at National Hall. The audience, which was select and of an intelligent appearance, we judge must have exceedingly admired the voice and performances of the colored *artiste*, because, without exception, every piece was encored, and thereby the programme extended double its length. Some folks have *long* musical ears; and we fain trust they obtained value received. The tickets were fifty cents each. Truly, however, the sable *artist* has an extraordinary voice, with respect to compass—one of inimitable peculiarity. A base solo performed by her had all the force, richness, and depth of a well-cultivated male voice. Her efforts, however, at difficult pieces of music, or those requiring scientific powers of vocalization, had better be omitted. Her rendering of opera airs requires finish; but she possesses a natural tact, which gives her an advantage in favor of plain and simple ballads.

The oratorio of the *Deluge*, composed by L. Meignen, was given by the Harmonia Sacred Music Society at Concert Hall on the 13th. By some inadvertency, this concert was announced from time to time in advance; and hence, considerable interest was naturally felt for the time of its first production, which was manifested by the very large and intelligent audience which thronged the hall. Of the performance, which was creditably rendered with efficient orchestral aid, together with the merits of the composition, we may take occasion to remark hereafter. A repetition takes place this evening, at same place.

Besides the new oratorio just referred to, we have also a new opera by another of our citizens, Signor L. La Grassa, who is author of the music, and libretto by P. F. Stout, Esq.; *Anne of Austria* is its title. Distinguished talent is interested in its performance, together with a grand chorus of the members of the Rossini Union, all under the direction of Dr. Cunningham.

Madame Lagrange and Gottschalk have been again with us, and were greeted with renewed testimonials of their popularity by a large audience in attendance at Concert Hall, on the 15th. Their farewell concert at the Musical Fund Hall on the 20th, comprised a well-arranged programme, and the several performances elicited enthusiastic tokens of approbation from the refined auditory.

SUMMARY OF MUSICAL NEWS.

JOHN W. MOORE, Esq., author of the Encyclopedia of Music, published some two years since, has in preparation a second volume, to correspond in size and appearance with that work, which it is intended shall be complete in regard to the Musical History and Biography of America. Such a work is much needed, as the two or three small works which have appeared upon this subject are very partial and incomplete. If well prepared, the work will be very valuable, and should be extensively circulated. Mr. Moore has been a musician and editor for many years;

he is zealous in his labor, and has acquired experience and material while editing the volume already issued; and we may expect a useful compilation. We trust that any persons possessing materials of any kind, musical facts or biographics which may be of service, will address Mr. Moore without delay; his address is Bellows' Falls, Vt.—Opportunities for thorough musical education at less expense than can be had through usual private lessons, are rapidly increasing in the land. The musical conventions which have been held so frequently, have created a demand for something more, and musical institutes are established in various places. The Normal Institute, under the direction of Messrs. Mason and Root, intended principally for the preparation of teachers, is now permanently located in North-Reading, Mass.; where its first annual session commences next month. Mr. Sherwood has added some new features to his excellent Academy at Lyons, N. Y., calculated to make that institution still more valuable; these additions are stated at length in his advertisement elsewhere in our columns. The Magennis Institute, at New-London, Conn., has established its reputation; and Edward B. Oliver commenced on the first of this month a Musical Institute at Pittsfield, Mass., under most auspicious circumstances and with efficient teachers. In addition to these institutions especially for music, there are many of the female seminaries of the country, which, like the Cherry Valley (N. Y.) Academy, make music a principal study. The musical department at this latter institute is under the charge of the composer, Mr. J. A. Fowler.—The N. Y. *Daily Times* says that Beethoven is engaged in writing a new opera through the medium of a young lady, residing near Boston, who has never been instructed in music. The *Times*, which has lately made some most spasmodic efforts to transpose itself into a comic paper, adds, that as the amanuensis of Beethoven's spirit "is under age, all the music will be in a *minor* key," and, in spite of what is said to the contrary, must be "a pretty good performer on the *lyre*." Witty, very!

Mr. EISFELD'S "Grand Dramatic, Vocal, and Instrumental" concert comes off at the Academy of Music on Saturday next. Mr. Eisfeld will be assisted by Miss Brainerd, and Messrs. Badiali and Richard Hoffman; he will have a monster orchestra, including all the members of the Philharmonic Society, and the whole of Beethoven's music to Goethe's *Egmont* will be given for the first time in America, with an explanatory poem written and recited by DONALD McLEOD, Esq. Tickets, with reserved seats, are for sale at the music-stores, and entitle the holders to attend the last rehearsal on Saturday morning. We trust there will be a full house, in compliment to Mr. Eisfeld, than whom no one has labored more diligently or perseveringly for music's sake in New-York. He deserves especial credit, moreover, for his enterprise on the present occasion, in being the first to afford our public an opportunity to listen to this renowned composition by Beethoven, the "foreshadowing," as Liszt says, "of the new phase in art which is to succeed that of mere instrumental music, which has been carried by the great master to its zenith."—Handel's oratorio of *Judas Maccabeus* was given by the N. Y. Harmonic Society, at Dodworth's, on Monday evening, under the direction of CARL BERGMANN, who proved himself as efficient in the preparation and management of vocal as of instrumental masses. The solos were sustained by Mesdames Jameson, Hawley, and Rhemmeio; Messrs. Gardner, Bell, and Alden.—Mr. GOTTSCHALK has been very successfully concerting in the neighboring cities, accompanied by Mad. De Lagrange, and returns this week for his fiftieth soiree of this season. This is announced as the last but one of a series which have been a continued success. Gottschalk is just the pianist to please the public, and as an artist and man he can not fail to make friends, wherever he is heard and known.—*Le Guide Musical*, of Bruxelles, says that the "opera *La Spia*, claimed by Signor Arditi, may with more propriety be said to be the work of Signor Bottesini, the unrivaled contrabassist." We should like to know how such a strange piece of *mis-information* finds its way across the Atlantic, (did it *cross* the water at all?) and whether Maestro Arditi will feel pleased at this attempt to divert the laurels from his own brow to that of his quondam friend and associate, Bottesini.

Mr. Gustave Satter is out with a very moderate challenge to pianists in the Boston papers, the terms of which we will print when paid for as an advertisement.—A concert was given by the "Railroad Boys," at

Rochester, N. Y., on the 6th instant, for the benefit of a little girl named Melina Groshens, whose father, recently, while in the employ of the Central Railroad Company, was killed by a locomotive. Over two thousand tickets were sold, and some \$500 were realized by the concert. The money was deposited in the Savings Bank, for the benefit of the girl.—A concert was given by the Orphean Society at Louisville, Ky., on the 12th inst., for the benefit of the St. Joseph's Orphan Asylum.—Mr. C. R. Packard is giving concerts and teaching music with signal success in the eastern counties of this State. We last heard from him at Madrid, Columbia county.—Buffalo, N. Y., has suddenly taken a musical start. "Buffalonians," writes a friend, "are becoming quite musical; private concerts are given, and more general attention is given to the art than I ever before knew." The past week seems to have been unusually prolific in musical entertainments at Buffalo. On Tuesday evening, the Poppenberg Band, assisted by Miss Hodson, Miss H. A. Brown, and Mr. James F. Taunt, (we know Mr. T., and fully indorse the favorable opinion of the Buffalo *Commercial Advertiser*,) gave a grand vocal and instrumental concert at Kremlin Hall; on Wednesday evening, Parodi, Patti, Strakosch, and Arthurson gave a concert at Townsend Hall, and on Thursday and Friday evenings the "Continental Vocalists" appeared in the same Hall.—The "Blakely Troupe" of vocalists and instrumentalists are now winding through Wisconsin on their way homewards. They have had a most successful concert tour the past winter, particularly in Texas, where their houses were invariably crowded at one dollar admission.

