



# PHILADELPHIA

# MUSICAL JOURNAL AND REVIEW.

JOHN M. EVANS.] PUBLISHED EVERY FORTNIGHT, BY J. M. WILSON, No. 27 SOUTH TENTH STREET. [D. W. C. MOORE.

\$1.25 PER ANNUM,  
PAYABLE IN ADVANCE.

PHILADELPHIA, WEDNESDAY, OCTOBER 22D, 1856.

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{ NUMBER 17.

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### ORGANS AND ORGANISTS.

THE church organ has been truly denominated the "king of musical instruments;" and when its complicated mechanism is carefully examined, including its thousands of pipes of every size and variety, and yet all so nicely voiced and tuned, that by the simple arrangement of manipulating upon the manuals, with a proper arrangement of the several registers, sounds full of harmonious blending tell of the power of the combined instrument, whilst at another moment the sweet tones of the flute, or soft tones of the dulciana greet the ear. These things being considered, justify the appellation not merely as the "king," but we may safely add, the most wonderful of all musical instruments. To illustrate our remarks following, let us briefly describe the operative portion of the church organ. It has keys resembling the piano-forte, save in the number, the latter having usually two or two and a half octaves more. A large organ has from two to three different sets of keys, and an octave or two of keys to be played by the feet, termed the pedals. A moderate sized organ may have from twenty to thirty registers or stops; some organs of three sets of keys have from forty to fifty stops. The term "stop" denotes a slide upon the sounding-board which represents a row of pipes, and as a whole may represent a distinct instrument, as, for example, trumpet, clarinet, flute, etc. This will suffice for our purpose, to exhibit the contrast between an organ and piano-forte; and yet, the class of persons is large who consider that the instrument may be played upon by performers alike. In other words, there are few persons who realize the vast difference in style, and vast difference in knowledge also, required to use the church organ in contradistinction to the piano. Both the music and style for the organ are diametrically opposed to that which is proper and natural for the piano-forte; and yet, notwithstanding this egregious error, we find individuals continually assuming the position of organists, merely because they have obtained a slight ability to play the piano, the same persons positively not aware of the palpable difference in style, touch and fingering upon the keys, here alluded to. Ignorant of this simple characteristic, and without any knowledge of the rudimental principles of modulation and harmony, what can be expected with reference to their knowledge of the combination of the registers? What know they of the relative bearing of stops, the one to the other? This matter of itself we consider a field for practical study, and are the more strongly inclined to believe so, when we hear of one calling himself an organist, combining the principal, fifteenth, twelfth and cornet to accompany a choral, reserving, as he intimated, the diapason for interludes. Some of our churches have no idea of the lumps of disguised ignorance who occupy the organ-seat, and professedly, with conceited style, attempt to "pummel" away at the keys. Hence we oftentimes hear extracts of love-songs, marches, operatic airs, etc., disgracing the sanctuary, desecrating every thing that is sacred, because the natural effusion of foppish brains, and the result of ignorance in the performer.

The abuse of the church organ we view as a positive evil, and hence hesitate not to speak plainly. Instead of the appropriate fugues and choruses of Handel, Haydn, Bach, Rinck, and others, or even something similar, we hear the staccato touch, the dancing or waltzing movement, the hands lifted at every chord, or, as by broad contrast, the noise and terrific power of discordant and diseased thunder! True, we find exceptions, and rejoice in being able to make the avowal, but know of no good reason why this state of things should be allowed to continue to the torture and annoyance of musical ears and Christian hearts. Nothing deserves more the hearty condemnation of all who feel interested in the success and improvement of church music than the light and secular treatment which the organ is so generally subjected to in many of our churches. It is no difficult matter upon musical grounds alone to condemn this style and practice; but apart from that, it may reasonably be censured as derogatory to the Church, to the cause of devotion, and the original design of the organ itself. The chief object to be gained from the use of the church organ, is the assistance it can render in the praises offered by the worshipers; and so soon as mere display, and a desire for ornamental flourishes haunts the mind of the organist, it were better for him, like Othello, that his occupation were gone. We are utterly unable to attribute the prevalent errors in the use of the organ to any other than positive ignorance of the proper character, as well as a deficient knowledge of the use and resources of the instrument. We love the organ; we admire its harmonious blending of mellow tones; we delight in the full, deep tones of the open diapasons and pedal base; we feel a sensation of peace and comfort as the gentle sounds from the dulciana and flute breathe upon our ears; we listen with rapture at the boundless depth and volume of concordant sounds as they rise and reverberate across the sanctuary; and we oftentimes are made sensible that, although these harmonies gratify the ear, they, at the same time, attune the heart, and give rise to those sensations of awe and devotion so indispensable to the serious duties of religion. Are we not, then, justified in pleading against the general abuse of this noble instrument? Would our church sessions and vestries be more careful in selecting organists who have hearts, hearts sanctified by grace, and not organists who have souls, souls full of the pride of the world and scientific display, we imagine there would not then be so much ground for just complaint.

### SUMMARY OF MUSICAL NEWS

Mr. THALBERG has not yet completed the arrangement for his concerts, and will not be able to commence as announced. The New-York public are wide awake in anticipation of the treat before them. We learn that Mr. Thalberg contemplates matinees as well as soirées affording opportunity to ladies and residents of the suburbs. Due notice will be given of his first concert.—"Seven Erard piano-fortes sent over to America for the concert of one performer?" Yes; even so, that is the exact number which has accompanied THALBERG to America, but how you should have found it out we can not tell. And you will find when you come to hear the great pianist, that he will make one instrument do seven in the hands of ordinary performers.—

we forgot to announce, commenced its tenth volume (last half of ) on Saturday, Oct. 4. This is the only strictly musical published, and is well worth the price of subscription, to every n.—THALBERG was born at Geneva, January 7, 1812, and made his first artistic tour through Germany at the age of eighteen. His first visit to Paris was in 1835. This is his first visit to North-America, but his second to the Western continent. He visited Rio Janeiro last year. He has composed, besides innumerable compositions for the piano-forte, a trio for piano, violin, and 'cello, and two operas, *Florinda*, and *Christine of Sueden*.—The funds have been raised for the proposed great organ in the Boston Music Hall, and the President of the Association, Dr. J. Baxter Upham, has gone to Europe for the purpose of making a contract with one of the celebrated makers of Germany.—A subscription-list has been started in Boston by the BEETHOVEN CONCERT SOCIETY, for a series of eight orchestral concerts. They have got their Music Hall and Beethoven's statue, and are going to have their organ; and now if they can only sell *fifteen hundred sets* of tickets they will have their concerts. Dwight says emphatically: "Our (modern Athenians) love of great instrumental music is now distinctly put to the test." And adds fervently: "Shall we not rush to great orchestral music as one rushes from hot streets in dog-days to the sea-shore?" It is to be hoped that our contemporary will be more fortunate than Owen Glendower, of Shakspearian memory, and something more than merely "call spirits from the vasty deep."

The New-York PHILHARMONIC SOCIETY commenced its fifteenth season on Saturday by its first public rehearsal. This took place at the Academy of Music, at 3 o'clock P.M. The directors have been induced to this removal by the desire to afford ample accommodations for a public which have so liberally patronized them. The rehearsals, as well as the concerts, will therefore be given during the coming season at the Academy, the comfort and fine acoustic qualities of which have clearly indicated its selection. This arrangement also enables the Society to furnish extra admissions to the rehearsals; these will be sold to subscribers at *fifty cents* each. The orchestra has been still further increased, and now reaches eighty-three performers, including, besides the usual wind-instruments, 16 each first and second violins, 12 tenors and 9 each violoncellos and contrabases. Mr. THEO. EISEL has been selected as conductor. The orchestral pieces in rehearsal for the first concert (November 22) are Beethoven's Fifth Symphony, Gade's Overture, *In the Highlands*, and Cherubini's *Medea*.

