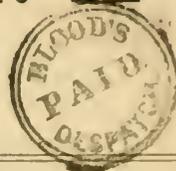


PHILADELPHIA

MUSICAL JOURNAL

AND REVIEW.



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VOLUME 1.
NUMBER 8.

A FEW WORDS MORE.—In our last, we alluded to the very moderate interest and support derived from our several musical societies. Calling attention to the matter has perhaps had the good effect to produce some revival; for we have been much encouraged latterly, by numerous accessions to our subscription-list. We believe, that thus far in conducting THE JOURNAL, our course is approved by those of our intelligent citizens, who are interested in the subject of Music. We may say further, that independent of that class of dubious professors and musicians, who in number and ability, are well qualified to produce the triumphant "Billingsgate chorus," to the rhythmic jingle of *lager* and *pretzels*, (and who so studiously withhold their aid,) we can well afford to dispense with their countenance, and at the same time feel sanguine of success. In a word, we feel some pride in stating, that upon our subscription-list, we have the names of our most reputable professors and musical amateurs, beside those of our most influential citizens; and for the proof of this, we invite any one of respectability to call and examine for themselves, at the office of THE JOURNAL, 27 South-Tenth street.

OUR CHURCHES AND CHOIRS.—The usual notice is unavoidably deferred; and as for Bene Placito, he has *placidly* retired to rest, without even the ceremony of an Adieu!

AMERICAN ACADEMY OF MUSIC,
PHILADELPHIA.

PASSING along South-Broad street a short time since, we observed for the first time, the formidable structure now in course of completion; and which is to be known by the above title. Compared with our old public buildings, it evidences both rapid progress in taste, and a most decided improvement in capacity and grandeur; which may be set down as one of the marked characteristics of the age.

We have no hesitation in affirming, that heretofore, our city has possessed but ordinary accommodations for the rendering of operas, or even the usual concert performances; and it is therefore a matter of congratulation to our citizens, who favor these occasions for the display of musical talent and recreation of the mind, that shortly they may expect to enjoy at least a proper place, the high character and standing of which, we do not question, will be sustained by the most moral, classic, and æsthetic exhibitions of musical art. If Music as an art, is deserving of the regard and attention which moralists, philosophers, and divines have each claimed for it, then any efforts that may tend to develop the science, or present the highest display of talent and genius which its most renowned professors may attain, is alike creditable to the progenitors of this institution, as well as to the intelligence of our citizens.

As a community, we should aspire for the best musical talent, the most accomplished artists of which the world has any knowledge: not satisfied with the refuse material of other countries and cities, we should aim ever and constantly, to induce the most learned and skillful musicians to sojourn here, and testify by substantial tokens of encouragement,

that real merit is duly appreciated. We should hail with delight and unbounded satisfaction, the presentation of those standard compositions of world-wide celebrity, and with equal pleasure welcome the original efforts of our own and other citizens, to furnish the result of their labors to the judgment and criticism of a discriminating musical public.

Thus, while we, as a people, should be disposed to exhibit an utter distaste for the trashy and flimsy productions of effeminate musical literature, with equal zeal should we reach forth for the refined, scientific, and classical compositions of both ancient masters and modern composers; ever having in view, as a point of attainment, the ensign banner, floating from the pinnacle of the temple of art, exhibiting in emblazoned capitals, EXCELSIOR!

We are entirely ignorant, with reference to the plan or system, for conducting the Academy of Music. We are free to confess, that our own predilections are not in favor of exclusive opera performances. Equally gratified are we, with musical art, when divested of the paraphernalia and pantomime performances, incident to theatrical exhibitions. This opinion is, however, gratuitous, and upon which, we are aware, great diversity of sentiment exists; individuals after all, being controlled chiefly by habit and taste.

Taking into consideration the title of the institution, we are inclined to presume, that in due time, the directors will establish various means for the general diffusion of musical knowledge; including both rudimental instruction, and tuition in the higher branches of the art. Let us witness the organization of a Musical Lyceum, having a regular series of popular lectures upon the subject; let us have also connected therewith, juvenile schools, and a Normal Musical Institute for more advanced pupils, all under the care of competent American teachers; and we opine, that prosperity will succeed the plan, and a proper and hitherto unknown impulse be given to the cause of music in our midst, which shall greatly redound to the credit of the American Academy of Music in Philadelphia. We may say more upon this topic at a future time. We have but space to append a description of the building:

The front of the building on Broad street, is 140 feet, flank on Locust street, 238 feet. The first story on Broad street, and basement on Locust street, are of brown stone; the remainder is of dark pressed brick. The capacity of the house is to seat 3000 persons; the space for movable seats and standing room, 600 additional. The orchestra department is 65 by 10 feet, and will accommodate 70 musicians. The seats in the building are sofa style, with arms, each seat 21 by 32 inches. Width of stage department, 150 feet; width of stage proper, 90 feet; depth, 73 feet; width of auditorium between the walls, 90 feet; height to dome, 70 feet; depth from curtain to back of boxes, 102 feet; width of curtain, 48 feet; height of same, 48 feet; width of lobbies at proscenium, 9 feet, gradually widening at vestibule entrance, to 13 feet; entrance lobby on Broad street, 10 by 73 feet; vestibule on Broad street, 28 by 73 feet; two main stairways in vestibule, width of each, 13 feet; width of same to second tier, 8 feet; to third, 7 feet. The grand saloon, which can be used for concerts, lectures, balls, etc., is 39 by 85 feet; height of same, 30 feet. The number of exit-doors is 14, all of them opening outward, comprising a space of 117 feet, so that a full house can be discharged in four or five minutes. The covered carriage-way is 70

feet on Locust street to curb, width of Broad-street pavement, 18 feet; Locust ditto, 12 feet; stage excavation below the floor, 10 feet; under remainder of the house, 8½ feet; the building heated by steam, generated by two boilers.

The auditorium is to be brilliantly illuminated by a circle in the dome, containing 200 jets; also by two rows of burners along the cornices, and by bracket-lights against the walls. There are ventilating-flues throughout the house, connected with the main ventilating apparatus, over the illuminating circle. The parquet entrances are namely: two at orchestra, 3 feet wide, gradually enlarging to 6½ feet at lobby, with two additional side-entrances, each 5½ feet wide. Numerous other passages throughout the house leading to seats, commence along the inner circle, being two feet broad, and gradually widening to 4 feet at lobbies. Restaurant in basement, 26 by 62 feet. Height of building to cornice, 60 feet; roof of iron; main span, 90 feet. Passage-way on south flank, 10 feet; passage-way on rear to Westmoreland street, 15 feet; a balcony on Broad, also on Locust street, each, 80 feet. The location of the building is eligible for the purposes to which it is to be dedicated; although it would have been more central, considering the rapid growth of our city northward, had it been placed upon the same thoroughfare, in the neighborhood of Arch, or even Vine street.

PHILADELPHIA MUSICAL ITEMS.

SUMMER'S beauties appear to invalidate the beauties of the musical art; at least, we find as a fixed problem, requiring no solution, that as the warm weather increases upon us, musical attractions and the interest in sweet sounds, proportionably decrease. The only concert worthy of note, was that given by Lagrange and Gottschalk on the 4th. Signor Badiali assisted; and the entire performance was successful. The selections were exceedingly choice, and Madame Lagrange in the execution of most difficult variations, and Gottschalk in his finished efforts upon the piano-forte, sustained their well-earned reputation as artists of the first rank, and at the same time, afforded our citizens a musical treat, worthy of a "farewell" for the season. Sig. Badiali was in good voice, and as usual, displayed the results of patient study and cultivation.

Church music in some respects is surely retrograding. Upon Sabbath afternoon last, we heard the beautiful hymn announced, "When I can read my title clear," to which the air of *Lilly Dale* was applied. The speaker afterward arose and remarked, that he was exceedingly *struck* with the singing of the hymn; it inspired him with rapturous thoughts, when he looked forward to the songs of the heavenly land, etc. If he was struck so forcibly, we were *struck* too; but in a different manner. It occurred to us, that the tune was in bad taste for the heavenly sentiment of that hymn. In another of our churches, a few Sabbaths ago, ponder upon the discrimination and judgment evinced, in the adaptation of the tune *Zerah*, to the solemn hymn, "Plunged in a gulf of dark despair."