A musical society was formed at Brownsville, Pa., on the evening of the 26th ultimo, under the name of the "Lowell Mason Musical Society," and the following persons elected officers for the ensuing term of three months: *President*, WM. LINDSEY; *Vice-President*, SETII T. HURD; *Preceptor*, WM. PARKHILL; *Recor. Sec.*, T. H. WILKINSON; *Treasurer*, S. B. KNOX. The class is under the instruction of Mr. William Parkhill, a gentleman of ability, and a thorough musician. He has generously offered to teach the Society gratuitously, thus leaving no expense to the class except for light, fuel, etc.—Whitehouse's Band gave a concert at Hudson, N. Y., on the evening of the sixth inst.—Scott's Band, assisted by Miss Duffin, Madam Keuchling, and others, gave an instrumental and vocal concert at Rochester, N. Y., on the 1st inst.—Stephen C. Masset ("James Pipes, of Pipesville,") is giving ballad entertainments and readings from the poets in the mining towns, California.—The first concert of Mr. Taylor's Musical Convention, at Tonawanda, N. Y., was given on the evening of the 12th inst.—The Harmonic Association of Adrian, Mich., gave a concert at that place on the 30th ult.—The members of the Union Brass Band of Evansburg, N. Y., gave a concert at that place on the 3d inst.—On the evening of the 13th inst., a vocal and instrumental concert was given at Piqua, Ohio, by Mr. Edmond's class of young ladies and gentlemen.—The Belles Lettres Society of the Female College gave a musical and literary soirée, at Mansfield, Ohio, on the evening of the 9th inst. The proceeds of the entertainment were appropriated to furnishing a library-room for the use of the members of the Society.—The Chinese in San Francisco, Cal., have been holding their annual festival in commemoration of the birth of Confucius, the great king and law-maker of China, who died some two thousand years ago. Their festival continued several days, and the hall was thronged with visitors, who were entertained with occasional strains of the peculiar music of the Chinese, which, from all accounts, does not at all accord with our ideas of celestial harmony.

A concert was given at Fond du Lac, Wis., on the 2d inst., the proceeds of which were appropriated towards the purchase of a bell for the Baptist church of that place.—Mr. Geo. Le Jeune gave a sacred concert at Morrisania, N. Y., on the 7th inst., for the benefit of the Reformed Dutch church of that village.—On the evening of 21st inst., Mr. G. H. King, assisted by Mrs. Wilkins, Mr. Bintliff, and others, gave a vocal and instrumental concert at Monroe, Mich.—The Continental Vocalists gave a concert at Elmira, N. Y., on the evening of the 2d inst.—A concert, which "consisted of a variety of solos, duets, and choruses," and in which "the instruments used consisted of three or four harps, six or eight guitars, and as many pianos," and an indefinite number of

flutes, was given at Columbia, Tenn., on the 24th ult.—Mr. W. D. Hillis and his accomplished lady are teaching with good success in Jacksonville, Ill., where they have been located for some three years.

The ALLEGHANIANS have returned to New-York from the most successful concert-tour they have made in the Atlantic States. They sang on Friday evening at the Tabernacle, N. Y., and will give other concerts there, and in the neighboring cities and towns.—Mrs. MIRIAM G. ROBB (formerly Miss Goodenow) died at Chicago on the 24th ult. Mrs. Robb, about seven years ago, became a member of the celebrated troupe of vocalists, the Alleghanians, with whom, for about three years, she traveled through the Atlantic States, winning admiration and esteem from all, as much by her amiable deportment and engaging person, as by her rich and melodious voice. As a ballad-singer she was almost unequalled. About four years ago, she accompanied the Alleghanians to California. There she met with Mr. T. P. Robb, a former acquaintance, and they were married. She afterwards made a professional tour through all the towns of California, and in less than two years accumulated a handsome fortune. She returned to this State some fifteen months ago, and early last January removed to Chicago, where she has since remained.

The Russians are very fond of music; and this natural musical talent makes private orchestras quite a cheap luxury, as they can be employed at ordinary times as servants or workmen. The "horn-music" of Russia, peculiar to that country, is said to be one of the most remarkable kinds of music in the world. The band must be composed of as many persons as there are notes in the compass of the piece. Each performer has but a single tone to play, and his duty consists in bringing that tone into the performance at exactly the right time. This, of course, requires the utmost accuracy and precision. The individuality of the musicians is so completely annihilated, that they are ordinarily designated by the notes which they play. Thus, one is called B flat, another F, and a third G.

THE ACADEMY OF MUSIC, N. Y.

AND that other German opera of our managers, *Der Freischütz*, has been given, and most probably has concluded the present German season. And it again met the enthusiastic reception of our Germans, and it was again badly given, and it proved again, or rather more than ever, somewhat "used up." We have heretofore, in regard to this opera, remarked that the popularity of its melodies involved, for our times, a great amount of triviality. It seems to be almost unavoidable, that to please the masses, even if it is done with all that genius and skill Weber could claim as his own results, after a certain time, in the deplorable state of not pleasing the refined taste of the intelligent in our art. Who can listen to the *Laughing* or *Hunting* choruses, or that of the young girls to Max's celebrated air, *Durch die Wälder*, without feeling that this music does not answer the views and taste of the better classes in the present musical world? During the late performance of this opera, we found our opinion shared by many who could never be convinced in this respect before. Popular melodies remind us of the celebrated French imitation-jewelry. They wear out with frightful rapidity, and after a certain time, are only fit to be used by very common people.

Madame De Lagrange has very few natural qualities for the role of *Agathe*. Neither the thinness of her voice, the peculiar character of her vocalization, nor her personal appearance, are suited to embody this beautiful creation of Weher's genius. We have seen young beginners with a powerful voice and true sentiment at their disposal, produce a very deep impression with this role, while renowned prime donne failed entirely to move the listeners. Under such circumstances, it is really creditable to Madame De Lagrange that she was able to do so much for the role as she really did. As to the other performers, the least said the better. The *Aennchen* of Madame Siedenburg, as well as the *Caspar* of Mr. Miller, may do for any other stage in this country but that of our Academy.

Last Monday, Mdlle. Felicita Vestvali made her reappearance after her return from Mexico. Our public was evidently waiting to see her, for the house was crowded to suffocation. This is decidedly a great compliment to the fair artiste, and involves the unmistakable fact that she draws more than any other singer in the States. Mdlle. Vestvali sang *Arsace* in Rossini's *Semiramide*—the same role with which she

commenced her career in this country. Already in our last article on this singer we pointed to the great progress she had made during her stay in New-York; her reappearance last Monday proved again that she belongs to the really talented, whose ambition will not permit repose, but is continually striving for more accomplishments. She sang the duo *Giorno d'orrore*, as well as the rondo in the third act, better than ever. The public seemed to desire a repetition of the duo; why it was not satisfied, we can not say. As to the acting of her part, Mdle. Vestvali can surely claim a superiority over all her predecessors. It is always full of life and truth. Needless to add that she was cheerfully and cordially received, and had all the honors of the evening. Her second appearance was in *Lucrezia Borgia*, on Wednesday evening. When are we to have the *Romeo*?

JOHN JONES' MUSICAL ADVENTURES IN EUROPE.

No. I.

UNFORTUNATELY, we had very pleasant weather while crossing. I say unfortunately, for it was the cause of so much musical noise on board of the ship, that I wished many times for a bit of storm with obligato accompaniment of sea-sickness and other nautical enjoyments. There was, in particular, a neighbor of mine, a French lady, evidently by birth and vocation a hair-dresser, who screamed the whole day, "*The last rose of summer*," which, she said, was the best American music she had heard in the States. Poor woman! she had no idea that the only musical remembrance she had brought from the New World was a very old Irish song. But this was not all; there were also some Italian professional singers amongst the passengers, who, while on land, could never succeed in making their brilliant talents valued, and who evidently for this very reason, were determined to be heard at least somewhere, if it were only on the ocean. One of them, however, had succeeded in the new country. He had been engaged for several seasons with Maretzek, and once even with Ole Bull. I asked him if he were going to retire. "Yes," he hastily replied, "from America!"