The well-known manufacturers, Messrs. JARDINE & SON, of New-York, who are now acknowledged to have no superiors in their art in America, have just finished a superb instrument for Trinity (Methodist Episcopal) Church in Thirty-fourth street, east of Eighth avenue, New-York. The instrument is inclosed in a fine Gothic case, thirty-two feet high and twenty wide; it has three key-boards, and two octaves of pedals, with the following stops: GREAT ORGAN: 1. Open Diapason; 2. Stop Diapason, treble; 3. Stop Diapason, base; 4. Melodia; 5. Principal; 6. Twelfth; 7. Fifteenth; 8. Sesquialter; 9. Trumpet. CHOIR ORGAN: 10. Bourdon; 11. Dulciana; 12. Stop Diapason; 13. Open Diapason; 14. Viol d'Amour; 15. Principal; 16. Fifteenth; 17. Clariana. SWELL ORGAN: 18. Double Diapason; 19. Open Diapason; 20. Stop Diapason; 21. Viol d'Amour; 22. Principal; 23. Fifteenth; 24. Cornet; 25. Haut-boys; 26. Vox Celestis. PEDAL ORGAN: 27. Open Diapason, 16 feet; 28. Violoncello, 8 feet. COUPLERS: 29. Great and Swell; 30. Great and Choir; 31. Pedal and Great; 32. Pedal and Choir; 33. Choir and Swell; 34. Pedal and Swell; 35. Bells. This organ, we believe, has been erected at a cost of \$3000, and gives great satisfaction to the many organists who have tested its rich qualities.

Old Fétis is publishing the second edition of his *Biographie Universelle des Musiciens*. If the old professor has inquired a little closer into the details of the different subjects of his Encyclopedia, than he did before, the second edition may prove a useful work. To judge from the preface, in which he speaks, for instance, of Richard Wagner, evidently without knowing much of his music, we fear this second edition will be the old story over again.—Mason & Hamlin's Melodeons and Organ-Harmoniums have taken the first premium, a silver medal, at the Penn-

sylvania State Fair. This is the sixth or seventh premium, we believe, taken by these instruments during the present year.

Mr. W. F. SHERWIN, who is well known as an excellent man as well as musician, delivered a lecture upon "Church music as a part of public worship," in Dr. Hague's church, Albany, on Wednesday evening, at the request of several who take a deep interest in the subject. From our knowledge of Mr. Sherwin we are confident the subject was in good hands; he will do all in his power to assist in the great and important work of making church music something more than a mere display of artistic skill—a mere *choir* (for the benefit of the *N. Y. Churchman* we may add that we use the word "choir," in its ordinary acceptation, namely, a "body of singers," more particularly in America a body of singers for singing in church) *performance* adapted to amuse and gratify the ears of the audience. May Mr. Sherwin sow good seed which shall bear much fruit.

The Mozart Jubilee in Salzburg seems not to have answered the expectations of the Germans. Vienna sent only a few artists, while the staff was formed by Bavarian singers and players. The spirit of old classical times seems really to have deserted Vienna. Tristram Verdi has usurped its place; but we are afraid that Verdi is less a spirit than a ghost.—Liszt and his Mass met with a brilliant reception in Grän and Perth, (Hungary.) The critics admire the religious sentiment of the work, and declare it the best effort of the composer's pen.

While treating of musical affairs in California, we can not refrain from copying the following notice of a negro minstrel concert, from one of the San Francisco papers: "One or two songs, by Mr. Wells, were exquisitely rendered, and the sweet sounds that came from the lips of Mrs. Julia Gould Collins, fell upon the tympanum, rich, full, and delicious, soothing the troubled spirit like a balm, and carrying the soul up until the imagination could almost see the angels who hovered around the gates of paradise, and fill it with harmony, concord, and innocence." Burnt cork, banjos, triangles, tambourines, angels and the gates of paradise! Whew! we imagine we see a score of little chubby-faced Ethiopian angels arranged in a semi-circle around the gates of paradise, entertaining the inmates with a choice selection of "railroad overtures," break-downs, and plaintive plantation melodies. Seriously, however, Ethiopian minstrelsy, in our opinion, debases the "heaven-born art," and degrades both the performer and the listener.—The Burgomaster of Breslau, in Germany, in order to put an end to the nuisance of so many hand-organs playing in the streets, many of them sending forth the most discordant sounds, has ordered that none shall be allowed to play except between the hours of ten and eleven at night, and that the owners of the instruments, shall, under pain of a fine, have them tuned at least once a month by an organ-maker of the city. When we mention that there are 4382 hand-organs, ground daily in the streets of New-York, the need of such a law in that city must be apparent.

Mrs. Emma Gillingham Bostwick, assisted by Messrs. D'Antin and Currie, gave a concert in Chicago, Ill., on the 29th ult.—The "Strakosch Concert Company," including Mlle. Theresa Parodi, gave a concert in Worcester, Mass., on the evening of the 15th inst.—The Hutchinson Family gave a concert in Fort Plain, N. Y., on the 29th ultimo.—A musical entertainment was given at New-Market, Ala., on the 28th of August last, by Miss Fannie Strong, assisted by Misses Georgianna, Lucy, and Susan Strong.—A grand charity concert, for the benefit of the workmen who suffered by the recent burning of Keogh's Piano-Forte Manufactory, in Buffalo, was given in that city on Tuesday evening, Oct. 12. The following ladies and gentlemen volunteered their services on this occasion: Mrs. C. Barton Hill, Mad. McCarthy, Miss Helen M. Sprague, Mr. Geo. C. Rexford, Mr. G. F. H. Laurence, Mr. Jas. F. Taunt, and Mr. H. Cottier. We are pleased to learn that the concert netted a large sum; and that the performances were highly meritorious.—Miss Maria S. Brainerd, assisted by a young lady, pupil of Mr. C. W. Beames, and Messrs. Beames, Carpenter, and Chase, gave a concert at Morrisania, N. Y., on the evening of the 2d instant. The programme offered on the occasion was very attractive, and we learn that the whole entertainment received the marked approbation of a large and intelligent audience.—A concert was given at Binghamton, N. Y., on the 31st ult., by Mr. Wm. Marvin, assisted by Misses Pratt, Paddock, Tyler, Lockwood, and Stocking, and Messrs. McCall, Mason, Balcom, Wilkins, Hanning, and Praslow.

## SIGISMUND THALBERG.

It was one day in 1835, we believe, that several artists, assembled at one of the celebrated piano-forte manufactories of Paris, heard from an adjoining room the sound of most exquisite piano-forte playing. The artists very soon agreed that these sounds could only be produced by two consummate performers, and that the composition itself was a very effective duo. How great, then, was their astonishment upon entering the room at finding, instead of two pianists, only one. This was SIGISMUND THALBERG, (not yet twenty years old,) who was trying, for the first time, his *Moïse* fantasia. The great problem of producing with two hands what until that time was deemed possible only with four hands—a problem which transferred one of the great principles of modern political economy to the fields of art—was at last solved, and the piano-forte entered the list of "useful instruments."

It has been said that this grand result was an invention of Mr. Thalberg. We think that M. Fétis, and those who have followed after him in this opinion, are mistaken. The placing a melody in the middle of the key-board, with the accompaniment above and below, or putting the melody in the base, surrounding it with runs and arpeggios for the right hand, or even the giving both melody and accompaniment to one hand, may be found already *in principle* in the sonatas of Clementi, Mozart, and Beethoven; but the modern application belongs to Thalberg. The great pianist brought some old effects into a more modern shape, adding to them the brilliancy of the age, making a very clever combination and gradation of effect, and treating the whole in a careful, musician-like manner. He made of the fantasia a palpable, serious personage, whose line of conduct was so fixed beforehand that it was very easy for her to become settled in society. In one word, he made her respectable and precatable. Formerly belonging to the class of poets who, as every body knows, care very little for order and mere appearance, he clothed her in full court-dress, and procured her admission into good society.