The directors of our American Academy of Music held their annual meeting a short time since. Thus far, their total expenditures in erecting the building amount to \$164,000, and the entire amount of receipts, is \$208,000. Of the stock unsold \$40,000 remain; and they have given the public to understand, that unless this amount is promptly subscribed, the building will be greatly retarded, and the finishing of the edifice indefinitely postponed. They have but \$44,000 on hand, which will soon be spent in the payment of existing contracts; and as there is now an apparent crisis, somewhat hindering the hitherto steady advancement of this institution, those having the matter in charge, present to the stockholders a very plain statement, concluding as follows:

"We have, as directors, (having no larger interest in the undertaking than thousands of our fellow-citizens,) devoted our time, means, and influence (the latter apparently about exhausted) to the accomplishment of the object we assume, which will prove an important adjunct to the advancement of real estate, trade, railroads, etc., as well as affording our half-million of population (constantly increasing) the place to enjoy refined and rational amusement, in a magnificent building, with ample accommodation and comfort, at reasonable prices. We can do no more than to now submit the result for your consideration and action.

"J.B. Budd,	Frederick Graff,	James Traquair,
C. H. Fisher,	John P. Steiner,	E. J. Dreer,
Geo. S. Pepper,	I. S. Waterman,	Saml. Branson,
James C. Hand,	Lyon J. Levy,	Fairman Rogers."

SUMMARY OF MUSICAL NEWS.

The Music Publishers of the United States held a Trade Convention in Boston last week, and the wisdom of the Trade from all quarters of the Union report a very satisfactory state of affairs growing out of last year's organization. The uniform plan of conducting the business and of marking the music with a figure inside of a star, representing the

number of dimes as the retail price of the piece, is universally approved. We have seen and been concerned in a great many trade conventions, and have always found them impracticable and short-lived, yet there is a peculiarity in the business of sheet-music which makes some general regulations to govern it absolutely necessary. There is a dependence of one publisher upon another, and these trade conventions may bring about much good if kept within fair and reasonable bounds; but so soon as the Board attempts to go beyond that which is of general interest, and interfere with the private rights of its members or others, its power and very existence is gone. Nothing but the most free and liberal policy will answer in such matters, and so long as this continues, the trade conventions will be of service to all in the business. But few changes of consequence were made from their former regulations, and the most important was that of giving to the regular music-dealer the largest amount of discount consistent with a remunerative profit to the publisher. The risks of dead stock, damaged music, etc., are so great, that the music-jobber must have a large discount to secure him from loss, and unless he is protected by the publisher, the business becomes not worth the while for men of means to engage in, and it would soon fall into the hands of those of doubtful credit. The unanimity in all these matters shows a proper feeling of dependence as well as generosity in the members of the Board, and so long as this continues all will be benefited. Mr. Reed retires from the Presidency, and received most gratifying testimonials for the able manner he presided over the stormy times of the first convention, and for his subsequent duties. Mr. Oliver Ditson was elected President for the ensuing year; Mr. George Willig, of Baltimore, (the "Peppery gentleman," as the *Times* calls him,) Vice-President; and Mr. Winner, of Philadelphia, Secretary. Their deliberations wound up with a fishing expedition down Boston harbor, where all hands got sea-sick, after which a splendid entertainment was served at Point Shirley, by the Boston members to their brethren. All seemed satisfied with what was done, and separated with the determination to stick by the Board of Trade.

The "Old Folks' Concerts" have crept as far as New-York, although they did not remain there long. Nor is their temporary success at all to be wondered at. Mankind in more than one thing affords justification of the theory that the race is only an improved order of monkey—without the tail. Burlesques and exaggerated imitations or caricatures of any thing good or bad have always found plenty of admirers. A while ago it was the peculiarities of the African race, as domesticated in America, which afforded an object for caricature by monkeys without the tails. Men (so called) blacked their faces, mimicked the lowest order of negroes, and in so doing found attentive audiences and plenty of silver. But negro minstrelsy had its day and ran out. A few troupes are still found who seek to change their faces to a more appropriate color than nature has given them, but still negro minstrelsy is dead. It is no longer upon plantation, banjo melodies, and negro dialect that they rely for audiences, and it is only habit which retains the color. But now comes up a new subject for burlesque, and this time it is chosen a little nearer home. Our own ancestors of not a century back are selected as a fitting theme for our ridicule, and their peculiarities of dress are burlesqued by troupes who give uncouth mimeries of the uncouth music of their times. The day of these new burlesques is short, we warrant, for who will endure to have even the follies of his parents ridiculed?—Mr. Root's cantata, *The Flower Queen*, was given in Chicago, Ill., on the evening of the 9th inst., under the direction of Messrs. Marechal and Currie. One hundred and fifty young lady singers were engaged in the performance.—The Great-Western Band, under the direction of Mr. Burkhart, gave their first concert of instrumental music, at Chicago, on the 3d inst.

The concert of Mr. HENRY MOLLENHAUER, the violoncellist, at Dodworth's Academy, was well attended, and went off to the entire satisfaction of the audience. The young man has a good command over his instrument, and seems to be a valuable addition to our not very large stock of good violoncello players. By his union with his brothers, the able violinists, art must benefit, as all three will be enabled to give our amateurs an opportunity to become acquainted with some valuable and little known compositions, as for instance, trios for two violins

and violoncello. The commencing the first concert with Beethoven's trio in G was a good and promising sign. We trust that the three brothers may receive such patronage as will induce them to become fixtures in the country; and we believe as the time is approaching when a more healthy state of musical taste than is evinced by a desire for enervating Italian opera alone, will be indicated by a desire on the part of our public to listen to the master works of instrumental compositions. —The Philharmonic Society of Fort des Moines, Iowa, gave their first concert at that place, on the evening of the 2d inst., under the direction of Dr. Charles H. G. Loehr. The Society intends soon to put in rehearsal the cantata of *Daniel*, from the *Shawm*. —*The Flower Queen* is the title of a new monthly; quarto sheet; eight pages; devoted to the cause of music; published at Chicago, Ill., by Higgins & Brother, at fifty cents per year; editor, W. C. Webster. It is very neatly printed, and, judging from the first number received, will be ably conducted. The issue of the June number is 10,000 copies. Our best wishes for its success. —The *Western Journal of Music*, born Saturday, May 31st, 1856, in Chicago, Illinois, has also reached our table, making the second musical sheet started in this flourishing city of the West. The *Western Journal* is published on alternate Saturdays, by R. G. Greene, at one dollar per annum, each number containing eight pages, about the size of our own. Wm. H. Currie is the editor. Welcome, we say, and still welcome to as many faithful laborers as can be brought into our field.

MESSRS. MASON & HAMLIN, the well-known manufacturers of "Model Melodeons," in Boston, have recently obtained two patents on their new musical instrument the "Organ-Harmonium;" lately invented by them, and a most excellent thing for the use of churches, lecture-rooms, or vestries, and which, at a cost of only \$350, will answer every purpose of an \$800 or \$1000 organ. The low price of the "Organ-Harmonium," puts it within the means of very many congregations without the ability to purchase a large organ, to secure a valuable aid in the service of song. In quality and variety of tone the Organ-Harmonium is very rich, and as it is exceedingly quick and prompt in its action, it is also a very valuable appendage of the parlor, answering the purpose of secular as well as sacred music. Messrs. Mason & Hamlin's increased facilities enable them now to supply orders for these instruments as well as for their melodeons with much greater dispatch than heretofore. As the Organ-Harmonium is manufactured solely by the patentees, it is better to make application direct to them. Churches may rely with confidence upon the excellence and durability of their instruments, each one of which is thoroughly tested and proved before leaving their hands. On another page will be found descriptive cuts, with prices attached, of the various styles of their "Model Melodeons," instruments which have received the strongest recommendations from the principal musicians of the country.

The so-called *musical phenomena* which played such a great rôle some thirty years ago, being now out of season and fashion, a man in Prague, by the name of Brousil, has had the idea to start a kind of musical family phenomenon, as being much more in accordance with the tendency of the musical spirit of the present time. The individual vanishes in the family; the individual, the solo player, is nothing, the numbers, the orchestra is the thing wanted. And so this Mr. Brousil travels with an orchestra, formed of his own children, and therefore an orchestra of his own make. There are six of them. Mdlle. Antonia, seventeen years old, plays the piano; Mdlle. Bertha, fourteen years old, the violin solos; Master Albin, thirteen years, the violoncello; Adolph, eleven years, the *viol di gamba* or alto, which was formerly called viol d'amour, and which the little fellow holds as a violoncello. Master Alvys, seven years, the first violin; and Mdlle. Cecilia, six years, the second violin. All these little ones, who, together, count sixty-eight years, play quartets, quintets, sextets, etc., with a most finished *ensemble*, in fact such an *ensemble* as would startle many grown-up quartet parties. That this family quartet finds admiration and adulation in Paris, where there is no family, is a matter of course. We should not wonder if these little children should be the means of imparting to the Parisians some more knowledge of the old and great masters than

they have hitherto possessed; and in this respect they will also be welcome to this country.