I do not know how many concerts we had during the trip; but what I do know is, that in New-York I was never obliged to listen to so many. There were not only matinées and soirées, but also early in the morning the piano had to be hammered and pounded by the little ones. And to call the so-called concert season more fully to mind, the utmost care was taken always to play and sing the same tunes. I was perfectly aware, that a man who is unfortunate enough to know the Freischütz aria, *Toi que j'aime* from *Robert*, *Casta Diva*, or Rosina's air in the *Barber*, may as well forswear going to any concerts during his life-time, if he does not care to hear this music over and over again; but I never expected to find the restless spirits of these tunes haunting me even at sea.

At last I took refuge in the second-cabin: there, at least, was no piano. But alas! to make up for this deficiency, the first thing my eyes met was a huge flute, evidently of German make, on the extensive scale. Cherubini made the *profound* remark, that if there could be any thing worse than a flute, it must be two flutes. I am sure if he had seen this formidable instrument lying on the table in the second-cabin of this Havre steamer, the thought of two flutes would never had entered his mind. "Is this thing to be played?" thought I. Alas! it was played. A man whose face, shoulders, hands, and whole appearance reminded me of the large dray-horses in England, came forward, lifted the formidable instrument with two of his fingers, as if it had been a sandwich, retired to a corner of the cabin, and began to play—what? "*Thou, thou reign'st in this bosom*;" that old German sentimental song, which seems to be so much in the flesh and lungs of the Germans, that even now they can not get entirely rid of it. The fellow blew with such force into his instrument that the sentimental sounds of the melody fell much more on my ears and head than on my heart; but in spite of the musical contrast between the appearance of the man and the music he played, there was something in his manner which interested me.

"Who is he?" I asked a young and pale man, who rose, evidently disgusted with the performance.

"A good fellow, but a very bad musician!" he answered with a sneer, and left the room.

"I will tell you who he is," said a little Jew, who had much of a "penny-a-liner" in his manners; "he is the manufacturer of his own flute!"

"That is more than many men can say," I replied.

"But how came this gigantic son of Teutonia to build such a lovely instrument as a flute?" continued my reporter, with that cunning smile which characterizes his race. "Let me tell you. Several years ago he was cultivating the soil of his father-land as an honest, peaceable peasant. He was extremely satisfied in doing so, especially as he had plenty to eat and to drink. But suddenly he did not eat and drink; he did not even sleep; that is to say, he did not enjoy that beautiful gift of a pure conscience, the want of which, in fellows like him, is indicated by a most unharmonious snoring. I need not add that our hero was in love. But with whom? Alas! here arises the first cloud in this sunny picture of love and country life. He fell in love with the richest and prettiest girl in the village, who added to these precious qualities that of a great musical talent. She knew how to sing the most difficult airs without ever deviating more than perhaps half or three quarters of a tone from the true pitch. She displayed this remarkable gift of nature and study almost every evening, to the delight and torture of our friend. There was especially one song of hers which aroused all his feelings; the very thing he is just now playing. She was pouring out these lofty sounds upon the air of a delightful summer night and the ears of our friend, while he was lost in deep thought, and the occupation of biting the nails of his fingers. This was of course highly poetical and gratifying, but for this very reason could not last. Our friend, now cultivating the soil of his heart much more than that of father-land, was discharged by his employer, and at last compelled to emigrate. Had his love already impressed his mind so much as to make him think and reflect, the sea-voyage did the rest. When he arrived in New-York, he was another man. Needless to say what he did and what he did not in the new country, nor how he had saved, after three years of hard labor, a big round sum from trifling salaries—a problem which only a German mind can solve. Sufficient to know, that our friend had at last enough to buy a little farm in the West. He continued his labors, but while he did so, his love came more forcibly upon him than ever. He thought almost continually of his native village, and the delightful evenings he used to spend there. '*Thou, thou reign'st in this bosom*,' sounded in his ears from morning to night, so that he could not help humming and singing it occasionally. It is true, he varied somewhat from the original, but he could say with some modern composers: 'I have the melody in my heart and not in my ears.' However, as our hero's voice was rather rough, and very apt to frighten his neighbors, even if they consisted only of the lovelier specimens of the animal world, such as pigs, dogs, and cows, he reflected if there were no softer means of conveying his recollections of love and of father-land. A peddler, a kind of providence to most of these farmers, was also his adviser in this critical moment. He sold him a wooden toy, which had the form of a piccolo flute; showed him how to use it, convinced him that after a certain time, and with perseverance, it might prove to him his musical companion and 'silent friend' in all times of home and love-sickness, took three times more money for it than it was worth, and left him of course entirely satisfied with this act of artistic encouragement. Our hero looked a moment silently at this strange instrument, tried it and broke it: although he had only softly blown into it, it was quite sufficient for the poor instrument, to blow out its life for ever. What was to be done? His soul was aroused, he saw the smiling face of his darling, he heard her sweet voice calling out, '*Thou, thou reign'st in this bosom!*' The first flash of genius came over him, the first real idea he had had in all his life. There was the instrument, broken, it is true, but its form preserved. He resolved to take it as a pattern for a stronger one. How long it took him to perform this important work, and how it looked when it was finished, nobody can say. Sufficient to know that the first result of his artistic inspiration was entirely lost, for it had no sound; besides, one day, when he put his mind and his fingers to it, to make it sound, it expired in a formidable crack. But again he made a flute still stronger, and again it was a failure; and

so he tried for more than two years in all his leisure hours, to become an artist, producing an immense quantity of strange flutes, the one always bigger than the other, till at last it took the gigantic shape of that which you see him just now handling. How he learned to play on it is a more difficult problem than many other musical questions which are given out for our solution. I told him to send it to the Paris Exhibition. He shook his head and smiled. 'No,' said he, 'I made it and learned it for my darling. I am now going home to carry her all that I have got, my heart and my flute.' 'And if she is married?' I ventured to say. 'Well,' he answered, somewhat oppressed, 'then I will go back to my farm, and play still: 'Thou, thou reign'st in this bosom.'"

The Jew stopped a moment, looking at the farmer-artist. The latter had ceased playing, but continued the sounds of his instrument by a well-sustained snoring. "You see," observed my reporter, "even in his sleep he preserves the musical inspiration of his soul."

"And the moral of all this?" I asked.

The Jew smiled, rubbed his hands, and twinkled his eyes. "The moral," he replied, "is, that one may be the most original flute-player in the world, and still be an ass!"

Book Reviews.

STABAT MATER. An Oratorio. By W. H. Fry. Vocal and Piano Score, with the Latin Words, and an original English Translation. No. 1. Stabat Mater. Quartet and Chorus. 60c. No. 2. Cujus Animam. Duet for Soprano and Tenor. 40c. No. 3. O quatuor Tristis. Duet for Tenor and Bass. 30c. No. 4. Quae Morchata. Aria for Contralto. 30c. No. 5. Quis est Homo. Quartet and Chorus. 40c. No. 6. Pro Peccatis. Aria for Tenor. 25c. No. 7. Videt suum dulcem Natum. Duet for Soprano and Contralto. 40c. No. 8. Eja Mater. Quartet and Chorus. 30c. No. 9. Fac ut ardent. Aria for Bass, with Quartet and Chorus. 40c. No. 10. Sancta Mater. Trio for Contralto, Tenor, and Bass. 25c. No. 11. Fac ut Portem. Aria for Tenor with Quartet or Chorus. 25c. No. 12. Finalo: Inflammatus, Quando Corpus, and Amen. Soprano with Chorus. 50c.