Great effects—small causes. The great step in the progress of piano-forte playing was produced by a very small thing; by the—thumb. This small member of the hand, until then very much neglected, and even now so little respected by the English as to count nothing at all, suddenly became sovereign; it was he who had to order and direct the maneuvers of his companions. He had to sing, while the other members only frolicked around his triumphal progress. This position the thumb has triumphantly retained to the present time, although the fantasia itself has long since made room for something else.

The impression produced by the *Moïse* fantasia was immense, and its author reigned for a long time supreme in the hearts and the fingers of the professional and amateur pianists of Europe. However, it was not entirely the novelty of the composition which gave him this ascendancy; it was his own performance, which added greatly to the charm of the thing. No doubt, if the same composition had been introduced by some inferior pianist, its impression would have been greatly lessened. We have heard Thalberg's most accomplished pupils performing these fantasias, and were thoroughly bored; we have heard the master himself play, and were interested from beginning to end. There is one thing of which there can be no question: to hear this man play his own compositions, is to hear piano-forte playing brought to the greatest perfection. His execution, based upon the most solid principles, is yet the most refined, polished, and more than all this, the surest in existence. With regard to this latter quality, we think he is without a rival; he is sure in the mastering of great difficulties, with such perfect ease and so pleasant a countenance, that some persons in listening to him would consider it a relief if he would only miss a note now and then.

SIGISMUND THALBERG has arrived in our midst to add to the stock of health and fame he has so deservedly earned in Europe. Of all the pianists who have visited us for the same purposes, he is certainly most deserving of success. He is as far ahead of his precursors as our own distinguished pianists are ahead of the common musicians of our cheap concerts. And for this reason we doubt not for a moment that the great pianist will meet in America a thorough and brilliant success. Not a single professional, not one amateur, not one school-girl who has but

toiled half-way through the pages of *Bertini* or of *Richardson's Modern School* even, will miss the opportunity of listening, if but at one concert, to Thalberg, whatever may be the cost or inconvenience of so doing.

## LORTZING'S UNDINE.

Thus far fourteen performances have been given by the German company at Niblo's. Five operas, *Robert*, *Stradella*, *Manicello*, *Freischütz*, and *Undine*, have been brought out during this time. This speaks well, especially if we consider that a performance of these operas presented a good *ensemble*, and were well adapted to give a general idea of the conception and the details of each work. The last opera, *Undine*, was new to our American public. It is, if we are not mistaken, the only romantic opera of the humorous Lortzing. When first brought out in Germany, it had little success; but since then, the public seem to have become more favorably disposed to it, and it is now pretty often performed. It belongs, however, only to the poorest efforts of the composer. Although himself a poet, who could very well feel the romantic beauties and points of a subject, and treat them accordingly, as his libretto to *Undine* shows, Lortzing's musical talent is still essentially comic. The comic opera was his field of action, where he was sure to win laurels; the great, the romantic opera, was not in his reach. *Undine* itself proves this. The comic characters and situations are well and successfully treated, although the music for them is not the best inspired Lortzing has written. The serious parts, however, lack power of conception, and the treatment is more that of an amateur than of a man thoroughly versed in the matter. However, Lortzing, being himself an actor, and knowing the resources of the stage very well, was in consequence of this an eminently practical man, and it is for this reason that even *Undine* contains so many elements of success that it would be really surprising if the general public should not feel pleased with the opera. And so it did; the work found a genuine success with our public. It is not an easy task to put such a fairy opera, with so many characters and changes of scenery, on the stage. The more creditable it is, therefore, to the management to have done it so successfully as to satisfy the large audiences as well as our more competent critics.

Let us now hope that *Undine* will be the successful forerunner of other dramatic novelties of the German muse. As the new singers will be here by the end of this week, the chances for the performances of new German operas are indeed great. As soon as the baritonist, Mr. Becker, has arrived, *Das Nachtlager von Granada* (the Encampment at Granada) will be given; the opera itself is already in rehearsal. The next opera will be *Fidelio*, with Mlle. Johannsen, from the Frankfort Theater, as *Fidelio*. This opera is also already in preparation. What a glorious thing it will be if, in spite of all the troubles and difficulties with which this opera company has to struggle, (and perhaps one day we shall, for the benefit of our readers and of German art in this country, give an insight into these troubles,) the season can be led successfully to an end, having presented a series of German master-works to our public.

## BEETHOVEN'S SONATAS.

A STUDY BY THEODORE HAGEN.

THREE SONATAS DEDICATED TO JOSEPH HAYDN.

OPUS I.

It was in the year 1796 that Beethoven dedicated his three sonatas to Joseph Haydn. He had been four years in Vienna, and was in the twenty-sixth year of his age, and had then lost all confidence in Haydn as a teacher—or rather, as *his* teacher. "It is true," he said, "I have taken lessons from Haydn; but he never taught me any thing."

The above sonatas afford the best illustration of these words. This music he certainly had *not* learned from the venerable master. Although among the first offsprings of his muse in riper years, the two last sonatas of the set present a marked difference in character and execution to any of Haydn's later piano-forte compositions. Yes, on closer examination, we find that he displayed a much greater independence from existing models than he did in his first symphony. We can not help imagining that young Beethoven exhibited all his originality of thought

and feeling, as far as it could be manifested in that age, in these works, in revenge against the man who had committed the terrible crime of not correcting some errors of composition he had made when under his tuition. We can imagine how anxious the young artist was to show in the dedication of these works, the wide difference which existed between the master and the pupil. At least, his later compositions of the same kind, for instance, the two easy sonatas, Op. 49, and the sonatina, Op. 79, are much more Haydn-like than the three which are dedicated to the old master.

While this dedication points to the old world and its most celebrated and faithful representative, the works themselves indicate a new one. The germ of a great many of Beethoven's characteristics will be found contained in them. We see in the first sonata, in F minor, at once, that positiveness of purpose, dramatic coloring of *motivos*, and the distinctness and variety in the accentuation of the different parts in the melody as well as the harmony, which make Beethoven's works so different from those of his precursors and followers. One voice has scarcely spoken (F minor, right-hand) when the answer (C minor, left-hand) immediately follows, and suggests that the composer had some especial motive in this work. The melody is frequently given to the base, in the same manner as later virtuosi proceeded in their compositions, with the difference that the treatment of the accompaniment in the sonata is easy and simple. The *sforzando* and staccato signs are already in abundance; those signs which no other composer but Beethoven uses so frequently, and without the faithful observance of which the spirit of the composition is lost. The *adagio* (F major) is a simple, touching song, breathing the purity and suavity of Haydn's and Mozart's muse. The *motivos* are but little developed; they impress by their beauty alone. Here, however, the player can already find the great art of varying the theme by triplets which the author displays in his later works to such an extent. The *motivo* in D minor, with the reply to it in F major, shows more of Beethoven's own nature. It is bold, and its sudden change from the high D in the treble to the low D in the base, as well as the sudden passage of the right hand, anticipates one of the greatest resources of modern pianists. Here, as well as in the succeeding parts, the accent and the melody are sometimes in the base, sometimes in the treble; sometimes with this, sometimes with that hand; a continual and well-planned change of light and shade. The influence of Haydn and Mozart, however, prevails, not only with regard to the classification of the parts, which is the usual one, but also with the spirit of the music.