A new Society called the "Social Music Circle," has been recently formed at Colesville, N. Y. The President, Mr. N. K. Williams, gives his services as instructor to the Society, gratuitously. —A musical convention under the direction of Mr. C. M. Cady, was held at Canton, O., on the 10th, 11th, 12th, and 13th of June. —Mdlle. Camille Urso, had a complimentary concert at Nashville, Tenn., on the evening of the 21st ult. A newspaper critic goes into ecstasies over her performance on the violin. Hear him: "We have listened to the great Norwegian—par excellence the great master—we have bowed to the magic touch of his trembling bow, and melted with its gentle cadence and softened trill—(Ole Bull! what a puff! Wonder if the critic has recovered from his state of fusion!)—we have been swayed in joy and sadness by the plaintive melody of Sivori, and drank with pleasure the flowing numbers of other hands but (and notwithstanding he had been bowed, melted, swayed, saddened, overjoyed, and intoxicated by "other hands") altogether we confess that CAMILLE URSO fills the measure of our ideal conceptions of human perfection as a violinist." —The New-York Mills Brass Band, assisted by Joseph Arnott and Bancroft's Glee-Club, gave a concert in that village on the 2d instant, by which they netted \$100 profit. —The Choir of the Presbyterian Church in Brownsville, C. W., gave a vocal and instrumental concert in that place, on the evening of the 29th ult.

Mr. Dye's Juvenile Class gave a concert in Chicago, Ill., on the 27th ult. —The Continental Vocalists gave musical entertainments at Cleveland, on the evenings of the 5th and 6th of June. —A concert under the direction of Mr. L. Papanti, was given at Dorchester, Mass., on the 23d ult. —Speaking of Parodi's concert in New-Orleans the editor of the *Delta* indulges in the following burst of eloquence over the Marseillaise hymn as sung by that lady: "But it was the third verse which crowned the triumph of the artiste, and the wild cry (*liberté, liberté chérie*) shot home to every soul, telling of boundless love, and yet of illimitable vengeance. With flashing eye and flushing features, with the expanding aspect of an inspired Pythoness, the *aux armes* was chanted and rung through the hall, like the appealing shriek of a nation to her sons." —Mr. Root's cantata *The Flower Queen*, was given in Buffalo, on the 12th inst., by the pupils of Mr. Geo. C. Rexford. —A terrible crash occurred at a recent rehearsal for a children's concert, in Pittsburgh, Pa. Above five hundred children were arranged on temporary seats raised one above the other from the floor, when the frame-work gave way and all fell to the floor, some having to fall nearly twenty feet. Most fortunately no serious injury was sustained by any one, but the confusion was tremendous and the rush of distracted mothers to rescue their darlings from the *debris* was painfully exciting to the beholders.

A complimentary concert was given to Mr. E. Flagg, of Flagg's Cornet Band, at Brookline, Mass., on the 26th ult. During a suspension of the musical feast, Mr. C. Wild stepped upon the stand, and in a neat speech presented to Mr. Flagg a silver Cornet, in the name of his Brookline friends. —Mr. Dempster, the ballad-singer, gave a concert at Buffalo, on the evening of the 28th ult. —Mr. GEORGE SHUTE, the first violin-player of the Campbell troupe, died recently at the American House, Chicago, of disease of the heart. —A Musical Convention was held at Springfield, Mass., on the 11th and 12th inst. —The flute with which John Bunyan beguiled the tediousness of his captive hours, is now in the possession of a tailor of the name of Howels, at Gainsborough, Eng. In appearance it is not unlike the leg of a stool, out of which indeed, it is said Bunyan, while in prison, manufactured it. When the turnkey, attracted by the sound of music, entered his cell to ascertain the cause of the melody, the flute was replaced in the stool, and the perplexed turnkey was kept in bewildering ignorance of its origin, although he made repeated efforts to ferret out the mystery. —Mr. I. H. Whitney, of Claverack Academy, a pianist, gave a concert in Hudson, N. Y., on the 11th inst., with the assistance of Miss Maria S. Brainerd of this city. —The audience in the opera-house in New-Orleans, recently called out Madame Colson, the prima donna in *Lucia di Lammermoor*, and presented to her a diamond bracelet and brooch, valued at \$1000.

On the 10th of April, the "Abington Musical Association," which held its meetings at Clark, Greene, Waverley, Bailey Hollow, West-Ab-

ington, and Benton Center, in Pennsylvania, failed from the want of attendance. "This Association," writes a correspondent, "was formed on the 18th of August, 1855; but its plan of operations was too extensive to be durable. The distance between its several places of meeting is so great, that it was impossible for all the singers to meet at one time. We mourn the loss of the departed," concludes our correspondent, "yet we hope to raise up another body which will survive the current of opposition."—Mr. A. Loas with the assistance of several amateurs, gave a musical entertainment at Perry Village, N. Y., on the evening of the 14th ult.

CARL BERGMANN'S BENEFIT CONCERT.

PROGRAMME.

1. Overture, "Tannhauser." Rich. Wagner. 2. Chorus, "O Isis and Osiris; from the "Magie Flute." Mozart. (Performed by the Saengerbund.) 3. German Song. Fesca. (Sung by a member of the Arion.) 4. Adagio for four French horns. (By particular request.) Weber. (Messrs. H. Schmitz, G. Schmitz, La Croix, and Prah.) 5. Overture characteristic, "Le Carnaval Romain." (By request.) H. Berlioz.

A Night on the Sea. Grand Dramatic Trio Picture, for Solo, Chorus, and Orchestra, by Tsehreh. 1. Chorus, "The Hymn of Night." 2. Duet for tenor and base; the Parting. (Sung by Messrs. Beutler and Oehrlein.) 3. Chorus of the Ship's Crew. 4. Recitative and Chorus; Calm. 5. Song for Tenor; Home and Love. (Sung by Mr. Beutler.) 6. Recitative. 7. Base Solo and Chorus; Mariners' Joys. (The solo sung by Mr. Oehrlein.) 8. Chorus and Solo; Storm. 9. Recitative and Chorus; storm abating. 10. Chorus of the Ship's Crew; the Resene.

THE whole of the City Assembly Rooms was opened on this occasion, and well apt to produce the impression, that they are the finest and most elegant Concert-Hall of New-York. In spite of the tremendous size of the rooms, they were well filled with a fashionable and discriminating audience. Mr. Bergmann might well be satisfied with the sympathy expressed by our public of amateurs and artists on this occasion. This proved again that real talent and merit, coupled with energy and earnestness of purpose, will always meet an ultimate success. Mr. Bergmann came to us almost unknown, scarcely a year ago, and now he holds in the eyes of every man able to judge, the honorable position of the best conductor in this city; one whose knowledge goes hand in hand with practical experience and true artistic conception. This Benefit Concert consisted mostly of repetitions of works which had been given before, with exception of the vocal piece, "A night on the sea." This composition ranks as do almost all those which are written for vocal societies. It is pleasing, effective, without any higher conception but fine artistic treatment. It is within the abilities of every body, and especially the average of our amateurs. The Saengerbund gave it due credit and had a brilliant success with it.

JOHN JONES' MUSICAL ADVENTURES IN EUROPE.

No. III.

BEFORE Havre, by its railroad connection with Paris, became a suburb of that wonderful city, a man, who had not seen too many seaports, might possibly have staid there for a day or two, enjoying some bottles of *chablis*, and trying to digest those sphynx-like things which in France are called oysters. But now, when steam takes you to the so-called capital of the civilized world in a few hours, the old traveler hurries through it with the same speed as if it were Faubourg St. Germain, or, still better, Faubourg St. Antoine. I resolved therefore to take the next train, which was to start about an hour after our arrival, leaving the rest of my companions tumbling over their boxes, trunks, and such like traveling extravaganees. But alas! my resolution could never stand the power of persuasion which fell from the still more powerful lips of Mrs. Flatnagel. There she was. I saw her plainly in her black velvet dress, with her thick golden chain attached to a tremendous eye-glass of plated-silver, and her white gauze mantilla, the only concession to the season and weather a woman like her could make. I saw her; but, what was worse than that, she saw me too; came up to me; took me not only by the hand, but also by the lowest button-hole of my coat, the only one she could possibly reach, and cried:

"Now, isn't it wonderful? Really wonderful, *divino*, as they say in *Norma* and in Italy. Cornelia, my child—oh! I forgot, she is at home—toothache—not the teeth, but a cold—now, really wonderful, *divino*!"