Boston. Oliver Ditson. Price, complete, bound in cloth, \$4. This is the composition which was in rehearsal at the New-York Academy of Music, and suddenly withdrawn by the author. He could not have done better than to have this work published in order to silence at once all rumors of insufficiency, which were set afloat at the time by his enemies. His printed composition tells better than any thing else what it is worth, although a perusal of it has made us regret the hindrances which were thrown in the way of its performance. A piano score, especially when it is not arranged by a man who knows the resources of this instrument, or even how to write orthographically, as is evidently the case with the one before us, gives a very poor idea of the orchestral effects, and the *total ensemble* of an oratorio. Besides, if the composition indulges in somewhat stiff and queer modulations, the piano score will make these still more stiff and more queer. Whoever has tried to play this arrangement will doubtless concur with us in the justice of this opinion. On the other hand, the different colorings of the different instruments are very apt to cover a great deal of harshness and abruptness, although passages like these

The image shows a musical score for the oratorio 'Stabat Mater' by W. H. Fry. It consists of three systems of music. The first system is for the Soprano and Tenor parts, with lyrics in Latin and English. The second system is for the Contralto and Tenor parts. The third system is for the Bass and Soprano parts. The score is written in a standard musical notation with a piano accompaniment.

will sound rather strange, even with full orchestra. Mr. Fry's music is Italian, reminding us continually of modern Italian operas. This may be contrary to the principles and traditions of the old Italian church-music, but we think, at the same time, it is unavoidable. A man who writes in our days a *Stabat Mater* can not do any thing else than make an opera of it. Rossini did it, and did it well. Mr. Fry's music is certainly not lacking in vigor and passion; he is often routed to a pitch of grand and noble sentiment, and his gradations are very effective. But, unfortunately, the motives for these are common. For instance, who could say that he had not already heard those of the tenor in G flat, in the duet *Cujus animam*. The same may be said of the endings; these are all the same as those which are offered to us over and over again by the ordinary Italian composers. However, in spite of this commonness in the ideas of the oratorio, there is such an amount of vigor and fire in the music, sometimes passages and chords of such power, that, we do not doubt, a careful performance of the work would produce a deep impression. Of course, it requires

first rate singers, and even these may, perhaps, not be able to sing chromatic passages, such, for example, as we find in No. 1. In fact, there is sufficient in the piano-forte score before us to make us give credence to the report that both orchestra and chorus found much difficulty in mastering their parts.

Mr. Fry is indebted to the enterprise and liberality of Mr. Ditson for the publication of his oratorio in elegant style. We say liberally, for we in the United States have not yet arrived at that state of musical culture which will reward the issue of such compositions. If published at all, it must be a labor of love on the part of both publisher and author, as it is rarely the case that sufficient copies can be sold to defray the outlay in paper and print. Now that the *Stabat Mater* is published, can not the New-York Harmonic Society, or some one of the three flourishing ones of Philadelphia, give proof of their activity and utility by its preparation and performance?

Sheet-Music Reviews.

N. Y. MUSICAL REVIEW PRIZE SONGS.

N. Richardson, Boston.

No. 1. SWEET AND LOW. By Otto Dresel. Price, 25 cents. This composition has all the merits of a first-class song. The music is beautifully adapted to the words, breathes a noble spirit, and is nobly executed. There is nothing common or flat in it; the accompaniment is not overladen, and at the same time not poor and meaningless. The music reminds us in its character, and even in some of its modulations, of Lindblat, the Swedish composer, whose little national airs have been immortalized by Jenny Lind. If we had to make any objection, it would be to the succession of septimo chords, beginning at the words, "While my little one," but even here the treatment is that of a true artist.

No. 2. ONE HEART FOR ME. By T. De La Hache. Price, 25 cents. A well-written song in the Ballad style. The melody is effective, and will suit admirably any well-trained baritone or tenor. We should not wonder if this song should become very popular in our parlors.

No. 3. WHERE, WHERE ARE ALL THE BIRDS THAT SANG? Price, 25 cents. A very easy song with a popular melody.

No. 4. MY GENTLE MOTHER'S SONG. By Ch. C. Converse. Price, 25 cents. The sentiment in this song is more refined than in No. 3. The melody is simple, but not flat. It has found many admirers already, and will doubtless find more. The ritornel is not to our taste.

No. 5. THE BABY. By D. B. Allen. Price, 25 cents. The Scotch character prevails in this composition. The whole sounds somewhat like a national air. It is a well-written song, and belongs decidedly to the very best of the whole set, in spite of its strong limitation of Mendelssohn.

No. 6. THE FLOWERS. By Frank Darley. Price, 25 cents. This is one of those melodies which easily become the property of our organ-grinders and street-musicians. A few months hence, and we may hear it hummed more than is convenient according to the old proverb, "*Variatio dilectat.*" A little more care in the accompaniment would not have damaged this song.

No. 7. THE PARTING. By H. C. Watson. Price, 25 cents. This song is of a superior character. It is done in an artistic manner, and gives a fine musical representation of the words. One or two chords in the accompaniment sound rather thin, but can be easily altered. We believe this composition will become a favorite with our musicians and advanced amateurs.

No. 8. SERENADE. By Robert Stöpel. Price, 25 cents. This song comes from a well-bred musician. It has a pleasing melody and a nice yet not difficult accompaniment.

All the songs are got up by Mr. Richardson in a superior manner, and are well worth having.

Sheet-Music Notices.

DRAWING-ROOM MUSIC.

NO. I. MORE DIFFICULT.

N. Richardson, Boston.—NOCTURNE FOR THE PIANO. By Miss A. C. B. 35c.—PRIEST'S MARCH FROM ATHALIE. By Mendelssohn Bartholdy. 25c.—MOONLIGHT POLKA. By S. M. Downes. 25c.—PRELUDE. For Piano and Violin, or Violoncello. By C. C. Perkins. 50 cents.

Oliver Ditson, Boston.—TRANSCRIPTIONS OF FAVORITE MELODIES. By G. A. Osborne. No. 4. Auld Robin Gray. 25c.—LES HIRONDELLES. (The Swallows.) Caprice Etude. Par I. Ascher. 40c.—GEM OF KENTUCKY. Grand Polka. By R. De Roode. 30c.—I QUANTI POLKA. By F. Gennari. 25c.—SIX MORCEAUX DE CONCERT. Par G. Sattler. No. 1. Impromptu Rondeau. 35c.—CHIMES POLKA. By M. Strakosch. 30c.—LUCYNDIA POLKA. By F. Languth. 25c.—CHIMES AND RHYMES. By A. Lindahl. Cathedral Chimes. 30c.—LA GASSIA VALSE. By Madame Oury. 35c.—SIX ILLUSTRATIONS. By Th. Oesten. No. 1. Luisi Miller. 40c. No. 2. Russian's Dream. 40c. No. 4. The Last Rose of Summer. 40. No. 5. Robin Adair. 40c. No. 6. Air du Simple. 40c. Wm. Hall & Son, New-York.—RAYONS ET OMBRES. Ballades. Par Gottschalk. No. 1. Serenade. 40c.—ETUDE DE CONCERT. Par W. Mason. 50c.—TROIS VALSES. Par F. Chopin. No. 1. 25c.—FLEUR D'AMOUR. Mazurka. Par W. Iucho. 35c.

NO. II. LESS DIFFICULT.

