

ber are the young and talented pianist, Miss Forbes, Herr Grath, a very skillful performer on the cithern—an instrument well known in England as the *Table-Harp*—and Signor Ranieri Vilanova, who purposes to reveal to us the beauties and admirable resources of Alexandre's piano-organ, an instrument of a kind altogether new, and which, we predict, will create a profound sensation in the musical world."

The artists engaged for Madlle. Vestvali's troupe, at the National Theater, in the city of Mexico, arrived here in the Barcelona. The Barcelona is a fortunate vessel. In its last trip it brought over a host of artists, from *prime donne*, who are countesses, down to democratic rope-dancers.

Professor Fétis in his "*Biographie Universelle des Musiciens*," says that Flottwell published a book under the "bizarre-title" of "The perfumes of the organ;" while the real title, unfortunately for the Professor, is, "A well-played organ elevates the mind." Prof. Fétis' knowledge of the German language being limited to his German-French lexicon, he sought his definitions therein; and not finding the German word, which is now obsolete, selected that which most resembled it, and hit upon the above high-sounding "bizarre-title." These "perfumes of the organ" can not but add to the bad odor in which the learned Professor has already been held.—The *London Musical World* quotes from the *Crayon* the following remark: "Total forgetfulness of self will alone develop that which is most desirable in ourselves, either as artists or men; and by that humility and forgetfulness will many a feeble man leave a deeper mark on his time than the egotist of mightier power." The above sentence is sheer nonsense, and for that reason alone is probably indorsed by the *London Musical World*. It is not a forgetfulness of self; but on the contrary it is the ever-remembrance, the ever-prompting and urging of that very self which cause a man to make his mark upon the age in which he lives. What would have become of Handel had he been regardless of the promptings of his own ambition? He would probably have followed the old beaten track of the Italian opera, and his oratorios would never have been produced. He would have been only an imitator. What would have been Mozart, Beethoven, or even far inferior artists like Meyerbeer, had they acted in the manner set forth in the above extract? Nothing.

The "six-foot child with golden locks"—*Punch*—is finally about to be married to Mr. Jaehmann, a lawyer of Königsberg. She will remain on the stage two years longer.—We find the following in the *New-York Dispatch*:

"We do not remember to have seen the following about the late lamented A. ADAM in English, for which reason we translate it: BOELDIEU'S '*Dame Blanche*' was in rehearsal in Paris. Hurried for time, the *maestro* had allowed the last days to come upon him without having written the overture. Utterly exhausted, he found himself unable to write it, and the copyists were waiting, as the last rehearsal was called for the next day. In this emergency, BOELDIEU invites his two pupils, ADAM and LABARRE, to dinner. After the meal and several cups of strong coffee, BOELDIEU sits down to the piano and plays the principal *morceaux* of his opera to his pupils. These are of course, delighted. Thereupon BOELDIEU makes the proposition that *all three together* should write the Overture. The students are afraid to reply. 'Come, sit down,' continues the master; 'you, LABARRE, write the *Allegro*, after one of those Scotch melodies you procured for me; I will write the *Andante*, and you, ADOLPHADAM, (he always connected the two words in this manner,) you go to work at the *Rondo*.' Before the night was over, all was completed. The overture was played, and with such success that BOELDIEU never re-modeled it as he had intended. And thus that triple overture to this day retains everywhere its popularity."

Mr. R. B. Wheeler, assisted by one hundred and fifty young ladies, recently gave a musical festival in Chillicothe, O., which seems to have been a very successful and interesting affair.

Miss Anna Vail, soprano; Mdle. Aldini, contralto; Sig. Giannoni, tenor; Signor Morelli, baritone; and M. Wugk Sabatier, pianist and conductor, are about to give Grand Lyric Entertainments in full dramatic costume, in Albany, Troy, Syracuse, and Oswego, N. Y., and in Hamilton, Toronto, and Montreal, Canada.—The "Euphonians" gave a concert in Utica, N. Y., on the 10th instant.—"The Continentals" commenced their fourth tour on the 8th of September, giving a concert that evening, at Hartford, Conn.—A musical convention was held at West-Union, Ohio, on the 26th, 27th, and 28th ultimo, under the direction of Mr. D. H. Baldwin.—Miss Georgianna Hodgson gave a concert in Buffalo, N. Y., on the evening of the 10th instant. Considerable

sympathy was aroused for Miss Hodgson, among the Buffalonians, from the fact that "some jealous seoundrels had torn down all the posters announcing the concert." Miss Hodgson offered a reward of ten dollars for the detection of the "rascals;" and the success of her entertainment amply testified to the disinterested sympathy of her admirers.—A grand vocal and instrumental concert will be given by the Paterson Germania Gesangverein, at the cottage on the cliffs of the Passaic Falls, N. J., on the 22d instant.

Some weeks since, about twenty of the best singers of North-Adams, Mass., met together and resolved themselves into a society, under the name of "The Musical Education Society," and chose Mr. C. A. Stewart, conductor. Their object is to improve in the art of vocal music; they are fitting up a fine hall; have purchased an excellent piano, and intend giving several concerts during the coming season. Success to the North-Adams Musical Educational Society! May they "increase and multiply," until their hall is unable to contain them!—Mr. James G. Clark, ballad-singer, gave a concert in Camden, N. Y., on the 3d instant.—Mr. Chandler Robbins commenced rehearsing on the 12th inst., in the Metropolitan Hall, Chicago, Ill., a new operetta, which he intends soon to perform publicly with the assistance of his young lady pupils.—The Riley family gave a concert in Oquawka, Ills., on the 3d instant. Miss Fanny performed the "Cuckoo solo," on the violin.—The Bailey troupe are giving concerts in Nashville, Tenn.—Mr. Covert, the ballad-singer, gave a concert in Pontiac, Mich., on the 6th instant.—The juvenile oratorio "Industry," was performed by over two hundred children at Oskloosa, Iowa, on the 27th ultimo.—Mr. Albert Poppenberg and his band gave a promenade concert at the Clifton House, N. F., on the 11th instant.

In the "Life of Thomas Gainsborough," recently published in England, we find the following account of the musical eccentricity of that celebrated painter. Gainsborough flourished in the early part of the last century. In his pictures, the careful painting of whatever musical instruments may happen to be introduced, is very noticeable:

"When I first knew Gainsborough, he lived at Bath, where Giardini had been exhibiting his then unrivaled powers on the violin. His excellent performance made the painter enamored of that instrument; and he was not satisfied until he possessed it. He next heard Abel on the viol-di-gamba. The violin was hung on the willow—Abel's viol-di-gamba was purchased, and the house resounded with melodious thirds and fifths. My friend's passion had now a fresh object—Fischer's hautboy; but I do not recollect that he deprived Fischer of his instrument, and though he procured a hautboy, I never heard him make the least attempt on it. Probably his ear was too delicate to bear the disagreeable sounds which necessarily attend the first beginnings on a wind instrument. The next time I saw Gainsborough, it was in the character of King David. He had heard a harper at Bath—the performer was soon left helpless—and now Fischer, Abel, and Giardini, were all forgotten—there was nothing like chords and arpeggios! He really stuck to the harp long enough to play several airs with variations, and, in a little time, would nearly have exhausted all the pieces performed on an instrument incapable of modulation, (this was not a pedal harp,) when another visit from Abel brought him back to the viol-di-gamba. This and an occasional flirtation with the fiddle, continued for some years, when, as ill-luck would have it, he heard Crossdill—but, by some irregularity of conduct, for which I can not account, he neither took up nor bought the violoncello. All his passion for the base was vented in descriptions of Crossdill's tone and bowing, which was rapturous and enthusiastic to the last degree."