This address was delivered in the middle of the street, to the great edification of some *gamins* and stupefied Havre merchants, who evidently took us for some curious specimens of an unknown race.

"My dear Mrs. Flatnagel," I began at last.

"I will tell you all about it," she interrupted. "You must come home with me. I hope Cornelia will be well enough to sing you the grand aria from *Trovatore*." And with this she began to scream Leonora's air in the first act.

"But, Mrs. Flatnagel," I begged.

"Fiddle-stick," she cried. "Halloo! *fiacre*!"

The *fiacre* came, I was pushed into it, and adieu Paris and all the good intentions I had formed.

As soon as she was seated, she continued those exclamations which constituted the strength and originality of this *mère d'une débutante*. "Mr. Jones," she said, "if this is not destiny, fate, positively, I don't know what is. To meet you, Jones, the very person who first recognized the genius of Cornelia, at the entrance of our mutual grand country, (for what is this France and the channel and the sea but the beginning of the end, the bottom of the top?) to meet you almost in the moment of our embarkation homeward—no—really—*suprema honora*—where is my pocket-handkerchief? It is grand, *sublima*!"

Mrs. Flatnagel was overcome with emotion, which, however, did not prevent her from jumping out of the cab, even before we had fully arrived at her hotel, and rushing me with all motherly impatience and speed up stairs into the room of her daughter.

"Cornelia—*mia cara figlia*—where are you? Jones—wonderful!"

These were the introductory remarks with which I was pushed before a young lady, who, for the moment, was much more cushion than any thing else. Her whole face was one entire cushion, with small holes in it, under which a bit of red ribbon was visible, the whole reminding me of the little woolen lambs which are given to children to play with. Cornelia was evidently shocked at receiving me in such a toilette. "Mamma," she murmured in a tone of languid suffering, "why didn't you tell me before?"

"Oh! come, my child—*mia cara*." I mean the mother replied, "Mr. Jones is an old friend; he will excuse."

"Certainly," I brought in as hastily as possible, but of course without any chance of saying more, for Mrs. Flatnagel was already opening the piano and murdering some of its keys, and crying to her daughter: "Well, Cornelia, I am ready for you!"

"Ma—mother—*madre*—you don't expect me to *cantare*, do you?" Cornelia asked with rather more voice than I thought it would have been possible for her to command.

"Well," thought I, "I should like to hear that."

"But, Cornelia," remarked the mother, "consider, Mr. Jones comes all the way from America."

"To hear me?" exclaimed the future *prima donna* in very audible English.

"Well, I may say so," replied the mother, winking with her eyes. "Besides, he won't be able to witness your triumphs in America. I know," she continued, turning to me, "you are anxious to judge by yourself of the immense progress she has made since you heard her last. Ah! Mr. Jones, what a voice! What *vaccinations*!"

"Vocalization!" the daughter modestly substituted.

"What *dreaming action*!" old Flatnagel continued.

"Dramatic acting!" whispered the daughter.

"O Mr. Jones, *divina*! Where is my pocket handkerchief, Cornelia?"

"Where did she first go to?" I hazarded.

"Milano! fine city! And officers! *Teatro immenso! Ma espensivo!*"

During this time young Flatnagel had disembarassed herself of the greater quantity of her cushions, leaving only one on her right cheek, most probably because that was indispensable for the preservation of its beauty.

"Signor," she said in a fluty mezza voce, "come uno amico, as mamma says; *espero*, you will excuse my appearance. Ah!" laying both her hands upon her head, as if it contained something ready to fall out.

"Now would you believe it, Mr. Jones," exclaimed the mother, "Cornelia is frightened? What a child you are, my dear!" she continued, patting her daughter where her short arms could reach, which, by the by, was not very high. Having performed this act of motherly affection, she drew forth from several pockets and places about her dress a number of small conical parcels containing figs, raisins, candies, and similar playthings for grown-up people.

"Here, my dear," she said, "take one of these *bonbons à la rosicre*, as used by Signora Frezzolini. I am sure, if they were good for this old worn-out singer, how much more must they benefit a young bud like you." Turning then to me, she continued, "Mr. Jones, a fig?" I declined. Not so Flatnagel, the elder, who seemed to make her dinner of figs and raisins, while she was precluding a grand aria from one of Verdi's operas; and the daughter sang, and while she sang, I thought of many things. I thought first of this very girl, who, two years ago, was a promising singer, with a beautiful voice and real talent, but who now affected to speak her native tongue with difficulty, whose voice was broken, and whose vocalization really reminded me much more of the process of *vaccination* than of any thing else. Alas! I thought, when will we cease to send our talented boys and daughters to Italy, where the means of education remind me continually of those Mr. Squeers and his better or rather worse half, in Nicholas Nickleby, applied to the hopeful children. This stuffing with Verdi's forced mannerisms and phrases, what else is it but the "brimstone and treacle" of Mrs. Squeers?

Cornelia had scarcely finished, when her mother cried: "You are struck, Mr. Jones, I know. Take a fig. Well, after all, it is but natural. Such a genius and a master like Pimpolini. You have heard of Pimpolini? He is a master! Not one of your sugar-and-milk men, who do not like to touch any thing. Oh! no! Signor Pimpolini has a firm grasp. The voice of a pupil once under his fingers, and it becomes as firm as a rock."

"Oh! yes. Very rocky," thought I.

"But now, Cornelia, for the *desperado*," continued the mother. "Make an effort. Mr. Jones, I dare say, you have not yet heard the *desperado*. It's the newest style, by Master Furioso, a pupil of Verdi, but who exceeds his master in vigor and passion by far."

Poor Cornelia seemed already to anticipate the character of this music in her face and manners. She looked terribly pale and east-down. The *desperado* was a tragic aria, with a mazurka rhythm. Nothing but dotted notes, quicker and quicker, sharper and sharper, till at last the voice of the singer seemed to pierce not only my nerves and ears, but also its own life. It went right through it. One shriek now and the *desperado* was done.

Mrs. Flatnagel looked at me; Cornelia stared at the ground, and I—well, I thought it was best to make a start for the door.

"What an impression, Cornelia!" cried the mother, with tears in her eyes. "Oh! that's the right one! that's the right one! But Mr. Jones, one word more," she said, taking me aside, "you have some influence with the French papers, I know. Only the truth, pray, only the truth, that's all I want. Good by, God bless you."

I was released. Good by, Flatnagel and Havre, for ever, if possible.

Book Reviews.

MASON'S NORMAL SINGER. A Collection of Vocal Music for Singing-Classes, Schools, and Social Circles. Arranged in Four Parts. To which are prefixed the Elements of Vocal Music, with Practical Exercises. By Lowell Mason, Doctor in Music. Pp. 192. Price, 37½ cents.

The time when music, as a branch of education in common schools, was a thing unheard of in America, is still within the memory of those of us upon whose heads time has not yet silvered a hair. Wm. C. Woodbridge, the distinguished geographer, had returned from Switzerland full of the ideas he had caught there of education in general, and more particularly of the method of teaching music in schools, as then detailed by Nägeli and Pfeiffer from the principles and suggestions of Pestalozzi. Enthusiastic and ardent, he found a ready assistant in Lowell Mason, who had just then taken up his residence in Boston. The latter, after years spent in the gratuitous instruction of large classes of boys and girls, held in the two afternoons of the week upon which there was no school, induced some private teachers (who have never since regretted the step) to incorporate the study of vocal music among their

regular exercises; and finally, after a year's gratuitous tuition in two or three of the public schools, by permission of the Committee, Mr. Mason succeeded in accomplishing the object of so long trial, and music was adopted by authority into the public schools of Boston. From that beginning it has spread throughout the land, and now there is no one found of so little knowledge as to object to its regular incorporation among the elementary studies allotted for youth.

Books of juvenile music were demanded, and of course supplied. Mr. Mason was of course first in the field, and his arrangements, compositions, and adaptations from the German became household songs in the land. And now many a happy hour is recalled to multitudes, whose singing days perhaps are (alas! that it is so!) long past, at the remembrance of *The Juvenile Lure*, *The Juvenile Singing-School*, *The Boston School Song-Book*, etc., and their pleasing, beneficial contents. Since that time, the number of the books of juvenile music, good, bad, and indifferent, published by different authors, has greatly multiplied, and their name has become legion. For some twelve years, however, Dr. Mason has added nothing in this line. THE NORMAL SINGER, by the pioneer of children's, as well as of church-music in the country, is therefore welcome, and its influence upon the continuance and progress of the study of vocal music must be great.