N. Richardson, Boston.—ELMWOOD WALTZ. By H. Berlioz. 35c.—LAURIE REDOWA. By Carrie M. Cahill. 25c.

Oliver Ditson, Boston.—ZEPHYRS FROM NEWPORT. Diddee Polka Redowa. By F. B. Helmsmuller. 25c. Convent Chorus and Stride la Vampa. 25c. Nelly's Laugh Polka. 25c.—THE SKYLARK QUADRETTES. By R. Linter. 50c.—THE GRACES. A Collection of various Quadrilles. Marguerite d'Anjou. By Ledue. 25c.—WIDOW BEDOTT'S FAVORITE POLKA. By O. C. C. 25c.—TWELVE FAVORITE THEMES. For the Piano and Flute, or Violin. No. 5. Portrait Charmant. By R. Dressler. 25c.

DUETS FOR PIANO.

NOT DIFFICULT.

Oliver Ditson, Boston.—LE MARDI GRAS QUADRILLE. By C. Schubert. 50c.—ROMANTIC WALTZES. By Lanner. 70c.

TEACHING-MUSIC.

EASY.

N. Richardson, Boston.—THE MUSICAL AURORA. Fifteen instructive pieces. By L. Costicelli. No. 1. 15c. No. 11. 25c. No. 14. 15c.

Oliver Ditson, Boston.—SIX FAVORITE MELODIES. For the Flute and Piano. By W. O. Fiske. No. 1. Air from Romeo and Juliet. 25c.—BEAUTIES OF TWENTY OPERAS. By C. C. Converse. No. 2. Il Trovatore. 45c.—DISSOLVING VIEWS. Pleasant little recreations for small hands. By Th. Oesten.—MELODIES OF THE DAY. By Ch. Grohe. No. 6. Come rest in this bosom. 25c.—OPERATIO TUT-BITS. Easy Variations. By Ch. Grohe. No. 2. Lucrezia Borgia. 30c.—THE CHARMS OF HOME. Six easy and instructive pieces, carefully fingered and arranged. By I. H. Kappes. Nos. 3 and 5.—TWELVE GEMS OF THE OPERA. By I. H. Kappes. No. 10. Postillon. Separate, 15c. Complete, \$1.50.—STRAY FLOWERS FROM THE OPERA. By I. H. Kappes. Third Book.

VOCAL MUSIC.

NO. I.

N. Richardson, Boston.—THE LILY'S COMPLAINT. Adapted by J. Q. Wetherbee to an aria in the opera *Mittrane*. By F. Rossi. 35c. Oliver Ditson, Boston.—JEANNIE. Ballad. By George Linloy. 25c.—THE FOREST FAIRY. Sung by Mad. Gassier at Jullien's concerts. 35c.—ONAWAY. MY ALGONQUIN. Songs from Longfellow's Hiawtha. By Ch. C. Converse. 25c. each.—GEMS FROM THE GERMAN. Mother dear. By Prath. 30c.—DI QUELLA PIRA. From Il Trovatore. 25c.—THE CELF-

BRATED PRISON SONG. From *Il Trovatore*. 25c.—LES VEPRES SICILIENNES. Latest Opera by Verdi. Nos. 5 and 8. Romances. 25c. each.
Wm. Hall & Son, New-York.—LIKE THE SONG OF BIRDS IN SUMMER. Ballad. By J. W. Cherry. 25c.—Same words. Ballad. By E. H. Prout. 20c.

NO. II. EASY.

N. Richardson, Boston.—COME TO THIS HEART SO LONELY. For Contralto voice. By Sarte. 25c.
Oliver Ditson, Boston.—MY OLD CANE-BOTTOMED CHAIR. By Ch. C. Converse. 25c.—ANNE IN THE MYRTLE DELL. Song and Chorus. By Ch. C. Converse. 25c.—THE HEATHER-BELLS. Song or Duet. By Witzel. 25c.—I'VE A HOME IN THE WOODS. Song. By L. B. Woodbury. 25c.—FAR AWAY. By Paul Henrion. 25c.
Wm. Hall & Son, New-York.—WHEN SHALL I BE AN ANGEL, TOO? Words and music by I. W. Gongler. 25c.

VOCAL DUETS.

GIURA AMOR Mio. From the Opera *Mazeppa*. By Fabio Campana. 25c.—TWELVE TWO-PART SONGS. By Kucker, Abt, Mendelssohn, and others. Lovely smiles the golden morning. By Keller. 20c.

SHEET-MUSIC PUBLISHED DURING THE FORTNIGHT ENDING MAY 17.

Oliver Ditson, Boston.—ROMANZA. For Piano. A. E. Marschner. 25c.—COME WHILE THE BIRDS ARE SINGING. T. V. Morris. 20c.—SCENE OF OUR YOUTH. French Air. 25c.—MINNIE WATERS. H. Armonia. 25c.—CORONATION GRAND MARCH. (Four hrs.) Meyer-erber. 40c.—STEPHEN'S VISIT TO THE ELEPHANT. Harrison. 20c.—JOCK O' HAZELDEAN. Transcribed by G. A. Osborne. 25c.—SCOTS WHA HAE. Transcribed by G. A. Osborne. 25c.—GEMS OF SACRED MUSIC. (For three male voices.) A. Mine. 15c.—RUBEN WRIGHT AND PHOEBE BROWN. H. M. T. 25c.—GOD OF ISRAEL. Solo and Chorus. A. Mine. 15c.—GRACIOUS SPIRIT. Solo and Trio. A. Mine. 15c.—OBADIAH MARCH. L. Kissner. 25c.—DREAM OF YOUTH. Kneass. 30c.—FRIENDSHIP GRAND WALTZ. C. Steinruch. 30c.—POPE AND HIS CAP; OR, TOLERATION. T. Williams. 20c.—LORD, WITH GLOWING HEART. Duet. Winster. 30c.—REVEVE MELODIQUE. A Collection of Petites Fantaisias from Favorite Operas. For two performers. Beyer. 50c.—SIX FANTASIAS BRILLIANTS FROM OPERAS. Oesten. 50c.—FANTASIAS DE SALON. No. I. Le Prophete. Oesten. 50c.—BRIGHT STAR THAT CROWNS WITH BEAUTY. Kucker. 25c.—POP GOES THE WHEEL. Varied. Grobe. 25c.—THE DEAREST SPOT IS HOME. Varied. Grobe. 25c.—BOBBING AROUND. Varied. Grobe. 25c.—RICCI'S FAVORITE WALTZ. FOUR LANDS. T. Bissel. 25c.—DITSON'S SELECT BRASS BAND MUSIC. No. 33. La Norma March. On cards. \$1.—CONGREGATIONAL HARP. Parlor edition. 75c.

Our Musical Correspondence.

BOSTON.

MAY 12.—May-Day was duly celebrated with all the festivities, both musical and otherwise, pertinent to the occasion; the most important, considered with reference to our object, was a floral concert given in the evening at the Tremont Temple by a class of juveniles under the direction of J. C. Johnson. The stage was tastefully ornamented with flowers and banners, and presented a spectacle of innocence and beauty refreshing to view, while the performances were very creditable to both teacher and pupils.

Saturday evening, May 3d, the German Trio (C. Gartner, C. Hause, and H. Jungnichel) gave a concert at Chickering's rooms, the exercises interspersed with dramatic readings by Miss Pauline Maidhof. The programme consisted of 1. Second Trio, Op. 15, by A. Rubinstein; 2. *The Castle on the Sea*, by Uhland; reading in English and German, by Miss Maidhof; 3. Third Concerto, Op. 44, for violin, by De Beriot; 4. *Seherzo*, for piano, violin, and 'cello, by J. Brahms; 5. Grand Fantasia, for violoncello, by Kummer; 6. *Lafayette en Amerique*, reading in French; 7. Grand Fantasia, *Lucia di Lammermoor*, for piano, by Liszt; 8. Musical Reverie for violin, 'cello, and piano. The rooms were quite well filled upon the occasion, as indeed the reputation gained by them the past winter would lead one to expect. All the works given by them at this concert were rendered in their spirited and correct style. Mr. Gartner and Mr. Jungnichel gained additional credit by their performances; the first of the Third Concerto for violin, the second of the Grand Fantasia for violoncello. The artists of the "Trio" are always acceptable in concert, and for variety of music furnished and excellence of performance, they are justly esteemed.