Madame de Wilhorst made her first appearance before the public in a concert at Niblo's Saloon, in New-York, last Thursday evening. She was assisted by Brignoli and Amodio, of the Academy of Music.—The Pyne and Harrison Troupe gave a concert in Buffalo, N. Y., on the 17th inst. This troupe are on their way to New-York from a very successful Western tour.—Miss Maggie Fitzherbert and Mr. J. E. Gilligan are giving concerts in Chicago, Ill.

THE GERMAN OPERA IN NEW-YORK.

The first performance of the new German opera troupe was given, as announced, last Tuesday evening. Meyerbeer's opera, *Robert der Teufel*, was produced.

A few years before the revolution of 1830 the great opera in France underwent several important modifications, which were in themselves almost a revolution. From 1828 to 1831 there were three successive steps made towards bringing the five-act opera to that perfection in

which we now find it, and these steps were successively made by Italy, France, and Germany. In 1828 Auber produced his *Massaniello*, which imparted a new life and new colors to the five-act opera. In 1829 Rossini brought out his *William Tell*, with further modifications, combining the fire of the Italian with French vivacity and *esprit*; and in 1830 Meyerbeer was about to produce his *Robert der Teufel*, when the Revolution burst forth, and he was obliged to postpone his work until the following year. In 1831, therefore, Meyerbeer produced his *Robert der Teufel*, in which he has infused into the Italian and French elements introduced by Auber and Rossini, a German element which interprets with greater fidelity the meaning of the words, and which contains a more serious orchestration and a more characteristic instrumentation. To the *esprit*, to the jollity of the Frenchman, to the fire of the Italian, at length came the strong-headed, calculating German. He was the head. He gave thought to the whole, and brought the different elements of the French opera into a system. This system has often been referred to, especially in an article on Meyerbeer, in the *MUSICAL GAZETTE*.

Robert der Teufel is a beautiful mosaic work, made and arranged in the most skillful manner. Of course it requires a great amount of cleverness, and a certain eye for beauty, to select the colors in such a manner as to startle the mind of a spectator who wishes to see something in a picture besides colors. If we consider further that this opera was the first essay of Meyerbeer in a new path, and that he brought to it the full weight of his ambition, which at that time was far from being satisfied with a comparatively fresh talent, it is a matter of course that *Robert der Teufel* seems the most novel, and to the musician the most attractive of the four operas which he has given to the world. The magnificent characteristic in the third Act, of the devil, placed in a strong contrast with Alice, who, if we may be allowed the expression, represents the heaven-part, is evidence of the great power of combination which Meyerbeer possesses. The trio, in the fifth Act, is another instance of his gift of contrasting—the great secret of his success. It is in an opera like *Robert der Teufel*, where the melodious power is still fresh, that the system of calculation does not appear to every eye and every ear, and the music seems, in some instances, the result of inspiration. But the inspiration of a composer like Meyerbeer is generally the result of a happy thought produced by calculation; it is never that inspiration which is the immediate offspring of the soul; and which has its origin in the firm belief of the divinity of art.

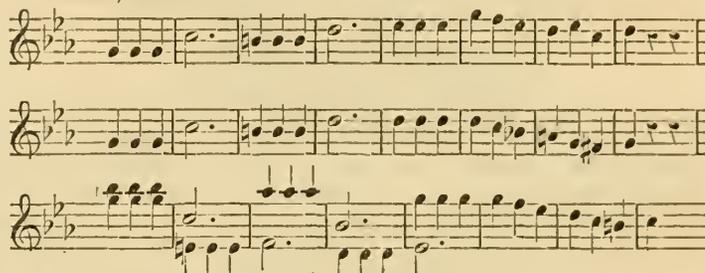
There have been numerous attempts at German opera in America, but nothing with any promise of satisfactoriness until last Tuesday evening at Niblo's, under the management of Messrs. Van Berkel & Co. We shall not venture a detailed criticism upon a first performance, and of so difficult an opera as *Robert the Devil*, an opera of which every Italian company that have essayed it in America, has made a complete botch. It was not to be expected then, that it should be rendered in perfection by a troupe selected with a view to a permanent establishment—a troupe consisting of good artists indeed, but still not stars, nor equal to the sustaining of all the rôles in Meyerbeer's master-piece. That the opera should have been given with any degree of success under such circumstances was sufficient triumph for the opening night; and that this was so, we have to thank, in the first place, Madame VON BERKEL, who individually sustained the performance and proved herself an excellent dramatic artist; and secondly, Mr. Bergmann, whose efficient orchestra was much the best and best-controlled that has accompanied opera in New-York. Of the other artists we shall speak at length hereafter, as also of the chorus.

The audience assembled was very large, closely packing Niblo's roomy establishment, and, a marked contrast to the audience at the Academy, was a critical one. Applause and disapprobation were appropriately bestowed, and not, as elsewhere, given precisely in the wrong places. The *mise en scene*, the dresses, decorations, and scenery, were excellent, and in fine, the first performance of the new troupe, although by no means a satisfactory one to the critic, did not extinguish nor discourage our hopes and strong expectations of what is to result from the enterprise of Von Berkel & Co., and the able direction of so thorough a musician as CARL BERGMANN.

THE TENTH SYMPHONY OF BEETHOVEN.

WHAT! a tenth symphony! we hear exclaimed. Impossible! What would become of the laws of modern aesthetics, which close instrumental music with the glorious ninth? What would become of some thirty years' dictions and contradictions about the "impossibility" to write any thing new after that ninth? Alas! our wise musical men, who are so confident that Beethoven had certain fixed intentions, are safe; there is no tenth symphony. But suppose the sketch of such a work, which was found among his posthumous papers, and which we give below, had become an entire symphony, just as any of the eight, (and we think the character of the sketched music gives weight to the supposition,) what then would become of all their wisdom about the musical boundaries where Beethoven himself is said to have inscribed: "Thus far, and no farther." What an amount of paper, print, labor, and nonsense would have been spared to the world, if the old master had lived perhaps only a few weeks longer to give to these sketches life and form?

Scherzo, Presto.



Trio.



Finale of the first part.



Andante As. (A Flat.)



Ferma.

MUSICAL FABLES.

THE REFRACTORY TROMBONE.

A TROMBONE had long held a place in a small orchestra, and had always been respected and beloved by his fellow instruments. He had always been careful, no matter how energetically he was performing, to avoid coming in collision with his neighbors, and in spite of his deep and sonorous voice, was never heard except in the right time and place. His fellows had always respected and given him ample elbow-room; in fact he was king of his corner of the orchestra-box. This, unfortunately for him, elevated his pride; and from a sociable, good-natured, though somewhat rough instrument, he became over-bearing and selfish. He soon began to think himself the most important personage in the orchestra; and loudly boasted of his accomplishments and loud voice. The other instruments bore with him until "patience ceased to be a virtue," and then they resolved to punish him, and humble his pride. They took advantage of a public performance to accomplish this. The audience had assembled, and the entire orchestra were performing one of their choicest pieces. The trombone per-

formed his part admirably, and the whole performance was passing over in fine style, when suddenly, as formerly arranged, the whole orchestra, with the exception of the trombone, ceased playing. That instrument, unable to hear any thing except its own noise, continued to perform vigorously. Its discordant thunders filled the room. The audience looked on in astonishment, until at length, unable longer to endure the noise, with fingers pressed into their ears, they drowned the horrible sounds in a storm of hisses. The poor trombone, abashed and mortified, vainly strove to hide himself from their sight; and order was not restored until the entire orchestra resumed the performance. The trombone never forgot this lesson. He found that without the aid of his fellows, he could not be tolerated for a moment; he humbly acknowledged his error, and again became a respected and beloved member of the orchestra.