We commend the NORMAL SINGER because of its *adaptedness to the purpose intended*. How many books, the titles and authors of which even we can not now recollect, were utterly deficient in this respect both as to words and music. The former were low, common, vulgar, and the latter, either of a similar character, or else totally unadapted to immature voices. Cavatinas and arias from operas, choruses from Handel, Mozart, and Mendelssohn, adapted for the practice of the cultivated vocalist, beyond the compass, ability, and comprehension of the young, have we seen upon page after page. Not that all have been after this sort, but far too many.

Not so do we find the NORMAL SINGER. The words are healthful, cheering, gladdening, and improving; they are tasteful and lyrical, and they may safely challenge the critic's judgment, while they commend themselves at once to the parent and teacher. And the music is suited at once to the minds and the capacity of those for whom they are intended. The music, so far as we have examined, is not a strain or a pretty piece selected and fitted to words merely because the meter suits, but is the appropriate expression of the sentiment of the poems.

We commend the NORMAL SINGER; it is not too simple for the adult, not too intricate for the school-room. Its music is not beyond the reach and comprehension of the young, nor will it appear trivial or meaningless to the old. It is a valuable addition to this department of musical literature, and the very low price at which it is published, considering the amount of matter given, brings it within the means of all, and must insure a large sale.

Sheet-Music Notices.

DRAWING-ROOM MUSIC.

NO. 1.

Wm. Hall & Son, New-York.—SIX NOCTURNES POUR LE PIANO. Par W. V. Wallace. No. 1. SOUVENIR DE NEW-YORK. 50c.—TROIS VALSES. Par F. Chopin. No. 3. 25c.

TEACHING-MUSIC.

OF MIDDLING DIFFICULTY.

Wm. Hall & Son, New-York.—THE VASE OF FLOWERS. Fifteen favorite pieces from compositions of Wallace, Strakosch, Ascher, and others, simplified for the Piano, by T. Bellak. No. 1. CARNIVAL OF NAPLES POLKA. Strakosch. No. 2. ETUDE MAZURKA. By Talex. No. 3. DANSE ESPAGNOL. Ascher. 25c. each.

GUITAR MUSIC.

Wm. Hall & Son, New-York.—CONVERSE'S GUITAR FOLIO. Books 2 and 3. Each 25c.

VOCAL MUSIC.

Wm. Hall & Son, New-York.—GEMS OF GERMAN SONG WITH ENGLISH WORDS. A HOME BE MINE ON THE LOVELY RUINE. By Abt. 25c.—BEAUTIFUL BIRDS. Duet. By Stephen Glover. 50c.—VALE OF REST. By Meyerbeer. Arranged for the Guitar, by Converse.

SHEET-MUSIC PUBLISHED DURING THE FORTNIGHT ENDING JUNE 14.

Oliver Ditson, Boston.—MERCI, JEUNES AMIES, (compinion, Thanks I Offer.) "La Si-Milienne." 40c.—HEAVENLY DWELLING. Solo and Quartet. "Gems of Sacred Music." Mine. 15c.—OF WHAT IS THE OLD MAN THINKING? Transcribed by Osborne. 25c.—WITH VERDURE CLAD. Transcribed by Osborne. 25c.—IN NATIVE WORTH. Transcribed by Osborne. 25c.—FAIRY BOWER. Vocal Duet. S. Glover. 50c.—LA SICILIENSE. Grand Valse, for two performers. Morcaillon. 60c.—THE WIND AND THE SEA. Song. W. T. Linsley.—WHO TREADS THE PATH OF DUTY. (Qui se-gno non s'accede.) "Il Flauto Magico." 25c.—WINTER NIGHTS SONG. E. Chapin. 25c.—FATHER, FORGIVE THEM. (Prayer of Jesus.) W. Martin. 25c.—HOME, SWEET HOME, SHALL BE OUR SONG. E. L. Hine. 25c.—THE SULTAN'S MARCH. S. Glover. 25c.—MOTIF DU HIMMEL. "Le Elves." No. 3. Four hands. Beyer. 35c.—FANTASIA DE SALON. Oester. 50c.—WASHINGTON MARCH Varied Grobe—REST, SPIRIT, REST. Varied Grobe. 25c.—LIZETTE POLKA. Mazurka. Talex. 25c.—PARIS ANGELICUS (Bread for Angels.) A. Mine. 25c.—KRIGER'S LUST. "Six Morceaux Elegants." Beyer. 30c.—LILY WALTZ. Amateur. 10c.—KEEPSAKE MUSICAL PETITS MORCEAUX. Voss. 20c.—YOUNG AMERICA MARCH. S. W. Holdredge. 25c.—HOPE, OUR GUIDING STAR. Song. J. B. Marsh. 25c.—IN THAT DEAR LITTLE COT. Song. W. H. Stevens. 25c.—PAULINE. Song. J. W. Cherry. 20c.—TWO MERRY MINSTRELS. Vocal Duet. S. Glover. 30c.—MUSIC ON THE WATERS. Revue. A. Lindahl. 30c.—SHELLS OF OCEAN. Duet. Wilson. 25c.

BOOKS.

Oliver Ditson, Boston.—GARCIA'S CELEBRATED VOCAL METHOD. \$2.50.

Our Musical Correspondence.

BOSTON.

JUNE 10.—A juvenile Cantata, arranged by J. H. Hewett, was given in the Music Hall May 29, by a choir of juveniles numbering about one hundred voices, under the direction of Mr. C. H. Clark. There was a large audience present, and all seemed pleased with the performance. The choruses were particularly well given and many of the solos were encored.

Dodworth's Band, from New-York, gave a grand concert of orchestral and military band-music in the Music Hall Tuesday evening, June 3d. Who has not heard of Dodworth's Band? Comprising as it does some of the best soloists in the country, grand orchestra, and military band, it is probably the most perfect organization of the kind in the country. A year ago when they gave a concert here, the Music Hall was crowded, and upon this occasion the tickets were all sold before the day of the concert; and when you are informed that the long entrance was filled by a dense crowd, waiting for the opening of the

doors, in order to obtain good seats, you can have some conception of the interest manifested. The programme was well selected to show the various abilities of the company, and although very long, a large part of the pieces were encored. Overtures, fantasias, potpourris, waltzes, quicksteps, quartets, and solos were alike given acceptably. The overture to *Maritana*, for orchestra, by Wallaco, solo for bassoon, composed and performed by P. Eltz, theme and variations brillante by Bullart, performed on the cornet by A. Dodworth, in the first part, and a potpourri from the opera *Rip Van Winkle* by Bristow, played by the military band, and a caprice for cornet, composed and performed by A. Dodworth, in the second part, were pieces especially worthy of mention from the superior manner in which they were performed, as well as from their merits as musical compositions. While Dodworth's Band remains in its present efficient organization, it may be sure of a cordial reception in Boston.

Signorina Vestvali, with her Italian opera troupe, consisting of herself, Signora Manzini, Signori Ceresa and Barili, gave three operatic concerts last week, Wednesday and Friday evenings, and Saturday afternoon. The two first were well attended, the second better than the first, notwithstanding it was a very stormy night. On account of indisposition Sig. Barili was unable to appear the first evening, and the pieces in which he was announced to sing, were omitted. Part first of the programme the first evening contained selections from various operas; part second the second act of *Il Trovatore*; part third the fourth act of *Ernani*; part fourth, first time in Boston of *Montecchi e Capuletti*. Vestvali, who is an old favorite, was received with enthusiasm, and after the applause had subsided, she apologized for the non-appearance of Barili in a neat speech, promising amends in the future, a promise which she fully redeemed by procuring for Friday evening in addition to the appearance of Barili the services of Sig. Gasparoni, the favorite basso of the Lagrange troupe.

The programme for Friday, nearly the same as the other, was performed entire to the evident satisfaction of all present. Manzini has a voice of considerable compass, with good medium and upper registers, but weak in the lower. Ceresa has a tenoro robusto voice of great force but lacking in expression. He will undoubtedly please the lovers of Verdi's music remarkably well. Gasparoni is always received with favor; of Barili we were unable to judge, as he evidently had not recovered from his indisposition. Vestvali, the great actress and good singer, will be esteemed in any place, where good dramatic music is appreciated. We shall have occasion to speak of this company again, as after repeated solicitations, they have concluded to give a short season of Italian opera, in which their qualities as dramatic singers will appear to better advantage than in a concert merely.

NORTH-READING, MASS.