The unparalleled favor with which the afternoon orchestral concerts have been received by the public, has induced the orchestra to continue in a series of three more concerts of like character. At the first concert of this last series the orchestra performed, 1. Symphony No. 2, by Beethoven; 2. Overture, *Der Freischutz*, by Weber; 3. Waltz, *Kroll's Bull Klaenge*, by Lumbye; 4. Finale to the second act of *Lohengrin*, by R. Wagner; 5. *Champagne Gallop*, by Lumbye; 6. Overture, *Semiramide*, by Rossini. Quite a variety, as you will perceive, and we can not wonder at the avidity with which people embrace the opportunity to bask in the music of Beethoven, Wagner, Rossini, and others, so satisfactorily furnished.

TONAWANDA, N. Y.

THE Fifth Convention of the Erie County Musical Association was held here, commencing April 29, 1856, and closing upon the Friday eve following with a public concert. The practice of glees, choruses, etc., under the direction of V. C. Taylor, Esq., constituted the order of exercises. The interest of the audience at the concert was manifested by much applause and frequent encores. We understand the next session is to be held in Williamsville some time in October next.

CLARKSON, N. Y.

A MUSICAL convention was held here under the direction of Mr. E. Danforth, closing with a concert on the eve of the 18th April. Great interest was manifested throughout the entire session. The closing concert exhibited much of good taste and talent in the performance of its various parts, and demonstrated how much can be achieved where unity, good sense, and harmony prevail.

LAVINIA.

Foreign Intelligence.

LONDON.

25 APRIL, 1856.—An important event of our musical season, now in full bloom, was the debut of Madame Schumann, (Clara Wieck,) whose performances have always been spoken of as the beau-ideal of piano-forte playing. Additional interest is excited in her behalf on the score of her husband's popularity as a composer in Germany, the abuse his compositions always meet here, and even the tragical end of his career, as he is incurably insane. All these items together made up a great sum of excitement, mixed, most properly, with considerable interest for the painful position of the lady. Her success was perfect in every way. Madame Schumann's first debut was at the first concert of the Old Philharmonic, where she performed Beethoven's *Concerto in E flat*, and Mendelssohn's *Variations Serieuses*, which, as a spirited Frenchman remarked, are well named, since they are by no means cheering! We were not present at the debut of Professor Sterndale Bennett as conductor, and can therefore not speak of the concert, except that we know that four of the best, or rather the four best violins were to be found elsewhere than in their accustomed places. At Ella's Musical Union, Madame Schumann interpreted Beethoven's sonata in D minor, two *Lieder ohne Worte* by Mendelssohn and one by Schumann, all of which she executed with intensely artistic feeling and a most perfect execution. Utter absence of affectation, or playing for and to the public, characterizes her playing; she performs, as it seems, for her own enjoyment, and as if there were no audience; her short and unpretending preludes are *chef d'œuvres* of musical intelligence. She does not play off one piece after the other, like a commercial traveler showing his pattern-card, and is altogether No. 1 of the lady pianists, and an artist in every sense of the word. She will be one of the great attractions of the season, although, in a pecuniary way, it will scarcely be more advantageous to her than her concerts in Germany, where she literally has coined money in every town.

The Lyceum Italian opera (late of Covent Garden) has commenced with remarkable success. The sympathy for it is considerable. *Trovatore*, with its quadrille music, a bad mixture of Italian and French common-places, and its ultra-romantic plot, has been given in best style, and Madame Ney displayed great powers as a singer and actor. *L'Elisir* brought Ronconi back to us: his buffo qualities are not congenial to our taste. Her Majesty's Theatre is mysteriously going on, doing all kinds of things, and having the most extraordinary doings attributed to its management; we shall see what will come of it when it opens, which is to be early in May.

The second concert of the New Philharmonic took place on the 23d, with Benedict as conductor. A new symphony by Gounod, of French repute, and otherwise puffed by the enlightened critic of the *Athenæum*, was found to be an entire failure. Want of originality was not the only fault; the materials worked up were of the commonest come-at-able kind, cleverly worked up and scored, and might have gained praise in any shape less pretending than that of a symphony. Heard in a German garden, whilst drinking coffee and smoking cigars, and looking about, it might be in its place, but not in a concert-room of Philharmonic pretensions.

Miss Sherrington has a voice of great compass and strength, but has no method, and seemingly much confidence. She seems to have many friends, but has no sign of any feeling in her singing. Her songs left us perfectly cold. Herr Rokitanski has a powerful base voice, but also much to learn. The overtures were *Euryanthe* and Macfarren's *Hamlet*, (new,) a master-work to our taste, full of imagination and sound musicianship; in fact, a work of sterling merit, to which we call the attention of your orchestral societies. The New Philharmonic Directors deserve every praise for bringing new works before the public. There will, we trust, be no more deliberate puffing in the Gounod corner (*vide Athenæum*) now; it was well to have heard it, but there having been nothing in it that could not have been understood by any one, let it be left to the Gounod maniacs. Let us, on the contrary, have Macfarren's *Hamlet* as often as you like, the oftener the better. Mr. John Barnett (Dr. Wylde's pupil) performed Beethoven's concerto in G remarkably well; he has in him the real stuff to make a great artist. Mr. Benedict conducted with great energy and care, and the orchestral performances were highly creditable.

Messrs. Erard have lately finished a most costly piano-forte for Her Majesty's yellow drawing-room, which for richness and artistic finish beats any thing we ever saw; there is no need of mentioning their superiority in tone and mechanism—that is wide-world-known. There are on an average twelve Erard grands at Buckingham Palace or at Osborne House, when the Queen is there. Madame Schumann performs on Erard's.

The English opera at Drury Lane goes on steadily. Another Italian opera opens at the Surrey with German, Hungarian, and English artists. Miss P. Horton gains a fortune by her entertainment. Albert Smith changes his already princely fortune into a royal one by his ascent up Mont Blanc. Mad. Ristori is to appear at Mr. Gye's theater, and will no doubt bring money to the Lyceum. Our concerts are legion; we are inundated with these musical parasites.

TO CORRESPONDENTS.

TO CORRESPONDENTS.—We have many questions on hand to which we have not had an opportunity to give attention; answers may come hereafter. There are many, too, which are anonymous. We do not feel ourselves under any obligation to answer these. If one is not willing to let us know who he is, or, at least, what his name is, he must not expect his communication to be noticed. We do not say that we will not in any case give heed to anonymous questions or com-

munications, but where we open a paper and find no name, we feel quite at liberty to throw it on one side, and to let it wait our convenience.

C. H. G., P. N. H.—1. "Will you please illustrate a hidden fifth and hidden octave?"
 1. A hidden fifth or a hidden octave is such a fifth or octave as produces on the ear a similar effect to an open consecutive fifth or octave, although to the eye, or in the notation, it is avoided, or is hidden. These progressions may occur in many ways; they are sometimes more and sometimes less objectionable, but are found under certain circumstances in the best writers. Here are two examples of each.