We all have our part to play in the grand orchestra of life; and let us all strive humbly to fill that part, without aspiring to elevate ourselves above others.

MUSIC AND THE POETS.

We give our readers to-day, an installment of musical quotations. Read them and bear in mind that Shakspeare says:

"The man that hath not music in himself,
Nor is moved with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus.
Let no such man be trusted."

Shopkeepers, remember the last line. Are you ever gloomy and sad, reader; in other words, do you ever suffer from the attacks of the "azure fiends." If so, fly to music; Shakspeare says:

"When gripping grief the heart doth wound,
And doleful dumps the mind oppress,
Then music with her silver sound,
With speedy help doth lend redress."

Listen to Montgomery:

"Through every pulse the music stole,
And held communion with the soul;
Wrung from the coyest breast the imprisoned sigh,
And kindled rapture in the coldest eye."

Pope thus exalts the power of music:

"Warriors she fires with animated sounds,
Pours balm into the bleeding lover's wounds;
Melancholy lifts her head,
Morpheus rouses from his bed,
Sloth unfolds her arms and wakes,
Listening Envy drops her snakes:
Intestine war no more our passions wage,
And giddy factions bear away their rage."

Shakspeare's writings abound with illustrations of the great poet's love of music:

"This music crept by me upon the waters;
Allaying both their fury and my passion
With its sweet air.

"Do but note a wild and wanton herd,
Or race of youthful and unhandled colts,
Fetching mad bounds, bellowing and neighing loud,
Which is the hot condition of their blood;
If they but hear perchance a trumpet sound,
Or any air of music touch their ears,
You shall perceive them make a mutual stand,
Their savage eyes turned to a modest gaze
By the sweet power of music: therefore, the poet
Did feign that Orpheus drew trees, stones, and floods;
Since nought so stockish, hard, and full of rage,
But music for the time doth change his nature."

"That strain again: it had a dying fall:
Oh! it came o'er me like the sweet south,
That breathes upon a bank of violets,
Stealing and giving odor."

"Orpheus' lute was strung with poets' sinews;
Whose golden touch could soften steel and stones;
Make tigers tame, and huge Leviathans
Forsake unbounded deeps to dance on sands."

Milton too, delighted in music:

"At last a soft and solemn-breathing sound
Rose like a steam of rich distilled perfumes,
And stole upon the air, that even silence
Was took ere she was 'ware, and wished she might
Deny her nature, and be never more,
Still to be so displaced. I was all ear,
And took in streams that might create a soul
Under the ribs of death."

Listen to Young:

"How music charms?
How meter warms?
Parent of actions good and brave

How vice it tames!
And worth inflames
And holds proud empire o'er the grave!"

Bailey, the author of *Festus*, admired the harp above all other instruments of music:

"There's something in
The shape of harps as though they had been made
By music."

Halleck inhales music in every breath he draws:

"There's music in the forest leaves,
When summer winds are there,
And in the laugh of forest girls
That braid their sunny hair
The first wild bird that drinks the dew
From violets of the spring,
Has music in his song, and in
The fluttering of his wing."

We will close our extracts with the following from Wordsworth's *Power of Music*:

"That tall man, a giant in bulk and in height,
Not an inch of his body is free from delight;
Can he help himself still, if he would? Oh! not he!
The music stirs in him like wind through a tree."

MUSICAL CRITICS.

We conclude our remarks under this caption, by briefly alluding to

THE HONORABLE CRITIC.

Such individuals, we grant, are not numerous; but still, instances do exist, so that we can with justice define their principles. The honorable critic may belong to this or some other country; his ideas are comprehensive, his feelings not confined to any particular school or theory; the performance of others from him receives generous applause, and his examination of the compositions of meritorious colleagues affords him undefined pleasure. He is free from that prejudice which the narrow-minded professor imbibes; he is entirely clear of that selfish propensity which leads one to look always with a spirit of envy upon the successful performance and prosperity of others; and he is a man, not only gifted with a soul, but displays its magnanimity by a profession and practice of principles recognized and deserving everywhere of the respect and admiration of the community.

Wherever he discovers genius, he extends the hand of encouragement, whether in the person of an humble amateur, or that of a professor; he knows no distinction but merit. Has he praise, he tenders it, because emanating from honest convictions; has he condemnation, he offers it from motives calculated to benefit, free from vicious or censorious propensity, and uncontaminated with personal vindictiveness. No feelings so averse to uprightness of heart, does he permit to affect his opinion; no presumptuous reflections founded upon the mere disposition to cavil or force an expression of criticism, does he allow to bias his convictions of impartial judgment. All this serves to corroborate the well-expressed sentiment, that "the greatest artists are the ablest discoverers of merit," be it ever so rude and faint, either in science or art. Like the distinguished Chevalier Neukomm, an accomplished musician himself, author of several compositions of celebrity, and thoroughly conversant with the merits of harmony—he could discover and admire beauties in the wild Algerian melodies, and charms in the rude strains of Highland music. So the true poet can discover genius in barbarous ballads, and the sculptor merit in the uncouth statuary of the olden time. And so, too, can the high-minded musician discern genius in the humble efforts of the unassuming amateur, and accord due praise and encomium to those who make but modest pretensions, and who always exhibit a natural timidity, rather preferring to shrink from the public gaze, yet possessing within their souls the gems of the art divine, though obscured like some beautiful wild flower in some dark ravine of the mountain forest.

(Communicated.)

THE COUNTRY CHOIR.

THE REHEARSAL.

SATURDAY evening, half past eight. Choir meeting to-night at Dea. Blane's. Both front rooms lighted up. We are a little late, but it may be as well as if we were earlier.

We are ushered in first as they are attacking the third strain of Lenox. All but two look around, and half stop singing. We bow submissively under the battery of eyes, and drop into a chair. The chorister hastily raps attention, and calls for the second verse a "little more forte on the upper parts." Now they are started again, and we may venture to take a look at them.

Strange elements make up the composition of a country choir. There are ingredients, chemically speaking, both acid and alkaline, but the third principle of union, so necessary to social if not vocal harmony, is rarely found; while there is never lacking an abundant leaven of jealousy to work up a perpetual fermentation. Whatever deduction we may make from this, in a moralizing

mood, upon the depravity of human nature, yet it is generally a very good thing in its way, as far as practical results are concerned. Emulation always stimulates effort. Rome was mistress of the nations as long as she had a rival on the other side of the sea—and no longer. In the same way, a sensible progress and improvement are always manifested in a choir as long as there is a perpetual disputation among its members as to whom belongs the supremacy in song; and whenever, unhappily, this question is settled, if such a thing is within the province of imagination, interest flags and choir-meetings dwindle. We refer, of course, in this connection only to vocal progress; in any other point of view, especially when emulation degenerates into envy, it is not at all sensible.

Now there is Miss X. For obvious reasons we give only the initial; but she sits next the corner on the right hand. She has been to Boston twice to attend the Musical Institute. Of course, her claim to the first place is, in her own estimation, conclusive. But Miss Z., on the other side of the table, heard De Lagrange when she was in New-York last winter, and has just got a new piano. Thus every advantage gained on one side, is quickly followed up by some counter acquisition on the other: so that the question becomes as difficult to decide as the ancient cat and cheese case, monkey judge, with which our infancy was familiar.