However, how great is the step from the first sonata to the second! While in the former the *motivos* are but little varied and developed, the treatment of those in the latter becomes much more complicated; and each receives the particular care which all great masters bestow upon the children of their inspirations. Aside from this, the melodies themselves bear an entirely different character. How decided is the commencing *motivo* in A major! We feel immediately that a strong and new individuality speaks to us. We are at once convinced that the composer is a young man of a bold and daring character; the timidity of the ideas of the first sonata, has given way to a more self-possessed spirit; the author speaks more freely what he feels and thinks, and he clothes his expressions of his ideas in that language which suits him best. The harmony is richer and less conventional; the young man has at length dared to rid himself of the formularity of the society in which he then moved. The middle part, in C major, illustrates this sufficiently. The sudden modulation from C to A flat, is as abrupt as any of those modulations which Meyerbeer has introduced into his later operas, and modern pianists love to use in their "romantic compositions;" and the succeeding occupation of the largest space of the piano, by laying the *motivo* high in the treble, and then low in the base, having the accompaniment in the middle, produces one of those effects which, on the appearance of the modern virtuosi, was hailed by a great many as something quite new, while it in simpler forms can be already met with in Clementi and others. Instead of the peaceful *adagio* of the first sonata, we meet here a *largo Appassionato*, which, although a little more developed in the former, bears much more the impress of Beethoven's own character. The mysterious staccato accompaniment of the first *motivo*

is as Beethoven-like as possible, and the reëappearance of that *motivo* in minor, with the sudden modulation to B flat, calls forth deeper chords in the soul of the author than the first sonata. Although Beethoven at that time was already well known in Vienna, and honored by the friendship of many distinguished personages, still his affections clung to Bonn, and that family which had proved so faithful to him—the Breunings. As often as we have played this *adagio* we could not help thinking that Beethoven composed it in one of those moments when his mind was full of longing for the sweets of family happiness, of which he found the most in Bonn. However, this disposition does not last long. The succeeding *scherzo allegretto* (not minuetto as in the first sonata) as well as the *rondo grazioso* proves a more contented mind. The latter part, with its graceful accompaniment, which is richer than in the former parts, is a piece of Vienna life, as it appeared to the young composer, (with an interruption of the feelings of his own nature in the A minor part, where a strain of the staccato runs of the chromatic scale, with the *sforzando motivo*, sometimes for the left, and sometimes for the right hand,) and constitutes one of the most brilliant effects of modern composers for the piano. It is needless to say that Beethoven's introduction of the chromatic runs, opposite the gloomy *sforzando* chords, may easily suggest the idea that he wished to contrast his own serious character with the gay life in Vienna, and must therefore appear quite justified, while modern pianists very often introduce this effect to show the agility of their fingers and the emptiness of their heads.

While the general character of the first sonata is that of peacefulness and contentment, the second displays here and there the deeper emotions of a great mind, which is aware of its skepticism, not only in regard to the rules of society, but to the rules of his own art. Past happiness, and future sufferings; the conviction that the gulf between his own feelings and that of the world would become wider and wider, cast their gloomy shadows into these beautiful tone-pictures, and give them that strange, sympathetic coloring which can not fail to impress even those who are but little familiar with Beethoven's music.

However, this latter feature appears to a much greater extent in the third sonata in C major; less in its first part, the *motivos* of which, especially the second one, remind us of Mozart, than in the following parts. The *adagio* in E major with the middle part in E minor, a kind of *notturmo* full of plaintive sounds, displays the deep clouds in which Beethoven's mind was occasionally enveloped. This *notturmo*, the treatment of which has been used in an extended manner by a great many pianists since Beethoven's time, is one of the earlier illustrations of his power of moving the soul by the most simple chords. The octaves in the base fill the mind almost with the same emotions of grandeur, which are produced by the beginning of the C sharp minor sonata while the answer in the treble, suggests again the idea of the positiveness of Beethoven's musical purpose. We find such simple octaves again in the trio of the succeeding *scherzo-allegrettos*, which anticipate all those great triumphs that he achieved in later year in his great compositions especially in his symphonies. Here the faithful observance of the *staccato* and *sforzando* is indispensable, as a neglect of either sign, as for instance in the triplet accompaniment, would destroy the sense of the whole.

More Beethoven-like, however, than any of the parts of the three sonatas we have gone through, appears to be the *allegro-assaï*, the last of the third, and the whole set. Its conception and treatment is bold—at least as bold as the composer at that time could be. The ideas are striking and decisive, and in spite of their simplicity have something grand and energetic within them. Even the simplicity of the *motivo* F major—a moment of softer feelings on the part of the author—produces a grand impression. The runs of sixths, throughout the part, constitute a principal feature, and produce effects, which, if not entirely novel, we certainly never used in this manner before; and this, together with the trills and the quickness of the *tempo*, causes this part to be one of the most difficult of the whole set.

This last of the three sonatas dedicated to Haydn, appears on the part of the author, as his final determination to go on in his own way, a promise which he faithfully observed.

## SINGING AND PREACHING.

BY A SINGER AND PREACHER.

No. IV.

The worst of all predicaments for church-music, as it seems to me, is that in which choir-singing and congregational singing are confused together. The confusion of the two effectually prevents the success of either. The attempt of the congregation to sing choir-music in choir style is almost always vain, and is prone to be ridiculous. The singing by the choir of congregational tunes in congregational style, (which is the absence of all style,) is necessarily ineffective as a performance. The incongruous mixture of the two is like the serving up of fish and flesh on the same dish. And yet this same incongruous mixture is (so far as my observation extends) the prevalent style of singing in American churches.

The remedy for this mischief lies in the recognition and practical application of the distinction which has been the theme of these articles. And the first application of it must be in the *determination of the order of exercises in public worship.*

It ought to be known to all the people, before every singing, whether that singing is to be by the congregation, or by the choir. When there is any uncertainty about this, the congregational singing will be feeble, straggling, diffident; and the choir-singing will be marred and smothered by the ineffectual help which is offered them from certain unpracticed voices. An agreement among the persons in any church who have the conduct of public worship in charge, as to when, if at all, the choir are to sing to the people, and when, if at all, the congregation, including the choir, are to unite in singing—would soon make it manifest to the people. Especially would this be the case, if the minister could be brought to observe this distinction in his manner of giving out the psalm or hymn, never saying, "Let us unite in singing the —th hymn," when he knows that, according to the usage of that congregation, it will be performed by a quartet; but when the people are to sing, letting them know it by a very unmistakable invitation.

The second thing to be done, to remedy the confusion and trouble into which we have fallen, is to get into the people's minds *the idea of congregational singing.* They must get the idea before they can have the reality; and the reality is a thing almost unknown in American churches. You speak to most men of congregational singing, and the only notion which the words convey is that of this miserable half-and-half mixture—easy singing by a choir, with feeble help from "downstairs"—instead of the idea of the unanimous, cheerful voice of *all the people.* This idea can be conveyed from the pulpit, if the minister once gets hold of it himself, and it is every way a fit subject of pulpit instruction. The people should understand that "a joyful noise" is not a hum nor a whine, and that, if they would "make a joyful noise unto the Lord," they must stand up, and open their mouths and sing as if they were not afraid.

The people ought to be supplied with *books*, containing the hymns adapted to suitable music. This is necessary, first, in order to put some reasonable limit to the variety of tunes which they are expected to sing; for it is obviously discouraging to a general unanimity on the part of the people in the singing, to have the range of selection of tunes left to the discretion of the conductor. It is necessary, secondly, that the people may have the notes before them; for, although the number of persons in a congregation who can read music at sight may be small, yet there are multitudes who will be so guided by the notes as to sing with greater correctness, confidence, and power, and every one so singing helps every body in his neighborhood. Books intended for this purpose have been multiplied of late, in a manner to indicate a public want. "*Chants and Tunes for the Book of Common Prayer,*" (Mason Brothers,) is a neat hand-book of a few well-chosen congregational tunes, intended for use in Episcopalian churches, but not unfitted for the use of other denominations, as it contains no hymns. The *Plymouth Collection* is an elaborate attempt to supply churches with a complete hymn and tune-book, but, musically considered, an unsuccessful one. *Temple Melodies*, though designed more especially for social worship, has been used with satisfactory results in the Sabbath exercises of some churches. *The Congregational Hymn and Tune Book*, prepared by Dr. L. W. Bacon, and published by Durrie & Peck, of New-Haven, has hardly been before the public long enough to admit of deliberate judgment upon its merits, but it undertakes and promises to supply just this necessity in the establishment of congregational singing; and, as the author has had the example of his predecessors to profit by, and the counsel of distinguished musicians to guide him, and withal the copy-right books of Dr. Mason, from which to help himself to materials, there is reason to anticipate from him a work of practical value.