2. "Are there, strictly speaking, but seven sounds in the diatonic scale?" 3. "What do these sounds represent, actual pitch or tone relation?" 2. In order to decide this question, sing seven sounds, beginning with one, or by syllables thus: do, re, mi, fa, sol, la, si, then ask: How many sounds have I sung? Ans. Seven. Did I sing the scale complete, or only a part of it? Ans. Only a part of it. What more is necessary to complete it? Ans. Another sound. When that other sound is added to the seven, how many will there be altogether? or, in other words, How many are seven and one? Ans. Eight. How many sounds are there, strictly speaking, in the scale? Ans. Eight. We repeat it, there are, strictly speaking, eight sounds in the scale; but if we speak carelessly or loosely, not distinguishing between scale and key, we may say that there are but seven sounds in the scale, yet a little unsophisticated child will know better. It is probably from confounding the two terms, scale and key, that the error is so frequently made. Seven sounds determine a key, but it takes eight to form the complete scale. 2. By actual pitch, we suppose our querist means absolute pitch; for tone relations or relative pitch is as actual or real as is any other pitch. The scale sounds can not be said to represent either absolute or relative pitch. Relative pitch is rather present in them than represented by them; they constitute, produce, or determine relative pitch. Nor can the scale sounds be said to represent absolute pitch, yet they must always be based upon it; or, in other words, the scale must begin with some absolute pitch as its starting-point or foundation.

A. B., Vt.—"I recently heard the Psalm 90, sixth part, Church Psalmody, sung by a choir to the tune Cranbrook, page 143, Now Carmina Sacra. What think you of the adaptation?" The first stanza of the psalm referred to is as follows:

"Lord! what a feeble piece
 Is this our mortal frame!
 Our life, how poor a trifle 'tis,
 That scarce deserves the name!"

We find that the words adapted to the tune in The Carmina Sacra are:

"Grace! 'tis a charming sound!
 Harmonious to the ear,
 Heaven with the echo shall resound,
 And all the earth shall hear."

We think the adaptation just about as bad as one can conceive of.

P. T., Prov.—"Please to say whether you approve of such tunes as have a change of time in them, as from double to triple, etc., also whether some verses ought to be sung quicker than others." A psalm-tune is a bad one in which a change of time or movement is introduced. There may be a change from double to triple, etc., without a change from quick to slow, or vice versa, but even such changes are always undesirable. The rhythmic form first chosen should generally be adhered to throughout; this should be observed, especially in tunes for large assemblies to sing. When tunes are designed for small trained choirs, greater liberties may be taken, but even then, and always, whatever the variety, there must always be unity. The degree of quickness, or the movement of a psalm-tune should not be varied so as to be manifest, or so as to attract attention. Changes from quick to slow, or from slow to quick, are almost always in bad taste, and unfavorable to the true end of church song.

W. M.—"If it meets your approbation, I should like to find the inclosed music in the next issue of THE JOURNAL." The above comes to us only the day before we go to press; but our music pages have to be stereotyped, and are prepared some time beforehand. There is no need of sending in a piece of music with the request that it shall be printed by a certain time. All musical communications must take one course; they must wait the leisure for their examination to determine whether they shall be accepted or not; if accepted, they will appear in time, but how soon we can never promise, as we always have much matter on hand in this department.

O. P.—The rules of harmony are the same with regard to all musical compositions in writing for a full orchestra, many liberties may be taken which would be objectionable in a passage for the piano-forte; so, also, many rules must be more strictly observed in writing for the voice, in four equal parts, than in unity for the piano-forte. To learn these rules and their modifications is the work of long study and practice; study, not of treatises alone, but also of the works of the masters in our art, and of the effects, vocal or instrumental, of certain passages or progressions. In the example you send us there are obvious fifths, but you have only two parts, and it requires at least three tones to produce a chord.

W. N. Randolph.—"Can you give me directions for acquiring the shake?" Remove your residence into some one of those locations where the fever and ague is prevalent, and you will probably shake enough soon. Seriously, scientifically, logically, musically, the shake is produced by a regular oscillating motion up and down of the larynx; it is to be acquired under the direction of a good master, by long and patient practice. Very few singers have a good shake, though considerable numbers have a very clumsy one. The shake is not so highly esteemed now as formerly. "When taken to be well shaken!"

R. N., Ohio.—"Why are consecutive fifths forbidden in harmony progressions?" We believe that the above question has been answered several times already, but it will do no harm to answer it again. If consecutive fifths are played, we have exactly the same

melody, in two different keys, at the same time. One destroys the effect of the other, and, instead of order, chaos is the result. The pleasing effect of each is destroyed by the other. That is reason enough.

Temperament.—We have never seen nor heard of the instrument called a "mono-chord;" we do not believe any instrument can be made to take the place of an ear cultivated by practice. If you understand the principles of tuning, practice will improve your ear rapidly.

(For THE MUSICAL JOURNAL.)

THE EXPERIENCE OF A MUSICIAN.

BY BENE PLACITO.

CHAP. III.

AFTER following my profession for some time, it was a source of amusement to receive the congratulations of my friends on the success I had attained in so honorable a pursuit—as if my position was an easy and enviable one; but alas! I soon discovered that the trials and labors of a music-teacher differed not from other pursuits apparently more laborious. The weather at all times had to be endured, the whims and fancies of pupils gratified, and talent frequently sacrificed to a perverted taste, and time and labor often spent without a recompense. Persons generally seemed to imagine that about six months' instruction would be sufficient to enable them to read ordinary musical publications, and fit them to "play before company;" in fact, many who applied for my services, wished the assurance that I would thus qualify them, before commencing to study; apparently ignorant of the fact that success depends more upon the aptitude of the learner than the ability of the instructor. Every new and "improved method" for acquiring a knowledge of music, would be grasped at by the amateur, with the vain hope of removing what many regard as insurmountable obstacles in the acquisition of this science; forgetting that the same amount of study would undoubtedly be required, even if expressed in a more simplified manner. It was always a matter of surpriso to discover the ambition so generally manifested by amateurs, to attain the distinction of author. Mr. A—, having invented a strain of eight measures, desired at once to have it published; but lacking the ability of committing it to paper, he induced a friend to write, while he endeavored to sing it, and perhaps add a few bars, by way of introduction, or as a finale; he then employed another to arrange an accompaniment to his (?) song, and with egotistic pride regarded the production as a composition of his own; which some publisher consented to introduce, as a compliment to the new author, who, of course, received fifty copies as a recompense for the time and labor spent over so valuable a MS. This practice, even at present, is carried to a greater extent than the public imagine; thus filling the shelves of music-dealers with a class of music which publishers have not the courage to refuse, when submitted for their examination. Even some of our most popular authors would doubtless feel mortified, if the *modus operandi* could be revealed, by which their popular songs have been manufactured; and where an author of talent issues a song or polka that becomes popular, a thousand imitators immediately commence with parodies and plagiarisms, which ungenerous publishers seize upon with avidity, and endeavor to push as far better than the original; though it neither benefits them nor the illustrious author, but only serves to disgust the public. *Old Folks at Home* is followed by *Young Folks at Home*; *Hazel Dell*, by *Fairy Dell*; *What is Home without a Mother*, by *What is Home without a Father*—without a Wife; and after every idea is exhausted, *without a Husband*. The same may be said of polkas, waltzes, and every other style of composition.

(To be continued.)

(For THE MUSICAL JOURNAL.)

"THE DELUGE;" A SACRED ORATORIO

IN THREE PARTS.

LIBRETTO AND MUSIC BY LEOPOLD MEIGNEN.

FOR the special behoof and enlightenment of all "outside barbarians," who, residing beyond the suburbs of this godly city, may not be supposed to be familiar with the name and reputation of the composer of the *Deluge*, I propose to preface this review by stating that Mr. Leopold Meignen, the gentleman in question, is a bland, smiling, intelligent Frenchman by birth, and American by adoption; and furthermore, that the dilettante of our Quaker City are wont to regard him, upon all matters appertaining to harmony, counterpoint, composition, etc., as a sort of Delphian oracle: nay, more, even the great bulk of our population recognize in him the dapper little "chef d'orchestre," whose steady baton has, time and again, piloted the performers of the Musical Fund Society safely across the stormy billows of many a tempestuous overture.