But let us look around a little more. We have not yet said a word of the chorister. Now, the chorister is generally supposed to be the climax of the choir; but in this case he can hardly be said to be so, physically. He is a little, short man, and, of course, sings tenor. It takes big men, like big drums, to discourse a good base. Mr. Q. reminds you much more of a tenor drum; and, as a further analogy, he is said to be a rather tight sort of man; but that is a thing, there is no especial need of mentioning. He is, moreover, rather short in his way of speaking, especially if he thinks his authority in any degree underrated; for, notwithstanding his diminutive stature, he is very prone to look down upon all who would derogate from his dignity. Somewhat like Zacheus of old, he surmounts his physical infirmity by climbing the fig-tree of his self-importance. But we fear we may be doing our worthy choir-leader an injustice. When a man's labors are labors of love, we ought not to look at his faults through an opera glass; and the office of a country chorister is neither salaried, nor a sinecure. Besides, there are three things, in the present instance, which are evident to the most casual observer, and which are not always found in a choir-leader: Mr. Q. displays a very commendable zeal in the discharge of his official duties, manifests a well-thumbed acquaintance with the dictionary of musical terms, and sings with unison.

But it is becoming in us to eschew personalities, especially when our reveries thereon are apt to be tintured so little with reverence; besides, we might be indicted for libel. So let us give a passing glance at the assemblage collectively, and then lend our ears a moment to the medley of melody by which they are greeted. On the other side of the table is drawn up the sofa, which is generally considered as especially reserved for those who happen to get possession of it first, but to-night, whether by accident or design, is filled with half-a-dozen blooming sopranos. At the lower end are seated two or three altos, and four or six base bound them on the right. Mr. Q. has a supporter or two on the tenor staff, who, fortunately, support him very feebly; as the united efforts of the base can scarcely supply ballast against his voice alone, which, it would seem, he considers to be both sail and rudder of the choir.

They have finished the regular exercise of the evening—the customary drill in the tunes selected for to-morrow's service; and now the melancholy hour has arrived for the execution of some fugitive pieces from the old masters. The choice of victims—for each has a voice in this as well as in the subsequent performance—generally begins on the right hand of the chorister and runs around the table. Miss X. occupies this post of honor. We all turn our eyes to Miss X. With hesitating fingers she flutters the leaves of her singing-book, while she is apparently conscious of a sort of sympathetic fluttering within her bosom. After much wavering she at length fixes upon a rather difficult fugue from Bach or some body else, which she has selected and carefully practised beforehand with a view to the present emergency. Mr. Q. looks a little dubious, hums over a few tones of the tenor, and, with the emphatic injunction of "Adagio—not too fast—very slow," gives the key tone. They all start off on their vocal race like John Gilpin on the road to Ware. As that worthy, too, lost his wig and almost his breath on his famous heat, so here one loses a minim, another a measure, and several their voices entirely; while the remaining contestants finally round up to the finish, one after another in the most approved manner, panting in chorus, and wondering who came out ahead. Miss X., whose studied trills and quavers might as well have been wasted on the desert air, assumes a martyred expression. Mr. Q. loses his temper—no, not all of it, for he shows that he has plenty of it left—and brings down his massive tuning-fork upon the table with a vehemence that makes it snarl and sizzle like a hive of bees when some wicked little boys are pelting it with stones. The piece is *encored* at his command, though hardly for the usual reason, and is finished a little more creditably—most of the voices this time coming out within a measure or two of each other.

Little Miss P., next in order, suggests "Star of Peace." Miss P. is a sensible girl. Most of the company turn to the pago with an expression of relief; only Miss Z., in the middle of the sofa, puts on a rather contemptuous curl at each corner of her lip—just under two lonely fictitious curls overhanging her forehead above—and whispers something about that's being "so easy." But her face is ironed out again when, the last tones of "Billow" having subsided to rest, the next piece proposed happens to have a solo in it which she is called upon to sustain. She protests, however, that she "can't sing a word to-night—never had such a horrid cold in her life;" but at last, yielding to her convictions of duty and Mr. Q.'s solicitations, she resigns herself, with a preparatory hem, to the trial, and succeeds quite to the satisfaction of Miss Z. and the rest of the choir.

Thus are the spirits of Handel and Rossini, Haydn and Bellini, and a score

of others who never dreamed of such a troublesome immortality, successively woken from their slumbers, till audible sighs and visible yawns betoken the weariness of the uninterested mediums, and Mr. Q. announces the closing.

Here we clap an extinguisher upon our observations, noticing that the tallest candle on the table has likewise been put out—into the entry. We would simply suggest to those who have not found out the fact long ago for themselves, that among the exercises appertaining to a country sing, not the least interesting is the exercise of walking home at the end of it—under certain circumstances.

After all, we have had many a magnificent time at a Saturday evening choir-meeting. Whatever we may have gleaned from them of amusement, in noting the faults and foibles which check the surface of society, and which, perhaps, only set forth the gems of character in stronger relief, we have also garnered up in our memory of them many hours of unmixed enjoyment. What instrument of melody is sweeter than the human voice?—not always the worse for being undisciplined and unlettered by rules of art. There are, indeed, we must admit with Horatio, "more things in heaven and earth than are dreamt of in our philosophy;" and a thing of beauty is not unfrequently evolved from strange and discordant elements. The country choir is an institution! We have soliloquized this, in our zeal, aloud; and a voice at our elbow unfeelingly replies: "So is the State Prison!" But he is a hard-hearted fellow, and has never been to a country choir-meeting.

C. T.

Sheet-Music, Selected and Classified.

DRAWING-ROOM MUSIC.

NO. I.

Wm. Hall & Son, New-York.—*IL TROVATORE.* Par R. Hoffman. 75c.
Oliver Ditson, Boston.—*SIX MORCEAUX DE CONCERT.* Par G. Satter. No 6. Yankee Doodle. \$1.—*UN SOIR SUR LES ALPES.* Nocturne. Par Ch. McIntosh. 25c.—*SIX MORCEAUX ELEGANT.* Par F. Beyot. No. 2. Des Alpenhorn.—*TWELVE HEART TONES.* No. 8. Le Desire. Par Mayer. 25c.

NO. II.

Wm. Hall & Son, New-York.—*MAMELUKE POLKA.* By Ch. D'Albert. 50c.—*CIRCISSIAN POLKA.* By Ch. D'Albert. 50c.—*QUADRILLES FROM IL TROVATORE.* By F. B. Heilmuller. 50c.—*THE MAPLE LEAF POLKA.* By J. A. Fowler.

Henry Tolman, Boston.—*SPRINGFIELD CITY HALL POLKA.* By G. F. Robbins.
Oliver Ditson, Boston.—*FREMONT POLKA.* By Pierre Berthoud. 25c.—*VIVE LA DANSE.* By J. H. Kappes. No. 5. Maudie Waltz. No. 6. Brunette Polka. Each, 25c.—*GIVE 'EM JESSIE POLKA.* 25c.—*FAIRY STAR SCHOTTISCH.* By R. Stöpel. 25c.—*THE HELENA DID YOU EVER.* Polka. By F. Warner Steinbrecker. 25c.—*SEDLICANSKA, OR HUNGARIAN POLKA.* By T. Petrak. 25c.—*GO AHEAD POLKA.* By J. W. Steinbrecker. 25c.—*GRAND FLOURISH WALTZ.* By J. W. Steinbrecker. 25c.

VOCAL MUSIC.

Oliver Ditson, Boston.—*TWELVE VOCALISES.* For Soprano or Trio Voice. By L. Lablache. \$1.

NO. I.

Wm. Hall & Son, New-York.—*I HAVE WAITED FOR THY COMING.* Ballad. By W. V. Wallaco. 50c.

Henry Tolman, Boston.—*BLUE EYED JEANNIE.* Ballad. By J. R. Thomas. 25c.—*MIDNIGHT TEARS ARE GLEAMING.* By L. D. Glidden. 25c.—*OLD FRIENDS AND OLD TIMES.* Ballad. By J. R. Thomas. 25c.