Another important aid to congregational singing is *a good and distinct lead.* There are certain reasons why the choir can not lead the congregation so well as some other person. For, first, they are generally behind the congregation, and one good voice before the people is better than a dozen behind them. And, second, the people are so much accus-

tomed to let the choir do the whole work, that when they undertake to lead, there is sometimes an indolence about following. A precentor under the pulpit would be better than a choir, for this purpose, and *a select class of the Sabbath-school children to sing the melody* would be better than either, but these would require faithful teaching.

The last requisite to successful congregational singing that need be mentioned, is *proper teaching and practice*—of the congregation as a whole, and of the children in particular.

The teaching of the children should be accomplished in the family, in the school, in the Sabbath-school, and in the singing-school—in any or all of them; and in their practice, the tunes to be used in church should not be omitted.

The teaching of the congregation is less easy to be secured, from the difficulty of gathering them together for practice. It can be done, however, if we will only take a hint from the fact that people who can not be got together *to sing*, will come in crowds *to hear singing.* The plan which we are about to suggest will (as I know from experience) not only secure the enthusiastic attendance of the congregation, but assist in the promotion and elevation of choir-singing, and aid the success of the children's singing-school.

Let notice be given on Sunday, in several neighboring churches, that on a certain evening there will be a performance of sacred music, at which all are invited to attend; in connection with which there will be practice in congregational singing. On this occasion, let the choir of the church, with whatever assistance from at home or abroad they think proper to invite, produce a half-dozen of the most pleasing compositions in their *repertoire.* Let the children's singing-school—duly arrayed in white dresses and pink ribbons—give two or three of the best things from the *Flower Queen* or the *Normal Singer*, and let the rest of the evening be occupied, under the direction of a competent conductor, standing below the pulpit, with book and *baton*, in the practice of church-tunes by all the people.

If meetings like this can be held three or four times a year, perhaps at neighboring churches in rotation, these three great advantages can be secured: 1. The congregation will be thoroughly instructed and practiced in the tunes which they are expected to sing in church. 2. The choir will be stimulated to the cultivation of the higher sorts of sacred music, and will have a legitimate opportunity of displaying those more showy pieces which are less adapted for use in public worship. 3. It will give the children in the singing-school something to strive and study for, and will make that institution continually successful and interesting.

I have spoken above chiefly of the means of securing congregational singing. But I think that it will already have become obvious to the intelligent chorister, that nothing will better contribute to the advancement of choir-singing than the proper regulation and establishment of church-music on this two-fold basis. Surely nothing will more surely bring the choir into disfavor and ultimate disuse with the churches, than to see it encroaching on and crowding out the devotional singing of the people.

I have some further notions, which I should like to set forth, on the proper method of sustaining a choir, and the relation of the choir to the ecclesiastical society.\* But I will not now obtrude myself further on your readers, and I close these articles with thanks to the editors for the valuable space they have given up to them. AMBROSE.

## Foreign Intelligence.

## LONDON.

THERE is no musical news excepting the provincial festivals, which we did not visit, nor have any inclination so to do at any future period, since they are the most irksome, tiring, and dull affairs imaginable. Without any of the gay, lively, and enthusiastic excitement of the Continental "Musikfeste," where the musicians are generally quartered at the houses of the citizens, who rival with each other to show due honor to their guests; where people come from far and near to assist at the meetings; where the important position which music holds in early education through life gives it an interest far beyond any thing people here can imagine; (here it is, after all, yet a luxury, whilst it is a necessity elsewhere;) without all these items, there remains nothing but a surfeit of music, for the most part ill-chosen, musty music, music with the dust of ages on it, in many instances revered only for its age, and modern Italian trash, introduced with all the insisting caprice of over-bearing and ignorant vocalists, form the programme. Novelties are excluded as innovations against the comfortable maxim, that Handel's oratorios must be the staple commodity of musical festivals. It is sacrilege to criticise *them*; it would be cannibalism to curtail them by leaving out those high-stilted bravourea arias, which so strongly remind one of the good old time of wigs, pig-tails, hoops, and high-heeled shoes. Yet must we mention the gratifying fact of two performances of new compositions by English composers, (as an oasis in the wilderness,) the *May day*, by Macfarren, and *Robin Hood*, by Ed. Loder, both good men and true. The *Athenæum* wields his goose-quill with all the ferocity

\* We shall be happy to hear from Ambrose again. The subject of his communication is of importance, and, we are confident, of interest to our readers.—Eds.

of small-minded prejudice in favor of giving the great Handel the right of citizenship in England, contending that the Germans should erect their intended monument to Handel in England. Since he seems to think that Handel having been born in Germany does not constitute him a German, his having composed the oratorios in England makes the sapient critic believe that the mighty *Baby* of Halle, (Handel's birthplace) found his inspirations within the sound of Bow-bells.\* We fear the ungrateful German nation will scarcely listen to "so important an oracle," and will go on counting Handel with their phalanx of great composers.

Are the American musicians aware that they have presented Jullien with a crown of gold, which precious gift has been exhibited publicly here, as a testimony of the high opinion American musicians have of Jullien's merits?† Do they plead guilty to this hasty act? We think we may safely say that the English musicians will not imitate them. Always ready to chronicle the good effects Jullien's cheap concerts have produced on the mass, it is an undeniable fact also that he could not have achieved any thing without the *aïd* of the musicians of the orchestra, (in mere ways than one!) But how as to the results? Jullien has a chateau seigneurial at Brussels, and the poor musicians can scarcely live on the scanty pay he gives them; yet will he not allow them to accept other engagements, and treat them with something of a slave-driver's manners, if one can call that manners at all. The musicians are the ladder which helped him to reach the summit of power and money; arrived at the top, he kicks the ladder away. Had the American musicians any notion (and what American has not his notions?) of such a disposition when they presented Jullien with a golden crown? Or were they aware at all, that they presented him with one?

The newly-proposed St. James's Music Hall seems to become a fact of bricks and mortar. Some eminent building contractors have given their valuable name and sanction to the enterprise. It is a fact not to be accounted for, that whilst almost all the large provincial towns have spacious, splendid music halls, London, the giant metropolis, is without so necessary a building. *Propos* of the Royal Italian Opera Company, it is said, that an arrangement is intended, to get Burlington House, which, as regards size and site, offers immense advantages for an opera house; but nothing can be decided on that score until Parliament meets again. What is to become of English opera we know not; nothing is stirring, nothing attempted. That in a country like England, where money is so plentiful that any kind of speculation finds shareholders, there should be so little nationality not to have an operatic establishment in the mother tongue, this is a riddle to us. What are English composers to compose for, and how can a taste and talent for operatic compositions show and develop itself without an opportunity of ever having the works performed? It is a sad fact, and one which seems not to touch as much as it deserves the attention of the legislature, nor even the public press, and scarcely the musicians even, if one may judge by their apathetic inaction. \*.\*