JUNE 9.—According to my promise I will say a few words of our NORMAL MUSICAL INSTITUTE. The school commenced in accordance with previous notice, at 10 o'clock on Wednesday, 4th June. North-Reading is a very pleasant, small village, some 14 or 15 miles from Boston, among the little hills of Massachusetts; it is quite a small town, so that we are left to pursue our studies without molestation or interruption. There is here, standing in an elevated situation, a church which has been built for a dozen years or more, but which, for some reason or other, I know not what, has not been occupied for religious purposes for some years. This, by a vote of the town, if I am rightly informed, has been fitted up, or changed into a two-story building, as a Town Hall, but also with especial reference to our music-school. It has one lower hall, which will comfortably seat about three hundred persons; and two rooms in the upper story, one of which will seat, say nearly two hundred, and the other seventy or eighty persons. There are also other smaller rooms, answering a good purpose for bonnets, shawls, cloaks, hats, etc. Each room is furnished with settees, chairs, blackboards, plain and with staves, and also with a piano-forte; and we are to have in a few days one of Mason & Hamlin's large and powerful organ-harmoniums, and also a supply of their melodeons. Piano-fortes are furnished to the pupils in their rooms at a low rent. Board is well provided, and costs from three to four dollars a week, according to the rooms occupied. We have two sessions a day; in the forenoon from 9 to 12, and in the afternoon from 2 to 4 or 4½. The time thus far has been spent altogether in preparatory exercises, vocal exercises designed to give a free and full use of the vocal organs; and such exercises on chords etc., as will prepare for a practical study of harmony. Many hints too, have been thrown out on the general subject of teaching. These are very valuable, and seem to promise that instructions will be carefully and thoroughly given. The morning session is opened with singing a hymn, or chanting a selection from the psalms, as an act of devotion or worship. The first and last hours thus far, have been occupied by Dr. Mason, and the middle hour by Mr. Root. The afternoon has been occupied exclusively by Mr. Root. About fifty pupils have entered for the term, though some of them have not yet arrived. As the class now is, it constitutes a fine choir, in which all the parts are well sustained. Pupils are here from the Southern and Western, as well as from the New-England States; from Georgia, Tennessee, Iowa, Illinois, Wisconsin, Canada, etc. The exercises, thus far, have been most interesting and instructive. The more direct courses of instruction are to commence next week. We have just now a most severe N. E. storm, it rains, the wind blows cold, and the poor birds suffer severely.

PUPIL.

Foreign Intelligence.

LONDON.

23D MAY, 1856.—Our musical season may be said to have arrived at its climax. The great gun of the benefit concerts—Mr. Benedict's, has come off at Exeter Hall; like a Lord Mayor's dinner, all dishes are "bonnes bouches"

and there are plenty of them. Every thing in season is found there; Jenny Lind after her return from the Provinces, singing some of her most celebrated solos and in conjunction with Mad. Viardot duets, etc., etc. Mr. Benedict performed with Mr. Goldschmidt Bach's concerto for two pianos. A very interesting selection from a MS. opera of the concert-giver, called "The Minnesinger," was performed; in short the monster concert of the season had its end, after all. Although there seemed to be no end of musical treats, it is said that Mr. Benedict's reminiscences of this year's concert form an "item" of one thousand pounds sterling to his credit in his banker's book.—Jullien has imported some Zouaves, and speculates upon the interest excited by these sunburned half-savages and their original costume; at present he is scouring the Provinces. It would be impossible to give an idea of the immense number of concerts given just now, of their different (and indifferent) merits, of the curious mixture of some of the audiences, and the means employed to get people to go at all. We believe it would be a boon both to the artists as well as the public at large, if some one well acquainted with the subject would lift the curtain of the mystery of concert-giving and write a paragraph on the matter; it would not only be curiously interesting, but could not fail to be beneficial—we think—to all parties.—The amateur concerts under the direction of Henry Leslie attract always a large and very fashionable audience; every one has some friend or relation in the orchestra, and the greatest interest is taken in the performances, which partake more of the character of a large private party. Much praise is due to Mr. Leslie's conductorship, who makes things go as well as may be expected from amateurs, who at all times are difficult to lead and manage. At their last concert, Mr. Waley, an amateur, performed for the second time this season a piano-forte concerto of his own composition with orchestral accompaniment; he played like an artist, and the composition is really very clever. Mr. Waley has written trios, a symphony, and a great number of minor compositions both for the piano and voice. All are musicianlike, and betray serious and well-conducted studies.

Mad. Schumann continues to gain immense applause, and from time to time gives some of her husband's music, which as yet has not received any fair criticism; we believe in our heart, that the criticism is always ready before the work is heard, or, what comes much to the same, that the preconceived prejudice against any thing which bears the name of Schumann deafens the critics so afflicted. We are not one of the "Schumannites," who swear by any thing he ever wrote; but we can not but acknowledge that the piano-forte concerto which was most exquisitely interpreted by Mad. Schumann at the last New Philharmonic concert, is a great work. Instead of finding it a rhapsody, as the acute *Times* critic calls it, we observe from beginning to end, a well-conceived plan and admirable working out of the ideas, which are all noble and effective. We moreover find a great advance in the piano part over even Beethoven's and Mendelssohn's concertos in so far that there is nowhere any show-off-concession made to the piano; the music allotted to which forms an indissoluble part of the whole, and the treatment of the instrument itself, as piano-forte-playing, is of the best school, eschewing all common-place passages, *remplissage*, runs, etc. We are convinced that Schumann's piano-forte concerto, when oftener heard and understood, will become as popular as either Beethoven's or Mendelssohn's, at the side of which it worthily takes its stand.

At the same concert (the third) of the New Philharmonic, Mr. Howard Glover's characteristic cantata, *Tam O'Shanter*, was repeated. It is a clever work of its kind, but the kind is not fitted for the Philharmonic concerts. It would do well for the stage, and we should recommend its being done so, believing it—from its character and marked Scotch character—effective for that purpose. Beethoven's Symphony in A went very well, as also the overtures, *Ruler of Spirits*, and *Zauberflote*, which latter was not taken at the railroad speed that has been the habit of later years, and which is highly to be condemned. Mendelssohn's *Melusina* we never heard go better; it is a very fidgety affair altogether, and requires immense attention. Mile. Krall gains much popularity by her intense and artistic singing: she sang an aria from *Freischutz* and one by Gluck.

The two Italian Operas go on, but it is rumored with no success as regards "*la Caisse*." To imagine Alboni as *Sonnambula* requires some fortitude; and Calzolari by her side as *Elvino* only helps to make the illusion impossible. Nevertheless her singing is so pure and beautiful, her voice so full, rich, and sweet, that one must overlook the drawback. Mr. Costa has been fêted at Birmingham and presented with a most valuable piece of plate. A fancy ball is to restore the funds of the Royal Academy of Music. It wants something to illumine the prospects of this establishment; of late, an Egyptian darkness has hovered over it. Amongst the many totally unfounded assertions of the acute critic of the *Times* and *Musical World* is the one that *Auber* is not understood nor appreciated by his countrymen. We really do not know whether such twaddle is more ridiculous or monstrous. The concerts at the Crystal Palace seem not to flourish to the tune of the expenses; and we can scarcely wonder at it. There is a little stage erected of the Punch and Judy kind, richly ornamented, on which you may see the singers; but to hear them is out of the question; the sound is lost in the different courts at the sides. English opera is destined to flourish at last; besides the Drury Lane company, there is to be at Saddler's Wells a first-rate company with Reeves, etc., etc., Messrs. Balfe, Benedict, and Howard Glover as conductors, and the latter gentleman as director of the enterprise. We hope they will succeed! An event is the return of Miss A. Goddard, who has been absent for two years; she gave a grand concert and performed Mozart's concerto in D, the Kreutzer sonata with Ernst, who was in happy vein and played remarkably well and in tune, (which we could not say for his performance at Ella's last "Union," although the *Times* and *Musical World* differs from us!) and Mendelssohn's Rondo in E flat. The charming pianista has improved in every way, and gained greatly in taste and delivery. Her touch always was admirable, and her execution is perfect. Miss

Goddard joins to her talent considerable personal charms, and may well be named "La belle Pianiste." * * *

RIO JANEIRO, SOUTH AMERICA.