Our Musical Correspondence.

TROY, N. Y.

SEPT. 15.—A really grand lyric entertainment was given in this city, on Friday evening last, (12th instant,) by the following able and well-known artists: Miss Anna Vail, Mdlle. Aldini, Signors Giannoni, Morelli, and Mons. W. Sabatier. The programme, which was exceeding lengthy and, we think, a model of its kind, consisted for the most part of popular songs and ballads, arias, duos, and trios, selected from the works of Rossini, Donizetti, Verdi, Wallace, etc. Miss Vail exhibited a very sweet and well-trained soprano, as did also Signor Morelli an admirable baritone, and Giannoui a smooth, expressive tenor voice. These distinguished themselves in several pieces. Miss Vail, we judge, excels in both song and ballad, and though possessing many of the requisites which make the genuine vocalist, yet she fails in all that pertains to the higher scale of vocalization. We were particularly pleased with Sabatier as accompanist, and should judge him to be something of a pianist. Though not an equal of Mason or Gottschalk, he is by no means a *humbug*, an Albany would-be critic's statement to the contrary, notwithstanding. We hope to hear these distinguished artists again in our city, when, with a proper management, an overflowing house will most assuredly greet them.

SOUTHOLD, L. I.

THE meeting of the Suffolk County Harmonic Society in this place last January, was an epoch in the history of musical culture in the village. The nature and extent of the progress since that time, appeared most delightfully at a concert, on the 10th instant, given by Mr. D. P. Horton, who has been here for two weeks past, on a visit to his kindred and friends in the home of his youth. Being here, he called together some thirty or forty of the Southold singers, and three or four city amateurs who were visiting the country, and after a few rehearsals, gave a concert which more than satisfied the expectations of all who were present; and the largest church in the place was well filled, galleries and all. Of the first part—sacred music—all the pieces were effectively rendered; but "Oh! what beauty, Lord, appears," from Mozart, was received with the greatest delight. Of the second part—secular music—several pieces had each special claims to high approbation, especially, "The pretty

Swiss Girl," "Song of the Fairies," "I wandered by the brook-side," and "Oh! there's music in the waters." But "The old house at home"—a solo song, and the music composed, by Mr. Horton, was, in the circumstances, peerless, and decidedly the gem in the whole programme. The excellence of the singing and the force of the local associations made its pathetic passages start the tears in all parts of the house.

Between the two parts of the concert, the audience listened to a brief address on the claims of music by the pastor of the church. E. W.

NORTHAMPTON, MASS.

SEPT. 16.—The music of the falling rain is sounding its continuous monotone in my ears, varied by an occasional crescendo and diminuendo, with now and then something very like a sforzando, as a fitful gust of wind sweeps along the valley. It is decidedly dismal without, but not so within, for the sunlight of old memories gleams through the mist and darkness. Not all old memories either, for summer associations of NORTH-READING and the NORMAL MUSICAL INSTITUTE claim no small share of my thoughts just at present. I miss those quiet days of social and musical enjoyment. I miss those evening rehearsals, and the sublime strains of those grand choruses from the *Messiah* echoing among the hills. But memory is faithful still, and lingers often among the un-forgotten scenes.

Twelve weeks have gone rapidly by, yet if we estimate time by the number and value of the ideas received, we have lived much in a short space. Your readers have already had some accounts of the various exercises of the class, but the spirit that has breathed through them all is scarcely communicable to those who have not felt it. The entire system of instruction has been so conducted as not only to advance the pupils in practical knowledge of the science, but to give them more expanded ideas of musical education. While special attention has been given to vocal training, to the cultivation of a correct style, and refined taste, the mind has also been trained to a close analysis of elementary principles. We have had practical illustrations of elementary teaching, designed not simply to render us more familiar with the elements, nor to give an unvarying form of instruction, but to accustom the mind to the practice, so essential to the teacher, of analyzing scientific truths, and adapting them to the comprehension of children.

We were not required to learn a system of arbitrary rules, but in all our exercises we were led by examples and by our own observation to certain established principles. We were constantly taught to look beyond outward symbols to the spirit which they embodied, and although no technical error, no fault in mechanical execution was left uncorrected, we felt that these were always subservient to that higher form of expression which has its foundation in the heart.

It is impossible to estimate the influence which such an institution must exert over the popular taste, and we only regret that all musicians or at least all music-teachers, can not enjoy its advantages. The general lectures alone would amply repay a summer's attendance, and when the invaluable privileges of all the various departments are considered—privileges, too, which can not be derived from private tuition—one must certainly feel repaid a thousand-fold for all the time and expense.

The love and gratitude of many hearts will follow our teachers for the untiring devotion with which they have labored for our improvement, for the kind words of encouragement that have so often thrown sunlight across our pathway when it seemed long and dark. The names of Dr. Mason and Mr. Root are associated with many an hour happily spent, and many a lesson of life-long value, and not one whose soul has kindled with enthusiasm as they have unfolded the great truths of art and science, but feels that he is not only better as a musician but better as an individual, for their instruction and influence. We have felt delighted, ennobled, as they have opened to us the portals of the great temple of the beautiful, and we have felt conscious of higher aspirations, of loftier purposes, as they have taught us to look away from the false, the sensual, the enervating in art, to that which breathes the spirit of inspired thought and moral grandeur. We have felt stronger, too, stronger to go forth and labor earnestly that others may rightly appreciate the dignity of an art, the true mission of which is to elevate the intellect and purify the heart. We thank our teachers for all this, and pray that the light they have shed upon others may reflect again, and encircle them with a halo of eternal brightness, unfading still, when we shall meet again to mingle our voices in the "Everlasting song."

AMIE.

TO CORRESPONDENTS.

F. Clef.—In the last number (Sept. 10) of THE JOURNAL, one of your correspondents inquires relative to singing more than one tune to any hymn. If I may not be considered as questioning the propriety of your answer, permit me to direct attention to the hymn, "He dies, the friend of sinners dies;" or, "Plunged in a gulf of dark despair," and inquire, whether it would be any the less censurable to sing the hymn last noticed, as contained in the *Carmina Sacra*, than to sing it to more than one, or even five different tunes? In the hymn there are five verses, and no two alike in sentiment, and the music for this hymn in the *Carmina Sacra*, when sung, amounts to the same thing (so far at least as refers to the congregation) as though five tunes perfectly dissimilar were sung. I would also esteem it a great favor if you would cite any one tune that will be adapted to either hymn referred to above." We think that it would not be in as bad taste to sing "Plunged in a gulf," etc., as it is found in *Carmina Sacra*, as it would to sing it to several different tunes. Why? It is there set in anthem form; there are not five independent tunes employed; indeed, we do not see that it can be said that there is but one tune or melody to be found in that piece, and this is that which is set to the second verse, "With pitying eye," etc. Here we have a regular tune, by which we mean a piece having a beginning and an ending, and in which the rhythmic and melodic relations are so treated as to justify the appellation. The hymn is treated rather in a declamatory than in tune form; nor can the music of either of the stan-