OCTOBER 20.—We are in a torpid state as regards music and its votaries. There are some troupes scouring the provinces—the Beale troupes, the Dolby-Sainton and Lindsay Sloper troupe are carrying some of the delights of a London concert to the eagerly listening townfolks of the different shires and boroughs. We Londoners are too fatigued from the sweets of last season to indulge even in "on dits" about the forthcoming one. It is, however, at last a decided fact that the Royal Italian Opera Company (late of Covent Garden) is to remove to Drury Lane after all. How matters will be arranged at Court, about going to Old Drury, as long as Mr. Smith is the lessee, is a question of court and opera diplomacy which we should not like to enter into; suffice it to remind your readers that the lessee refused to let Mr. Charles Mathews (his stage manager) appear, when requested to do so, at one of the private theatricals at court, on the ground that her Majesty had never patronized Drury Lane since Mr. Smith reigns there. The independent lessee moreover snaps his fingers at the *Times* criticisms, etc. Will her Majesty miss on that account the favorite Royal Italian Opera nights? or will all matters be so arranged that nothing remains of the acrimonious reminiscences of the past? We opine they will! The house will have to be re-decorated, and no one understands that ("ex officio!") better than Mr. Gye, the director of the Royal Italian Opera. As if for the purpose of trial, there is an announcement that Messrs. Beale will give a series of representations at Drury Lane, with Crisi, Mario, Formes, Mad. Amelci, Lorini, etc., to commence at the end of the present month; the programme to consist of the most favorite operas of the repertoire of the artistes named. Madlle. Johanna Wagner is not yet married, as it has been reported by the London journals, nor will she leave the stage after the nuptial knot is tied, as it is a love match, and not one for money or titles. Nothing has transpired yet as to the conductorship of the Old Philharmonic Concerts. Will Professor Sterndale Bennett wield the baton again in 1857? We know not! Will the St. James's Hall be ready for the concerts of the New Philharmonic? We know not! What we know is, that we hope to find some going on with the stream of time, and to hear some of the best works of contemporaries, so as to give us a greater relish for the so-called classics (??) if we "after repeated" hearing should not find any merit in them. But if they contain new elements—reflecting more of our own immediate life and action, and going on from where the so-called classics left off, not treading once more over beaten ground, but pioneering into hitherto unexplored regions of art—then let us be sincere and welcome them as worthy successors to the so-called classics, who, after all, have all been attacked and reviled more or less by contemporary scribblers. It is by far easier to sneer at every thing new in art as intrusive, and more comfortable to go on praising well-known, tested, and appreciated works by ransacking the dictionary for eulogizing adjectives, but where there is no movement there is no life, and "standing still" is "going back!"

We hear every now and then of scores of new pianists on the Continent, who premeditate like locusts to descend upon our hospitable shores—what to do?—to beg and pray to be heard?—to intrigue and put all that battery of modern pianist warfare into action only for the sake of being heard?—and what after that?—if to gain a certain reputation, and then to stay and to descend into the piano-teacher's daily drudgery, well and good—that is for some purpose—or else to compose for the public, as it is called—another; but considering the very few who arrive to gain by those means a sale for their ephemeral compositions (and which pianist does not nowadays compose?) which bring them some name (as popular piano-writers) and some pounds sterling—what do the rest do? Those who are too proud to give lessons, and will not (or can not) write for the wants of the market, why do they come? It is a riddle to us how these last contrive to exist, and there are many of them traveling about, giving concerts everywhere, never making money, yet always spending much of this all-ruling metal. One thing in relation to pianistic statistics is the sad fact of the scarcity of good pianos in the houses of the grand and rich. Unless in London, and at the express desire of the pianist to have an Erard grand or a Broadwood sent for the evening, you may chance to find an old worn-out family piano without the extra keys, rattling scarcely less than small-talk busy company, and unfit for the practice of a school-miss; yet will my lord, the host, and my lady, the hostess, press a first-rate performer to play on such an ante-diluvian relic. Whilst giving a supper which costs from £150 to £200 and upwards, they will house a tin kettle of a piano, not worth more than £12 10s. at a broker's sale! We repeat, there is something rotten in the state of Denmark. Could we but make the wealthy understand that it is an outrage to common-sense as well as to taste, not to have a first-rate grand piano in the drawing-room and one or two good smaller ones in other parts of the house. Look at the price given for costly Parisian sofas, for Venetian and English plate-glass mirrors and looking-glasses, for carved sideboards; and for an instrument on which you can play Beethoven's Sonatas (if nothing else) they parsimoniously, ay ignorantly, grudge three fifty-pound notes! O tempora! O mores! The many cheap pianos which are being made for sales, auctions, and even pawnbrokers' shops, are excessively bad, and nothing short of swindling; but that some advertising stores buy up these execrable instruments, new, just finished, at the rate of from £13 10s. to £16, and sell them, with their name on them, with a considerable profit, to the uninitiated—that may astonish your readers. At the same time that it proves the unprincipled tradesman, it also strongly proves the still existing room for improvement in the judgment about a matter which should be a part of education. The piano is, up to the present, the only and best representative of an orchestra, and moreover, the only instrument for improvisation, besides unquestionably the instrument for which the greatest number of master-works have been composed. Need we remind that Bach, Handel, Mozart, Haydn, Beethoven, Weber, and Mendelssohn, were all pianists? \*.\*

## Our Musical Correspondence.

### BOSTON.

OCTOBER 14.—During the past fortnight Maurice Strakosel and company have given six concerts of miscellaneous music in the Music Hall, which have been attended quite largely. The company consists of M. Strakosel, pianist, Mlle. Teresa Perodi, Sig. Tiberini, tenor, Sig. Bernardi, baritone, and Paul Jullien, violinist. Mlle. Perodi enjoys considerable popularity with our music-loving public, and with the assistants she has had at this time, has been able to furnish miscellaneous music in the most acceptable manner. Possessed of a voice of great force and considerable flexibility, and with a pleasing method, Mlle. Perodi gives whatever she attempts to general satisfaction, and judging from the numerous encores she received, she is exceedingly popular with Boston audiences. Among the pieces sung by her at these concerts have been the *Rataplan*, by Malibran; *Casta Diva*, by Bellini; *La Marseillaise*, *The Star-Spangled Banner*, secular; and *Har ye, Israel*, from *Elijah*, and *Jerusalem, thou that killest the Prophets*, from *St. Paul*, both by Mendelssohn, sacred songs. The bravura style that characterizes her singing has a most telling effect in the *Rataplan*, *La Marseillaise*, and songs of similar nature, but was too strongly manifest in the sacred songs, especially the *Jerusalem* from *St. Paul*. Yet her rendering of this as well as *Har ye, Israel*, produced a deep and abiding effect, not found in opera or other secular vocal music.

Sig. Bernardi has a baritone voice of good quality, of medium force in the lower and middle registers, but weak in the upper, and consequently he fails in producing the brilliant effects of which songs written for that class of voices are capable, nevertheless in Italian Romanza he is quite pleasing. The duet *Lar ei darem* from *Don Giovanni*, by Mozart, was very happily given by him with Mlle. Perodi, and generally in the concerted pieces he was acceptable.

Sig. Tiberini came to us under very favorable auspices, as considerable pains had been taken previous to his arrival to circulate his fame, and how much of the applause bestowed upon him is due to that circumstance we are unable to say. He is possessed of a tenor voice of limited compass, of good quality in mezzo singing, sharp and piercing when forced. He has a good command of his organ, and, when singing, exerts himself to make the most of his ability in this respect; sometimes to the detriment of the music he is performing, by giving to it the semblance of mechanical effect. His rendering of *Spirto Gentile*, from *Favoriti* by Donizetti, illustrates this point. In *La Donna e Mobile* by Verdi he did better, and the creditable performance of this, as well as the majority of his pieces, has secured him a good reputation here.

But the ovation was reserved for Paul Julien. Heretofore we have seen him only as the boy-prodigy; now he comes to us as the man-artist, and no one questions his right to that distinction. Whenever he has appeared the utmost

\* A noted church in the city of London.

† We had not heard of it.—EDS. REVIEW.

applause has been given him, bouquets freely showered, and a rapturously persistent demand. The wonderful ease with which he manipulates his instrument in the most difficult passages, and the evidences of feeling displayed, have conspired to produce this result. A *Grand Concerto*, by De Beriot, *Souvenir de Mozart*, by Allard, and other pieces, were performed by him, each performance eliciting an encore. The excitement produced by his performance of the *Witches' Dance* by Paganini, upon the occasion of his last appearance, has rarely been exceeded in our experience. An encore was demanded, whereupon he played the *Caricature of Venice* by the same author, after which he was called out twice, bowing his acknowledgments; but the plaudits not subsiding, he was obliged to play again, and even then the audience seemed hardly satisfied. He is soon to depart for Europe, which is a source of regret.