Truly, however, as Philadelphians appreciate and cherish the talents of Leopold Meignen, few there are, indeed, who, prior to the production of this oratorio, know that within the workings of his musical soul, there lay also concealed the germ of poetry; even so, however, it is, for the libretto and the music of the *Deluge* are the twin children of his brain. The poetry of this achievement reads and rhymes very well; and although there is not that therein which would involuntarily suggest the style of John Milton, it is, nevertheless, a plain, singable, and readable poem, interwoven with considerable dramatic skill, and admirably suited for musical adaptation.

The overture to this oratorio is a most splendid achievement, and presents an interesting synopsis of the forthcoming melodies and movements, most skillfully blended in the transition from the one to the other. A grand, sustained

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TENOR.



1. Loud hal - le - lu - jahs to the Lord, From dis - tant worlds, where crea - tures dwell; Let heaven be - gin the sol - emn word,

ALTO.



SOPRANO.



2. Wide as his vast do - min - ion lies, Make the Cre - a - tor's name be known; Loud as his thun - der shout his praise,

BASE.



And sound it dread - ful down to hell; Let heaven be - gin the sol - emn word, And sound it dread - ful down to hell.



And sound it lof - ty as his throne; Loud as his thun - der shout his praise, And sound it lof - ty as his throne.



Whiteman. C. M.

S. A. MANSFIELD.

TENOR.



1. O for a clos - er walk with God! A calm and heavenly frame! A light to shine up - on the road That leads me to the Lamb!

ALTO.



SOPRANO.



2. Where is the bless - ed - ness I knew When first I saw the Lord? Where is the soul - re - fresh - ing view Of Je - sus and his word?

BASE.



Rainy Day.

SONG.

Words by HANNAH E. BRADBURY.

Music by WM. B. BRADBURY.

1. The rain drops gen - tly fall, mo - ther, The rain drops gen - tly fall; There's
 2. I'm think - ing of one day, mo - ther—'Twas ma - ny years a - - go— An
 3. One day the an - gels came, mo - ther, One day death's an - gels came; Sep -
 4. They took the fair - est flower, mo - ther, The fair - est of your flowers; I

mu - sic in their soft - est touch Up - on our roof and wall— A lan - guage in each
 A - pril day, all dark and drear, The rain came pat - tering slow; I prayed for sun-beams
 - tem - ber's sky was dark with clouds, And harsh - ly fell the rain; I thought the skies were
 did not know the bud was loaned, But thought it whol - - ly ours; I watched the fad - ing

sil - very drop That sweeps a - gainst the pane, A lan - guage that o'er - flows my heart, While
 all that day To light - en up our room, And did not know why ev - ery hour Was
 al - ways drear, The sun - beams nev - er shone, When an - gels took our eber - ished one, Leav -
 of love's light From out her gen - tle eye, And stooped to catch that whis - pered word, Her

Sva.

lis - tening to the rain, sha - dowed in deep gloom, ing us sad and lone, last fond word, "Good bye!"

A lan - guage that o'er - flows my heart, And did not know why ev - ery hour When an - gels took our cher - ished one, And stooped to catch that whis - pered word, Her last fond word, "Good bye!"

While lis - tening to the rain. Was shu - dowed in deep gloom. Leav - ing us sad and lone. Her last fond word, "Good bye!"

Sva. *Arpeggio.*

Bringham Street. C. M.

MODERATO.
TENOR.

WM. U. BUTCHER, Germantown, Penn.

1. My God! the spring of all my joys, The life of my de-lights, The glo-ry of my bright - est days, And com - fort of my nights—

2. In dark est shades, if thou ap-pear, My dawn-ing is be-gun; Thou art my soul's bright morn - ing star, And thou my ris - ing sun.

Dark Row. L. M.

ALLEGRETTO.
TENOR.

HASTINGS. October, 1855.

1. This is the word of truth and love, Sent to the na-tions from a-bove; Je - ho - vah here re-solves to show What his al-might-y grace can do.

2. This rem - e - dy did wis dom find, To heal dis - eas - es of the mind—This sov'reign balm, whose virtues can Re-store the ru - ined crea - ture, man.

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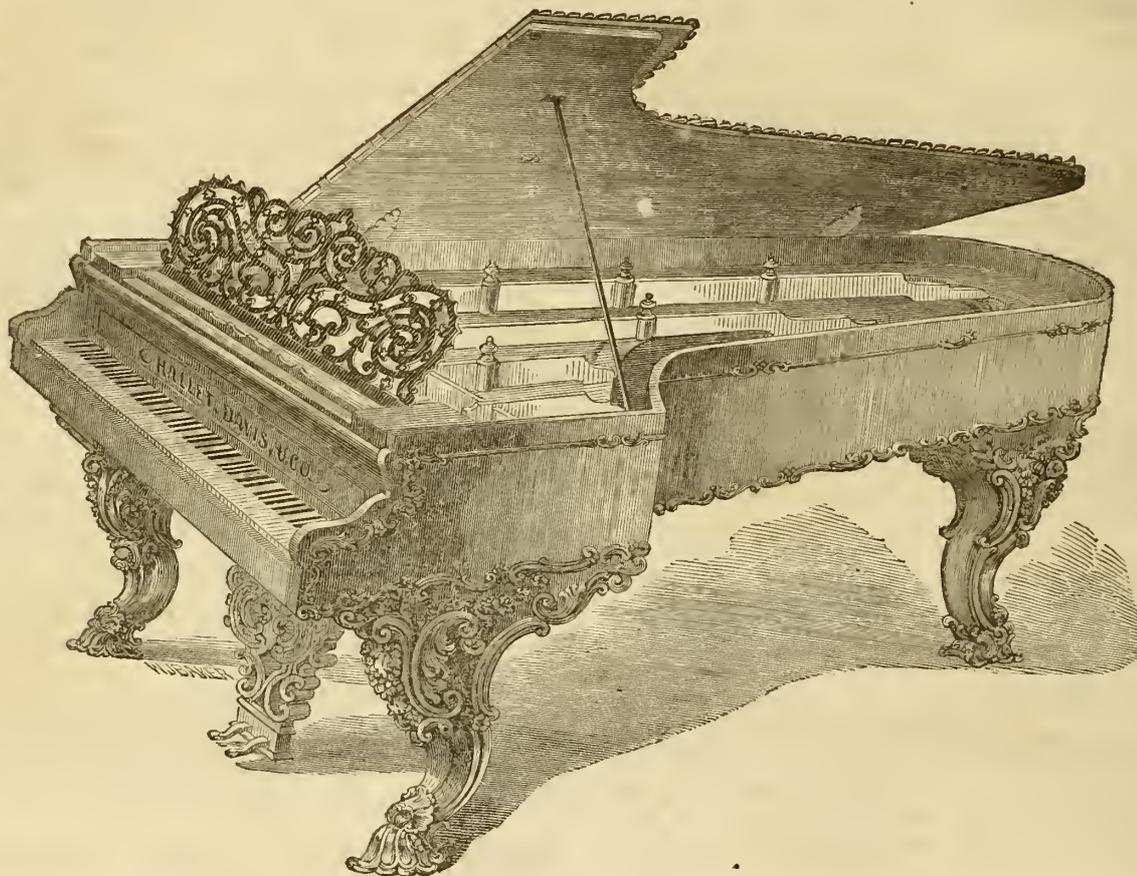
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