zas, except the second, with propriety be called a tune. Now this is quite a different thing from singing the hymn to five different tunes, as we doubt not our correspondent will see again, admitting that there is no essential connection or relation between the music to the different stanzas, yet such an one is immediately established by association; so that, after a very few hearings, the whole becomes as one, nor is the idea of a change, or of employing two tunes, brought up to the mind. But this can not be so when different tunes are sung, nor will it be hardly possible in such a case to prevent the mind from a constant recurrence to the fact. The tunes will always appear to be separate, distinct, but the music in the *Carmina Sacra* is not liable to this objection. In what we now say we do not mean to hold up the music in *Carmina Sacra* as a model, though we certainly think well of it, and have heard it sung most effectively by a well-trained choir; but we only make our references to it because our correspondent has brought it up. A tune adapted to either of the hymns quoted above must be one of very general character, one which may be made to bend to circumstances, an India-rubber tune that will suit any stanza, and having said thus much, we will see if we can find one. Result: "He dies! the friend of sinners dies!" Overberg, *Hallelujah*, p. 107; Kinloch, *Hallelujah*, p. 118. There are also several other tunes which will do very well, but we need not mention more than the two. "Plunged in a gulf of dark despair!" Horne, *Hallelujah*, p. 162; Newington, *Hallelujah*, p. 143; yet still better, Bedford, *Hallelujah*, p. 177; Phuvab, *Hallelujah*, p. 178. But we are now led to speak of two grand principles of adaptation. 1st. That which attempts to paint or color the subject, or it may be to bring out some dramatic effect belonging to the hymn. Choral. 2d. A plain, simple treatment; or the intonation of the words without any attempts at peculiar expression. Congregational. In singing hymns of such varied character, even with a good choir, we should prefer, generally, the second, or plain congregational treatment. In this case there are many tunes which will answer for the above-named hymns. Does the hymn allow of that which may be called an expressive (colored) treatment? Is there a tune in which this can be done? Has the choir had the necessary practice upon it? For, without this, nothing can be done in this department. Or will the plain treatment, after the congregational manner, be the better? These or similar questions must first be decided, and then the hymn be treated as under all the circumstances seems best. There are many views to be taken of this subject; indeed, the questions presented open a wide field, but we can do no more now.

S. S. B., Selma, Ala.—"In arranging music for a brass band for twelve instruments, are the drum and cymbals included for the sum of \$5?" You can get for \$5 an arrangement for twelve saxhorns, and the drum and cymbals parts will be added if you desire them, without extra charge.—"Can difficult and rapid music be executed with as much ease on the E-flat saxhorn or cornet as upon the E-flat bugle?" It can, with much more ease and smoothness.—"Which are easiest to play, base or soprano saxhorns?" We do not know that there is any difference. From the difference of embouchure, a thick-lipped person might find it more easy to play upon one of the larger instruments, and a thin-lipped person would find less difficulty in the embouchure (mouthing) of the smaller instrument.—"What do bands generally charge volunteer companies for their services per day?" In the large cities, the terms vary from \$3 to \$5 per day for each member of the band. These are the usual prices; but there are some very excellent and much sought-after bands which get much higher prices; sometimes twice, sometimes three times as much.—"Do you consider drums and cymbals necessary for a band?" For a military band they are almost indispensable, as besides the exact marking of the time by them, they serve to give the other members of the band an occasional necessary rest during a march.—"The cornet and cornopean are the same thing, or very nearly so. Their scales are the same and compass; that of those in B flat is from B flat, (written on C for the instrument,) second space below treble clef, upwards.—"I have written to two houses who advertise in your columns, Messrs. Zingbaum & Co., No. 10 Maiden lane, and Bruno, Weissenborn & Co., No. 2 Maiden lane, but received no replies. Are they defunct?" Not at all. They are both at the addresses given, and, as we know, selling quantities of musical merchandise of all kinds. From one of these houses we have fitted out several brass bands lately to their entire satisfaction. If they failed to answer your letters, it must have been because they failed to receive them.—"The Dodworth's Brass Band School, Parker's Harmony, etc., have been forwarded, and we trust have reached you safely. This is our first number since the receipt of your queries."

A. W. G., Ms.—"In a lecture I lately listened to on music, it was said there is no such thing as power of voice in singing, that the word power is not properly applied to sound, but that the word force should be used; the lecturer further stated that on this subject there could not be any difference of opinion unless it arose from ignorance, and was not a little dogmatic in his assertions. Pray, Mr. Editor, what shall be said to this?" Where words are taken as technical terms, their exact meaning is usually pointed out, but it is very often different from that which is conveyed by them in their common usage. We presume the lecturer, if he was an intelligent man, would not object to speaking of the power of song, or the power of tones, according to common usage, but he probably had in view the technical use of the word power to designate a property or condition of tones. Thus we say tones have three essential properties, namely, length, pitch, power. It may be objected to the word power here that its use is not in accordance with its primitive meaning. That there may be power where there is no effort or exertion by which it is called into action, and that therefore the word force would be better. But whether it be so or not is of very little consequence, since, if the word power be taken for this purpose, it becomes a technical term, and its meaning is clearly defined. It is certainly very desirable in all such cases that the very best words should be taken, but yet when we see one laying great stress upon such a point, and spending time in lecturing over and over again upon it, we can not but think that while he is so careful for the "mint, anise, and cummin," he may very probably be neglectful of more weighty things; whether the word power, or force, or strength be used technically as above seems to us about as important as the question between tweedle-dum and tweedle-dee.

G. E. S., Ga.—"I have no doubt that the sheet-music notices are quite difficult to conduct. I will give you a plan for the classification of pieces which may answer for a basis:

Class 1. Linden Waltz, by Czerni. Pupils' First Galop. F. II. Brown. Class 2. Calisthenic Rondos, by Lucho. Institute Polka Rondo, by Lucho. Class 3. Love Schottisch. T. I. Cook. Prima Donna Waltz. Jullien. 4. Metropolitan Polka. T. I. Cook. Heavenly Bilsa. Th. Oesten. Class 5. Amusement, by H. Hertz. Invitation to Waltz. Weber. Class 6. Favorite Rondo, by Hummel. 7. Classical Music, etc. Vocal music classified the same.

"The above pieces are taken from memory. I presume you know them nearly all; they will serve as guide for the different classes. You will perceive by this arrangement that it will be very easy for any one to select according to difficulty; a teacher can supply himself for any capacity of his pupils from the first quarter to two and three years. Appeal to each piece some such words as agreeable, nice, lovely, pretty, beautiful, elegant, brilliant, sprightly, very pretty, etc. I find it next to impossible to confine scholars to the instruction-book. I much prefer to intersperse exercises with pleasant, agreeable pieces for encouragement. Young scholars especially learn faster by it. It is very annoying to be fifty or a hundred miles from a music-store. A personal inspection of music before purchasing is impossible. There are certainly many who are in the same fix; if teachers and subscribers, they will appreciate such a classification. I hope to see as much as you approve of the same adopted; and let me assure you that it is nothing but the wish to be useful, and to make THE JOURNAL so also, that causes me to write and trespass on your time." We are glad to hear from you always; but is not your plan for sheet-music notices very much the same as the one we have adopted? Look at it again, and you will see that we always classify according to difficulty and character.—The firm of Cook & Brother is still extant; they are in Broadway, New-York, but the number we have forgotten.—Cleveland, Ohio, has the honor of being the residence of the Professor S. whose pardon was asked in a former number. One of our numbers must have miscarried and failed to reach you, or you would have understood the allusion.

A. H., Springfield.—"Can you tell when the reading of the hymn by the minister originated, and what it was for?" So far as we know it originated in a recommendation of the excellent Dr. Watts. It was not a custom with the early fathers of New-England, and we do not know that it existed previous to the recommendation of it by the admired psalmist of Stoke-Newington, London. In his first edition of his Psalms, among other directions for their use is the following: "Let the clerk read the whole psalm over aloud before he begins to parcel out the lines; that the people may have some notion of what they sing, and not be forced to drag on heavily through eight syllables, without any meaning, until the next line comes to give the sense of them." This was meant for such congregations as were not furnished with psalm-books, and is a recommendation, as will be perceived, for the clerk's reading the whole psalm at first, or previous to his giving it out line by line, as was then the custom. We suppose it passed from the hands of the clerk into those of the clergyman because of the incapacity, in many cases, of the former to read well. We have thus answered the question as well as we know how; but we are not certain as to the origin of the custom. Were we to be asked why it is still continued, we should say, because it is so difficult to break off old usages; for we do not know that any good reason can be given for it now that psalm-books are so common, unless it be that it is convenient to enable the choir to find their places and get ready to sing.