Nor should M. Strakosch be unnoticed, for by his ability in arranging the programme, and tact in accompanying the singing, the excellence of the performances was greatly enhanced.

Last evening a season of English opera was commenced at the Howard Athenæum, by the Pyne and Harrison troupe, the much-worn but popular *Daughter of the Regiment* being performed. This is the first appearance of the charming warbler for nearly two years, and she was received with great applause. The company is not very efficient, and Miss Pyne is the only true artist in it. To-morrow evening Mad. Cora de Wilhoms gives a concert at the Music Hall, assisted by Satter, the pianist, and other artists. The vocal part of the programme will consist entirely of selections from *Trovalore*. Maretzek announces a season of Italian opera at the Boston Theater, to commence next Monday. The Handel and Haydn Society, and Mendelssohn Choral Society, have already commenced their rehearsals, the former having taken up Costa's oratorio of *Eli*. Thus you will perceive that the music season has fairly dawned in Boston, and we presume we shall be flooded for the next four months with all sorts of musical attractions.

#### ALBANY.

OCTOBER 15.—The concert of Miss Adelaide Phillips, assisted by Mr. William Mason and Mr. C. R. Adams, came off, according to announcement, on the 1st inst., and gave unbounded satisfaction. Miss Phillips' first appearance in this city, in June last, was under the most unfavorable circumstances, owing partly to the inexperience and bungling management of her agent, who was not well posted up in the matter of successful advertising, and partly to the fact that the stupidity of the pianist who accompanied her was sufficient to ruin the success of any artist, of whatever merit. In strong contrast with this was the concert of October 1. The preliminaries were most admirably arranged, (thanks to the indomitable go-ahead-attiveness and good taste of Mr. Geo. W. Warren, than whom no man in Albany knows better how to do those things,) and as she was assisted by a pianist whose reputation as a great artist is world-wide, she could not fail of success. The fair contralto was most enthusiastically received, and won all hearts, not less by her pleasing and unaffected manner upon the stage than by her magnificent singing. In addition to her great abilities as an artist, she displays a frankness and cordiality which is really refreshing in these days of disgusting affectation and stage mannerisms. Mr. Adams, with a voice of limited power and compass, is a very pleasing singer; and although he was but partially recovered from severe illness, was well received, and left a fine impression. Of Mr. Mason, what shall we say? He did not electrify the audience, but he quietly breathed his very soul into the instrument, in his own peculiarly delicious and captivating style, until the almost breathless listeners were wild with delight. *Vive le Mason!* At present, musical matters are rather quiet, if we except, perhaps, an occasional "stirring up" from the sharp-pointed pen of "Seven Octave" of the *Morning Times*, and some excitement in regard to a new concert-room, which (give us joy!) bids fair to bring forth a hall which shall be a credit to our city, and prove attractive to artists who now avoid us for the want of elbow-room. So note it be.

The new organ for the first Congregational Church, now being built by W. A. Johnson, of Westfield, Mass., will be one of the largest in the city, and is nearly completed. Who is to play it is not yet known to your correspondent. Mons. Cherbuliez has returned to this village from Cleveland, under an advantageous engagement at St. Paul's Church. We bid him a cordial welcome back. All lovers of music are on the *qui vive* for the appearance of Strakosch and troupe. Will they please hurry along? ALLEGRO.

#### GREENPORT, L. I.

We have just closed one of the most interesting musical festivals we have yet enjoyed under the efficient conductorship of Prof. W. B. Bradbury, of your city. The interest of the present session was greatly enhanced by the introduction of Professor B.'s new and truly beautiful Oratorio of *Esther*. The largest church in Greenport was filled to overflowing to listen to the first performance of this new musical production; and if the uninterrupted interest manifested by one of the largest and most intelligent audiences ever assembled in Greenport, is any indication of success, we bespeak for the "BEAUTIFUL QUEEN" a most popular and brilliant reign.

#### TO CORRESPONDENTS.

Many Correspondents.—In answer to numerous inquiries in regard to Mason's Mammoth Exercises, we are yet unable to state positively when it will be ready. We have already been subjected to so many unexpected and unavoidable delays that we are unwilling to make any more promises. We hope to publish in three or four weeks, and our friends may be assured that all possible speed will be made. Due notice of its readiness will be given in our columns. There are no copies of the former book of Large Exercises for sale now,

Miss M. K.—Do so kind as to tell me the difference between F sharp and G flat? What is the difference between the chord of F sharp and G flat? If they are both alike, why do they have different names? F sharp and G flat are, in practical music, exactly the same. One key on the piano-forte is used for both, and if the pitch F sharp and the pitch G flat be one and the same thing, so are also the two chords or scales based upon them. The two names are applied because, according to our musical system, the tones (and all others) are susceptible of different relations. F sharp, for example, is seven in the key of G, three in the key of D, six in the key of A, two in the key of E, etc., but neither of these relations can be sustained by G flat. This capacity of changing relations is not an uncommon thing in the world, and it is possible that our fair quartist may yet change her relations and her name, and yet remain the same person. We hope so, at least, that is, if the change may be a good one.—Is there any difference between a minor third and an extended second? Just as much difference as there is between F sharp and G flat—a difference of relation.—Can a person practice the piano-forte so much as to weaken the hands? Yes. The celebrated Robert Schumann not only weakened his hands, but lost his power as a pianist by over-exertion, or extraordinary effort.—What can be done to strengthen the hands? Daily practice will do it; but, like the exercise of any other human power, it must not be carried too far. A proper use of the voice will strengthen it, and a proper use of the hands will strengthen them, but an unmoderate use of either will injure and tend to destroy.—Should every piece of music be played in the style in which it is written? Don't the composer make the style, and not the player? Style can not be indicated, except very imperfectly, by written or printed characters; it can not be communicated by words, signs, descriptions, or definitions. One can only acquire style by hearing that which is good well done. It should be the aim of the player to ascertain what is the intention of the composer, and to play accordingly. It is a fact, however, that the style often belongs exclusively to the player, and is such as the composer never dreamt of, for the best compositions are often rendered ridiculous by their performance.—Is it a good plan to play an accompaniment on the melobon in church? The four vocal parts should be played just as they are written, that is, if they are written right.—Does age improve the tone of a guitar? It may do so sometimes, yet, generally speaking, a new one is better than an old one.—Does an accidental change the key for the time being? An accidental usually indicates a change of key, yet not always.—In teaching beginners the piano-forte, is it best to put them through the instruction-book without sometimes giving them little tunes to interest them? No; they should not thus be put through any instruction-book which does not itself furnish tunes to interest them, but these they should be permitted to play; yet such tunes only as are in good taste should be given them.—Could you give a few hints with regard to teaching new beginners the piano-forte? We have made such remarks in several articles lately; we refer our beloved quartist to our former numbers, and especially to our Pestalozzian articles, which treat of teaching, and from which much may be learned in regard to teaching any thing.—Is there a work published on teaching the piano-forte? If so, what is the price? We do not know of any work in which the manner of teaching, etc., is properly pointed out. Such a work, as we have lately intimated, is much to be desired. Instruction-books are as thick as the plagues of Egypt, and many of them are as annoying; but we know of no book in which the teacher's work is plainly set forth.—Can any tune be played in the key of C? Yes.—Is it the first position of the chord of C when C is the highest? Yes.—What is the use of the enharmonic change if it does not change the sound? Because the relation changes. What would be the use of your becoming Mrs. —, and change your name, if your person itself does not change? Try it, Miss M. K., and send us word, and ask us more questions, for you see how patient and obliging we men are.