On the 10th of April, 1855, we left the presidio of the province Gayaz, and accompanied by a soldier as guide and protector, set out for *Guidewald*, the farm of the director-general, which lies about twenty miles to the south of St. Zoás, surrounded by villages inhabited by a savage Indian tribe, called the *Corroados*. After the arrival at *Guidewald* we visited the nearest hut, only a few hundred paces distant. By several trifling presents, among which, painted soldiers made of lead were the most agreeable, we gained the attachment of the savages and received an assurance that they would come on the following day in great numbers, to execute a festive dance in our presence. Early in the morning at the sound of an ox-horn they returned to make preparations for the festival. These consisted in preparing an intoxicating liquor from grain, which they pounded in a hollow trunk of a tree; they then put it in an unburnt earthen vessel and lastly boiled it with a great quantity of water. In the middle of the assembly nearest to the pot, stood the chief, holding in his right hand the *maraca* or *gringrina*, a longish gourd-shell, filled with maize, fastened to a handle, and rattled with it, beating time with his right foot. Rather walking than dancing, he advanced slowly round the pot. The dance, the measure of which was in triple time, was accompanied by him with a low, monotonous singing, which was more strongly marked when he stamped with his foot. The oftener the song was repeated, the more solemn and animated was the expression of his voice and features. All the rest stood motionless round the pot, stared at him without speaking, and only now and then, when the words of the dance, which seemed to be extempore, moved them, they broke out into immoderate cries. After this measured circular dance, by which probably it was intended to conjure and keep off evil spirits, the leader approached the pot, dipped gravely the drinking-vessel (cuja, a coco-shell) of his neighbor into the pot, and took a sip. The rattling of the *gringrina* and the monotonous singing began again; then the chief half-emptied the cup and presented it to the others; every one then helped himself at pleasure out of the pot, and the dance and the monotonous music became general, and more and more noisy the longer the cup went round. We, too, had a full cuja presented to us, and though filled with disgust, we were obliged to follow the advice of our guide to empty it, in order not to give the Indians any reason for distrust. The beverage resembles in taste our malt liquor, and when taken in large quantity is intoxicating, an effect which was but too manifest towards the end of the feast, by their leaping and noisy singing of "Hy! ha! ha!" Hopes had been given us, that we should see on this occasion, the dances of the *Corroados*; but towards evening, after their stomachs and heads were full, one party slipped away after the other, as if by previous agreement.

On the evening before my departure from Brazil, I purchased, as a curiosity, a *Mirimba*, an instrument national to the Brazilians as the banjo is to the negroes of North-America. It contains twenty small keys made of sheet-iron, which are arranged somewhat similarly to those of the piano, and fastened on two parallel bars of strong iron wire extending over a longish square box, nearly an inch in height, which is supported by a solid piece of fine Brazilian wood. The instrument rests in a *cuja* (coco-shell) and the sound resembles much that of a gigantic music-box.

DR. C. L.

TO CORRESPONDENTS.

Junius, Philada.—*Enigmas and Poetry are not acceptable for THE JOURNAL. The former consume time without much profit to analyze; and for the latter, we possess ourselves—a "machine."*

Anonymous Communications, with us, always receive a hasty extinguishment by the process of fire. Wise men therefore, will save time, ink, and paper.

W. O. P., Taftsville, Vt.—*"In Carmina Sacra, p. 206, tune Perez, I find hidden fifths and octaves in the third measure, in passing from the chord to the word 'him' to the next chord. Also in the second measure of Oliphant, p. 219, between the first and second chord, a hidden fifth between the tenor and treble. Are they right?" We can not find the hidden fifths and octaves in the tune Perez, nor the hidden fifth in Oliphant. We conclude our querist is in error in regard to the question, "What is a hidden fifth or octave?" Again, from the same querist: "You say in THE JOURNAL of May 21 that the scale is natural. I have been taught to consider it artificial; if I have learned a fallacy, I shall be happy to unlearn what I have learned amiss. Would it not be a perversion of terms to call a piano-forte natural because the materials out of which it was made are spontaneous?" When we say that the scale is natural, we mean that the laws of the pitch-relationship of its tones are all fixed in Nature, established by the great Creator of all things, as much so as are the laws which govern the motions of the planets, or those which relate to our own physical, intellectual, or moral being. Man has not made, nor can he alter this relationship; he can appreciate it, and does so intuitively; for while it is the result of atmospheric laws, it is in strict accordance with human instincts, or man's immediate perceptions. The scale is, therefore, natural; or exists in Nature independent of the will, or contrivance, or invention of man. We may, if we choose, give a different order of arrangement, or different names to the tones of the scale; some have supposed, for example, that a series commencing with the tone which we now call five (say from five to five above) would be better, or more in accordance with the suggestions or intimations of harmonics than that which commences with the tone called one. Yet such an arrangement, though it might change names, would not alter the relationship of which we have spoken, and it is upon this relationship that the character or constitution of the scale depends. The fact that some uncertainty exists (in theory) as to what is, in fact, the exact relation between the scale tones, (see note to the article on Pestalozzian Teaching, Chapter 49,) only shows our ignorance; it has no prac-*

tical bearing upon this subject. The doctrine of harmonics seems to establish the point that the scale exists in Nature; indeed, it may be almost said, exists in one and in every tone, since no simple, unaltered tone can exist or be maintained for more than an instant; the well-trained ear immediately detecting its compound character, or the other tones heard with it or proceeding from it. If, for example, the violoncello player draws his bow across the largest or C string, he not only produces the sound C, but also e, g, G, G, G, b flat, a, d, e, f, and so on. But this is a subject of no practical importance whatever to the singer; indeed, it is one which belongs not so much to musical science as to natural philosophy; these, however, are some of the reasons for the universal practice of calling the scale natural and not artificial. The question in relation to a piano-forte we suppose was asked as analogous to that which we have attempted to answer; but we can see no analogy between the two. Did the piano-forte grow on a tree, or did it grow up out of the ground like a tree, or were it the spontaneous product of the atmosphere, as in sound or scale relationship, we might then call it natural; but inasmuch as it is not spontaneous, but is the work and invention of man, we call it artificial. God made the scale, and gave to man those intuitive powers by which he immediately appreciates it; the scale is, therefore, natural. Man made the piano-forte, and the great excellence of the instrument consists in its beautiful adaptation both to the scale of nature and to our own instinctive perceptions of musical truth and beauty. The piano-forte is, therefore, artificial.

W. N. J., New-York.—*"Is there any difference, and what, between the 'Hallelujah' and 'Particular' meters? I have one hymn-book where 6s and 8s are marked H. M., and another where they are marked P. M." That which is properly called Hallelujah meter consists of a stanza of eight lines, the first four lines containing six syllables each, or three iambic feet, and the second four lines, containing four syllables each, or two iambic feet, (6, 6, 6, 6; 4, 4, 4, 4.) Example:*

"Yo boundless realms of joy,
Exalt your Maker's fame,
His praise your song employ
Above the starry frame.
Your voices raise,
Ye cherubim
And seraphim,
To sing his praise."

This was called "hallelujah meter" because of the correspondency between the four lines of four syllables each and the four syllables of the word hallelujah. It is also designated as "the 148th," because this psalm was first versified in this measure. In some later hymns, the latter four lines of four syllables each, have been reduced to two lines of eight syllables each, (6, 6, 6, 6; 8, 8.) Example:

"Welcome, delightful morn!
Thou day of sacred rest;
I hail thy kind return;
Lord, make these moments blest.
From low delights and mortal toys,
I soar to reach immortal joys."

The first form of "hallelujah meter," as given above, may be designated as 6s and 4s, and the latter as 6s and 8s. Particular meter, (P. M.,) is applied to any hymn the meter of which is peculiar, or which does not belong to any distinct class. See the meters carefully described, both with respect to the number of lines in a stanza, and the number of syllables in a line, and also the kind of poetic feet, in the metrical index to THE HALLELUJAH. Many hymn books have been carelessly marked, and in some, as the Episcopal psalms and hymns, an entirely different method of metrical designation has been adopted.

W. M. K., Clinton, Mich.—*"Will you explain to me the terms 'thesis' and 'antithesis'? They occur often in Marx's Musical Composition." The word "thesis" is used as nearly synonymous with theme or subject. It is applied to a musical section or phrase, such a phrase as may most naturally consist of four double or triple measures. Antithesis is used to designate the opposite or counterpart, that which is equal to, or which is wanted to make up a perfect period or whole. The first phrase is called the thesis, and the corresponding or balancing phrase, or parallelism, is called the antithesis. For a much more complete and practical definition, see Marx's Musical Composition, page 59, also page 60, the 8th item in the retrospect, which commences on p. 59. "What is the object of two minor scales, harmonic and melodic form?" A Yankee Answer. What is the object of two kinds of roses, or pinks, or squashes, or potatoes? Why, they give variety. So do two minor scales. If you will take the trouble to look at page 21 of THE HALLELUJAH, you will find not only two, but seven forms of the minor scale there given, and more might have been added. The minor scale is used in various ways for the purpose of producing peculiar effects, or for the purpose of expressing various emotions. It is not necessary that more than two, or even more than one form of the minor scale should be illustrated in common singing-schools; if the pupils are trained to the chromatic scale, as they ought early to be, they will sing easily enough the minor scale in any form in which it may appear. We assure our many querists that we are not wearied with their questions; on the contrary, it gives us pleasure to answer them, but at the same time we should be much pleased to place in their hands a key by which they may open the door, or the means by which they may answer many of these questions themselves; we will offer it, and we assure those who will accept it and faithfully apply it, that it will indeed open the door which now seems shut against them. It consists in a practical application or a practical understanding of the Pestalozzian principles of teaching. Whoever really enters into these, and goes through them, will have his eyes opened to see the relations and connections of many things which will ever be dark and mysterious to him who learns music according to the more common way, through abstract rules, or by a deductive rather than an inductive process of investigation.*

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God of the Nations.