J. C., Albion.—"I have taken a few lessons in thorough-bass, as it is called, and play the organ in church sometimes when the organist is absent, but do not feel satisfied with myself. I want to know more about music. Would you advise me to obtain a self-instructor? Where is the best?" If you desire to learn to play church-music on the organ, we know of no better way than to take up the study of psalmody as contained in any good collection of church-music. Practice the tunes as you find them there, playing the four parts from the four staves as written, without reference to figures. There is no way but this to acquire a facility in playing church-music on the organ. Finger exercises and studies for the piano forte are excellent for the training and development of the muscles of the fingers, so are organ studies, voluntaries, and fugues for organ-playing; but the practice of psalmody-playing from the four parts, as printed in different staves, will alone enable you to become a good organist of psalmody.

X.—"A lecturer on music, at a late musical convention which I attended, explained the word timbre as meaning strength of voice. He said it was the Italian way of spelling timber, (the body of a tree, or such as used for building;) meaning as timber is strong, so the voice should be strong. I remember reading the word in THE JOURNAL some time ago, where it didn't seem to mean this, but I can't find it now, and so I write to head-quarters." Timber means trees or wood for building, as pine timber, oak timber, etc., but this is quite another word. Timbre refers to quality or specific character of tone. It is French, not Italian. The Italian word for the same thing is metal, (metallo di voce.) The frogs once had a log or stick of timber given to them for a king, but we did not know that musical conventions were led or instructed by similar conductors or rulers!

D. W. F., Marion, Iowa.—Glees may be well rendered by one voice on each part; but in that case all should be well trained in singing together so as to blend. This blending is much more readily attained when there are a number of voices on each part. So that your proposed glee-club may consist of as many as you choose, taking care always that the parts are equally balanced. If your base, or your alto, or tenor, is so loud as to drown the other parts, the effect will be bad. For ordinary glees or part-songs, as found in most American books, if any part may be strengthened above the others, it is the soprano; an overpowering alto or tenor is unendurable.

W. E. H., Campbellton, Ga.—In The Hallelujah, where the music is printed on a brace of four staves, the parts are as follows: on the lowest staff is the base, or lowest male voices; on the next staff above is the soprano, or higher female voices; the next above that (second staff above the base) is for the alto or lower female voices; and the upper staff of the four is for the tenor or upper male voices. To any one acquainted with harmony this would be evident in many cases from examination of the tunes themselves. It is the usual way of printing church-music books in America.

F. A. T., Holly Springs, Miss.—The cantata, Palace of Industry, may be obtained of Mason Brothers, New-York; price, \$2.25 per dozen. This does not include postage, which would be about 75 cents per dozen.

PHILADELPHIA MUSICAL ITEMS.

FROM unmistakable indications, we are led to infer that the present season will be one of more than usual interest in music. The completion and opening of the Opera House, in about a month hence, will be an event in the history of music in Philadelphia. The efforts of our several musical societies are doing much to create a desire for more

thorough musical instruction, which gives to our prominent vocal instructors a large amount of patronage.

The Harmonia Sacred Music Society, we understand, contemplate producing Mendelssohn's oratorio of *Elijah*. The Handel and Haydn Society held their first meeting of the season on last Tuesday evening. This Society, which occupies an important field in the northern portion of our city, has made rapid advances for a new organization. Among its members we recognize very many of our best amateurs, and their concerts will doubtless be looked for with peculiar interest by the musical community. The splendid hall in Harrison's Building, at the corner of Eighth and Spring Garden streets, has been secured for giving their concerts; in which they have had erected during the past summer, a first-class organ, which we suppose will be publicly exhibited in a few weeks. The musical season has been fairly opened with a series of three grand concerts at the Musical Fund Hall, by M. Strakosch's company of artistes, consisting of Mlle. Parodi, Signor Tiberini, Signor Bernardi, and least in size, though not in talent and importance, the wonderful Paul Julien. These entertainments have been eminently successful. Parodi, who is a decided favorite here, seemed to partake of the general enthusiasm, and sung with much spirit. Tiberini created immense applause, and received an encore in almost every piece. We do not regard his voice or style as any thing very superior, when compared with other prominent Italian tenors. Many of his tones appear forced; and, unlike most Italians, the falsetto quality is too prominently introduced to be greatly admired.

Bernardi possesses a good voice, without a great display of power. His style, however, is good.

Paul Julien as usual delighted every one with his wonderful performance.

On Wednesday evening, a private musical soirée was given at the saloon of Messrs. J. Schomacker & Co., when Mr. W. Berner, a tenor of rare voice and ability, was for the first time introduced to the notice of some of our musical citizens.

The occasion was one of peculiar interest, and our city is fortunate in having this addition to her corps of vocalists.

CHURCH ARCHITECTURE.

THE taste displayed in the erection of church edifices during the past ten years, evinces a spirit of progress that must elicit the warmest admiration. Decorations of the most costly description have been secured; comfort and convenience consulted without regard to cost; while everything calculated to adorn and beautify, have been applied with such lavish profusion that nothing seems wanting to gratify the eye.

But with all this, may we not with propriety inquire, what is the true design, the essential feature, of church architecture? Comfort and beauty, though desirable, are surely not of such vast importance as to require the entire sacrifice of that which is evidently far more important.

It may, and doubtless will, appear strange to many who have never given this subject the least consideration, when we assert that architects, with but few exceptions, are entirely ignorant of the philosophy of sound.

Those principles which should govern them in all their designs are never thought of—if so, they are not understood, and consequently remain useless. In proof of this assertion we need only refer to almost any of our most costly and beautiful churches, erected during the last three years, and scarcely an instance can be adduced where the least attention has been given to this subject, when the original design of the architect has been carried out; on the contrary, every principle has been openly violated. How different would be the effects of sound if the expense lavished upon deeply-panneled and ornamented ceilings could be applied to plain arched surfaces. Audience-rooms, to correspond with the proportions of large houses, must exceed in height thirty-five feet; a space which architects seem to fancy can be filled with ease by the human voice from an open pulpit, with an elevation of only four or five feet; yet, who would not feel some compassion for a speaker thus fearfully doomed to risk his life by the effort to fill so large a space from so slight an elevation.

But above all this, the ignorance displayed in the construction of choir or organ galleries is truly lamentable. To give beauty to a massive cornice, it is made to extend around the entire room, projecting some three feet from the ceiling, behind which, in a narrow, contracted space, the full tones of an organ are expected to reverberate. We have often regarded in utter amazement the stupidity of men who live in the nineteenth century, surrounded with all the advantages philosophy and music can afford, men who in other respects stand high in their profession, vainly endeavoring to frame some excuse for such practical folly; it is, indeed, an enigma we have never been able to solve. Are they, as a class, averse to music, determining to concentrate every effort to destroy its effects? If so, their success has indeed been remarkable.

Is that noble instrument, the organ, fit only to be consigned to some dark, damp recess, beneath a leaky spire, where all the beautiful effects of its tones are entirely lost? Is it so unsightly that an adjoining room must be appropriated to its occupancy? Are its tones so harsh and loud that it must be confined to the limited space in which it stands by an effectual barrier in the shape of a projecting cornice? If so, let it be banished from our churches as a useless appendage, for never will those who are unaccustomed to its tones, realize its beauties while thus smothered and abused. We feel that it is time a greater interest should be awakened in churches on this subject; for we can now point to several of the most costly and beautiful edifices in our city, for ever ruined, so far as musical effects are concerned, through ignorance alone. It is not a loss to such churches only, but is in reality a serious hindrance to the cause of music.

SPECIAL NOTICES.

SHEET-MUSIC PUBLISHED DURING THE FORTNIGHT ENDING SEPT. 13.

Oliver Ditson, Boston.—IL TROVATORE. Repertoire de Jeunes Pianists. Beyer. 25c.—BOB-LINK POLKA. T. Holst. 25c.—MY COTTAGE AND MY MILL. Song. A. Lee. 20c.—I'M THE LITTLE FLOWER GIRL. Ballad. Geo. Linley. 20c.—HONOR THY FATHER AND THY MOTHER. Song. R. Topfiff. 20c.—CORNILLA POLKA MAZOURKA. A. Taleny. 25c.—FREMONT AND FREEDOM. Rallying Song. 20c.—HONEY SUCKLE WALTZ. A. Macdonald. 20c.—OH! HOW SWEET THE HUNTER'S SONG. Duet. Kucken. 30c.—PULL AWAY CHEERILY. Song. H. Russell. 20c.—MIDNIGHT CHIMES. Reverie for Piano. A. Lindahl. 30c.—OH! MOMENT ENTRAÎNANT. (Félicie Momento.) Quartet from "The two Illustrious Rivals." 6c.—BLOOD THE PHANTOM CLAIMETH. Quartet. "Macbeth." 30c.—I KNOW THY LOVE CAN NEVER BE MINE. Ballad. Fred. Buckley.—GUMBO POLKA. F. W. Smith. 25c.—BENEDICT AND BACHELOR. Song. B. Simeon Barnett. 25c.—I WOULD NOT HAVE YOU KNOW. Song. J. W. Thirlwall.—LINDEN WALTZ. Varied. Ch. Grobe.—PROPELLER POLKA. V. E. Matson.—GOLDEN ROD WALTZ. H. P. Pierce. 25c.—THE WINDS ARE HUSHED TO REST. Barcarolle.—CAMPANA NUIES DE L'ETE. Nocturne a la Valse. W. Largemann. 25c.—YOUNG PIANIST'S REPOSITORY. No. 9. J. H. Kappes.

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MR. BRADBURY will hold Conventions as follows:
At Garratsville, N. Y., commencing September 23d.
Montrose, Pa., commencing September 30th.
Greenport, L. I., commencing October 5th.
Burlington, Iowa, October 15th.
Others will be duly announced.
WM. B. BRADBURY, 108 and 110 Duane st., New-York;
and Bloomfield, New-Jersey.

MR. ROOT'S CONVENTIONS.

Geo. F. Root is expected to conduct Conventions, commencing as follows:
Tuesday, September 9, Chester, Orango Co., N. Y.
Tuesday, September 16, Bridgeton, Cumberland Co., N. J.
Tuesday, September 23, Salem, Salem Co., N. J.
Tuesday, September 30, Walton, Delaware Co., N. Y.
Tuesday, October 7, East-Hampton, Ct.
Tuesday, October 14, Bangor, Me.
Tuesday, October 21, Lima, Livingston Co., N. Y.

Other engagements will be announced in due time.

NEW MUSIC.

In addition to the New Glee Book, (N. Y. Glee and Chorus Book,) I shall issue early in September, a new Cantata, entitled,
"ESTHER, THE BEAUTIFUL QUEEN,"
Composed expressly with reference to the wants of Musical Conventions, Singing-Societies and large Choirs. It will be published by MASON BROTHERS, 108 and 110 Duane street. Its public performance will occupy about an hour.
W. B. BRADBURY.

WESTERN MUSICAL CONVENTIONS.

I INTEND to spend the month of October, and perhaps a part of November, at the West, in the vicinity of Chicago, Ill. Am already engaged at Beloit, Wis.; Janesville, Wis.; Burlington, Iowa; Peoria, Ill.; Princeton, Ill. And in correspondence with several other places.

The object of this notice is to request other correspondents, in the Western States especially who are expecting me, to "hurry up" their applications, before my time is entirely engaged. I shall hold Conventions of three days each, (in some cases, two days,) and must arrange them so as to spend the least time possible in traveling from place to place.

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CONTENTS OF NO. I.

Chorus from "Oberon." (Softly move with fairly tread.) Weber.
Quartet from "Fidelio." (Joy fills my bosom through.) Beethoven.
Chorus from "Armide" (Blest abode! Home of sweet, tranquil pleasure.) Gluck.
Chorus from "Die Heimkehr." (We come with our songs.) Mendelssohn.
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HIRAM SWIFT, TEACHER OF THE PIANO-forte and Singing, would respectfully inform his friends and pupils in New-York and Brooklyn, that his fall term of instruction will commence on Tuesday, the 16th of September, 1856. I have time to devote to a few more pupils. Early application requested. I am also prepared to take classes in Vocal Music. Address, H. Swift, care of Wm. Hall & Son, 239 Broadway, Mason Brothers, New-York, or A. Thurston, No. 8 New-York Bible Society Building. 120

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SOPRANO.

1. 'Tis summer, glorious summer; Be - hold the gay green earth, How from her grateful

ALTO.

2. 'Tis summer, blessed summer; The lof - ty hills are bright, All nature's fountains

TENOR.

3. 'Tis summer in our bo - soms, When youthful snares we fly, When strength and peace are

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TENOR.

How a - mia-ble are thy tab - er - na - cles, O Lord of hosts, How a - mi-able are thy tab - er - na - cles, O Lord of hosts,

ALTO.

How a - mia-ble are thy tab - er - na - cles, O Lord of hosts, How a - mi-able are thy tab - er - na - cles, O Lord of hosts,

SOPRANO.

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I know a sweet Valley.

Words by E. A. PERKINS.

Music by F. H. PEASE.

TENOR.

1. I know a sweet val - ley, Where wild flow - ers grow, Where gay birds are sing - ing, And bright wa - ters

ALTO.

2. There lives a sweet mai - den, So gen - tle and kind, In yon lit - tle cot - tage Her home we will

SOPRANO.

3. Her flock she is tend - ing On yon moun - tain side, She knows that I love her, She'll soon be my

BASE.

4. Our home will be hap - py, In yon lit - tle dell, For true love is with us Where - ev - er we

flow. Tra la la la la la la la, la la la la la la la.

find. Tra la la la la la la la, la la la la la la la.

bride. Tra la la la la..... la..... la, la la la la la..... la la.

dwell. Tra la la la la la la la, la la la la la la la.

Fullness of Jesus.

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TENOR.

1. I lay my sins on Je - sus, The spot - less Lamb of God; He bears them all, and frees us From sin's ac - curs - ed load.

ALTO.

2. I lay my wants on Je - sus, All full - ness dwells in Him; He heals all my dis - eas - es, He doth my soul re - deem.

SOPRANO.

3. I rest my soul on Je - sus, This wea - ry soul of mine; His right hand me em - brac - es; I on his breast re - eline.

BASE.

4. I long to be like Je - sus, Meek, love - ly, low - ly, mild; I long to be like Je - sus, The Fa - ther's ho - ly Child.

I bring my guilt to Je - sus, To wash a - way its stains; White in his blood most pre - cious, Till not a spot re - mains.

I lay my grief on Je - sus, My bur - dens and my cares; He from them all re - leas - es, He all my sor - rows bears.

I love the name of Je - sus, Im - man - nel, Christ, the Lord; Like fra - grance on the breez - es, His name a - broad is poured.
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