QUARTET AND CHORUS.

APPROPRIATE FOR THE FOURTH OF JULY.

MODERATO.

Words by Mrs. MARY ANN WHITAKER. Music by G. F. ROOT.

QUARTET OR SEMI-CHORUS.

1. God of the na-tions, hear us, And make the fee-ble strong; Our songs of glad thanks-giv-ing To thy great name be-long, To

2. Armed with the sword of jus-tice, And grasping truth's bright shield, In heaven our fa-thers trust-ed To bid op-pression yield, To

3. Thou, by whose in-spi-ra-tion, Brave tho'ts and deeds have birth; Whose pier-cing eye il-lum-ines The dark-ness of our earth, The

4. Proud-ly our coun-try's ban-ner Waves o-ver land and sea; Oh, may its stars shine bright-er, Till na-tions all are free, Till

thy great name be-long; Loud, loud we'll swell the an-them, High, high our voi-es raise, Columbia's sons and daughters, Your guardian Ruler praise.

bid op-pression yield; Firm on the Rock of A-ges, Where beat the sur-ges high, They stood in faith undaunted, Their watchword, "Liber-ty."

darkness of our earth, Breathe on each kindling spi-rit, Pour down thy ho-ly light, So shall the flame of free-dom Still burn di-vine-ly bright.

na-tions all are free; O haste that glorious dawning, When wrong and strife shall cease, And ransomed mil-lions e-cho The an-gel's song of peace.

Chorus, after each verse.

Come, bro-thers, nev-er fal-ter, Join, sis-ters, heart and hand, Round free-dom's sa-cred al-tar—Our own dear Fa-ther-land.

Come, bro-thers, nev-er fal-ter, Join, sis-ters, heart and hand, Round free-dom's sa-cred al-tar—Our own dear Fa-ther-land.

Come, bro-thers, nev-er fal-ter, Join, sis-ters, heart and hand, Round free-dom's sa-cred al-tar—Our own dear Fa-ther-land.

Come, bro-thers, nev-er fal-ter, Join, sis-ters, heart and hand, Round free-dom's sa-cred al-tar—Our own dear Fa-ther-land.

Salvation belongeth unto the Lord.

CHORUS.

ALLEGRO MODERATO.
TENOR.

T. BISSELL.

Sal - va - tion be - long - eth un - to the Lord, be - long - eth un - to the Lord, and thy

ALTO.
Sal - va - tion be - long - eth un - to the Lord, be - long - eth un - to the Lord, and thy bless - ing is among thy peo - ple,

SOPRANO.
Sal - va - tion be - long - eth un - to the Lord, be - long - eth un - to the Lord, and thy bless - ing is among thy peo - ple, and

BASE.
Sal - va - tion be - long - eth un - to the Lord, be - long - eth un - to the Lord, and thy bless - ing is among thy peo - ple, and

bless - ing is a - mong thy peo - ple, and thy bless - ing, thy bless - ing is a - mong thy peo - ple, a - mong thy peo - ple.

and thy bless - ing, thy bless - ing is a - mong thy peo - ple, a - mong thy peo - ple.

bless - ing is a - mong thy peo - ple, and thy bless - ing, thy bless - ing is a - mong thy peo - ple, a - mong thy peo - ple.

Sal - va - tion be - long - eth to the Lord, Sal - va - tion be - long - eth to the Lord, and thy

Sal - va - tion be - long - eth to the Lord, Sal - va - tion be - long - eth to the Lord, and thy

Sal - va - tion be - long - eth to the Lord, Sal - va - tion be - long - eth to the

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6 " " " " F to F, 135
6 " " " " doub. reed, F to F, 150
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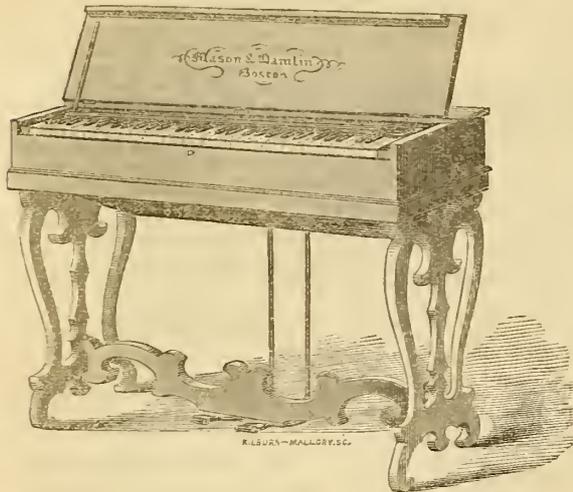
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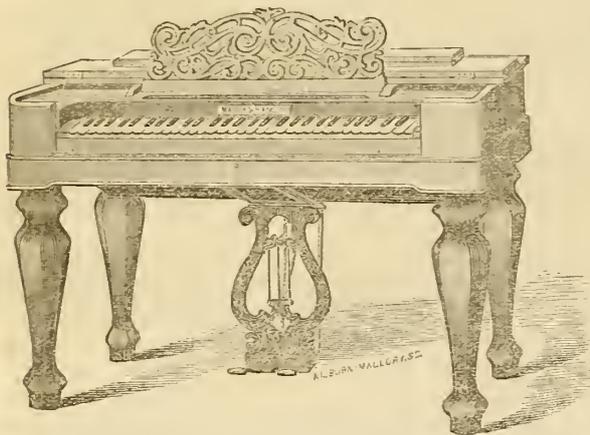
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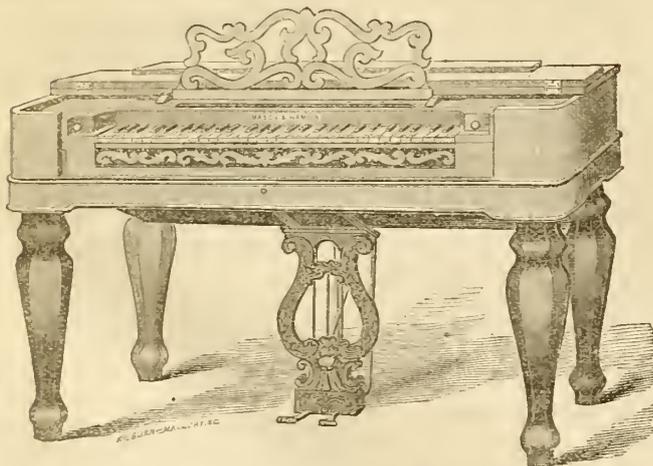
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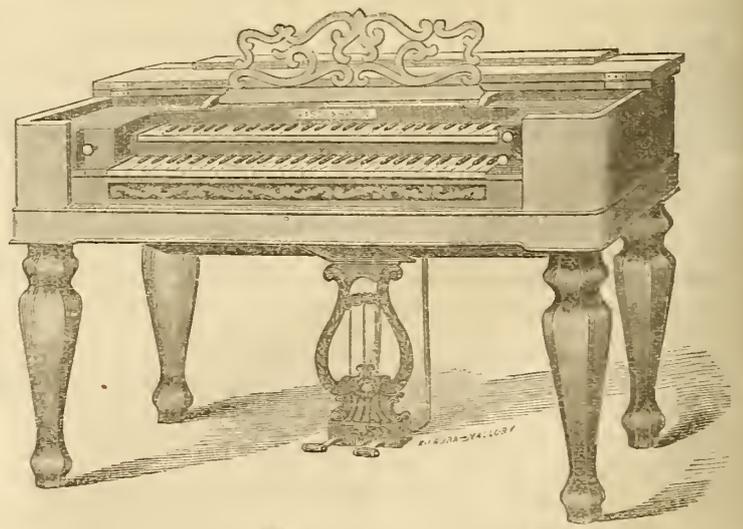
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