S. T. M., Preston, Conn.—What kind of an instrument is a concertina? It is an instrument of the accordion family, invented in England by Mr. Wheatstone in 1829, and first introduced to America by Mr. Sedgwick, in 1852. It is capable of the most complex harmonies, and the most difficult violin or flute music can be performed upon it. Its compass is three octaves and a half, and it possesses not only a complete chromatic, but also an enharmonic scale; that is, for example, it has two separate tones for G sharp and A flat, or for D sharp and E flat. It is a very difficult instrument to master.—Is Mr. J. Carhart, the melodeon manufacturer, the author of an instruction-book for the instrument? Yes; at least there is a book called Carhart's Melodeon Instructor, published by Ditson, of Boston, price, \$1, and the Carhart referred to is Mr. Carhart, of the firm of Carhart, Needham & Co., well-known manufacturers.—What is Mr. John Zundel's post-office address? We do not know; Mr. Zundel is in Europe.—In his recommendation of Saroni's Marx's Musical Composition, Mr. Bradbury says: "In translating, I should have preferred the use of English terms to the adoption of such of the German as quint, quart, septime, quart-sext, etc." In the corrected and enlarged edition, have English terms been substituted for the German? There has been no change in this respect in the corrected and enlarged edition. By "English terms," Mr. Bradbury meant the terms in common use in England. Mr. Saroni preferred the terms quint, quart, etc., (adopted from the Latin, not from the German,) as less likely to cause confusion in a treatise on harmony than the terms fifth, fourth, etc., which are also used not as names of chords. Take the chord quart-sext, which is usually called six-four. Six and four being used also to designate particular tones of the scale, Mr. Saroni preferred to use terms Anglicised from the Latin, which were not so used.—Are you acquainted with Bassini's Art of Singing? and if so, what do you think of it? We do not think the work is yet published; at least we have not seen a copy of it. Mr. Bassini, however, wrote some very excellent articles on Singing for a musical periodical some years since, and we know him to be a capable and scientific teacher.

Prof. of Music, London.—Please send me THE MUSICAL JOURNAL regularly to my address as follows. . . . The manly and straight-forward tone of your London correspondent's letters, his acute observations, and intelligent musician-like criticisms, have given much satisfaction to London musicians. We all here feel the want of an impartial local musical paper, not subservient to the whims, prejudices, and interests of this or that coterie. Your correspondent's strictures on the musical criticisms of the Times and the Athenæum are perfectly just; but he has, perhaps, said too little in favor of the honest articles of the Morning Post, written by Mr. Howard Glover, an excellent musician and scholar. I, moreover, am not prepared to go the whole length and breadth of his enthusiasm for Wagner, Liszt, etc., but must at the same time acknowledge that I have had scarcely any opportunity to hear the works of the so-called new German School.



commit, namely, an impatience to realize the pleasure they anticipate from their children's performances, and also, we are led to believe, a not very commendable spirit which desires them to rival others in mere technical ability and outward show, overthrowing at one stroke that beautifully symmetrical architecture they at first so commendably undertook to rear. Nothing can be more injurious to the child, the professor, or the art. In the first place, a wish for these early, precocious displays, not only comes in the way of a thorough systematic training, but induces the teacher to pass over much that is both valuable and indeed indispensable to the satisfactory progress of his pupil, and oftentimes encouraging a listlessness thereto which in any other study would be considered highly reprehensible. In the pupils also its ill effects are displayed in the trivial taste, incorrect and spiritless feelings they evoke in their performances. How much better would it rather be for parents to exercise more patience and judgment in this matter and see their children's talents drawn forth and encouraged in the right direction by a trustworthy and able master. How much real talent would not this course save to us and to the world; yet by this worse than childish impatience we are deluged with would-be artists the most contemptible—amateurs, the most plebeian.

The periodical displays usual in some schools we can not but consider as detrimental to the true end of musical education. If such exhibitions mean any thing, they are intended to certify the progress of the pupil; and it would be proper in judging of their performances not only to attend to the mere correct reading and certainty of touch they may evince, but also to the spirit, feeling and pathos with which they imbue the compositions they may interpret, for there indeed is displayed their true progress, whether they are musicians in mind as well as finger. Let our superintendents of schools say how this is to be effected within the mystifying influence of twelve pianos, and an organ, &c., hammered upon all at once (!) or the performance of a piece which has cost the pupil six months' hard study. How such strange frolics can be said to indicate the progress of each individual pupil in any thing but a wicked display of power, we are at a loss to estimate. If music has any thing commendable appertaining to it more than for the practice of mere childish freaks, let the pupils learn to appreciate it at once, so that its beauties may be duly impressed upon their minds, and they may learn to look upon it with different feelings than those which attach themselves to the mere outward blandishments and frivolities of the world.—*Canadian Mus. Rev.*

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TENOR.

The Lord is in his ho - ly tem - ple, let all the earth keep si - lence, keep si - lence be - fore him, The

ALTO.

SOPRANO.

The Lord is in his ho - ly tem - ple, let all the earth keep si - lence, keep si - lence be - fore him, The

BASE.

Lord is in his ho - ly, ho - ly tem - ple, let all the earth keep si - lence, keep si - lence be - fore.....

Lord is in his ho - ly, ho - ly tem - ple, let all the earth keep si - lence, keep si - lence be - fore

him. We bow, O Lord, We bow, O Lord, We bow, O Lord, be - fore you heaven, you

him. We bow, O Lord, we bow, O Lord, We bow, O Lord, be - fore you heaven, you

Unisons.

DUET.

heaven thy throne, Be - fore yon heaven thy throne, Al - might-y Power di - vine, Be - fore yon heaven thy throne, Al -

heaven thy throne, Be - fore yon heaven thy throne, Al - might-y Power di - vine, Be - fore yon heaven thy throne, Al -

CHORUS.

- - might-y Power di - vine. We bow, O Lord, be - fore yon heaven thy throne, Al - might-y Power di - vine.

- - might y Power di - vine. We bow, O Lord, be - fore yon heaven thy throne, Al - might-y Power di - vine.

ADAGIO E DIVOTO. SOLI.

Look down, O Lord! O Lord, look down!

Look down, O Lord!

CHORUS.

0 Lord, look down in mer-cy from on high. Our sins, our sins for - give; and guide, 0 guide us safe-ly

0 Lord, look down in mer-cy from on high. Our sins, our sins for - give; and guide, 0 guide us safe-ly

to the end, and guide us, Lord, 0 guide us safe-ly to the end. A - - men. A - - men.

to the end, and guide us, Lord, 0 guide us safe-ly to the end. A - - men. A - - men.

*Ad Lib.*

# Saint Stephen. C. M.

MODERATELY QUICK.  
TENOR.

WM. U. BUTCHER.

1. Rise, glo - rious Sun! su - preme-ly bright, Dif-fuse thy rays a - broad; Scatter the shades of gloomy night, And show the heavenly road.

ALTO.

*mf* SOPRANO. *f*

2. With heal - ing on thy wings, a - rise On this dark soul of mine; Oh! pour thy glories from the skies, And give me life di - vine.

BASE.

# Serenade.

Words by E. A. PERKINS.  
SOPRANO.

Music by WM. B. BRADBURY.

1. All the world is lost in sleep, Zeph - yrs gen - tly blow - - ing, Now the moon her watch doth keep,  
ALTO.

2. Now the scene is light and gay, Not one look of sad - ness, Fa - ces lit with plea - sure's ray,  
TENOR.

3. Come! O! come! there's not a sound Save the night - bird sing - - ing, Fall - ing sweet - ly all a - round,  
BASE.

And the riv - er's flow - ing. Rouse ye then with foot - steps light, Far from slum - ber stray - ing, List the wave - let's  
Hearts are filled with glad - ness, See! the trees like sil - ver gleam, As we're gen - tly rid - ing, While the boat moves  
Pur - est mu - sic bring - ing. Come with me, then, haste a - way, While the world is sleep - ing, And the moon with

*Ritard.* *Repeat pp Tenor and Soprano changing parts.*  
song to night In the moon - beams play - ing. Tra la la . . . . . Tra la la, tra la la la.  
o'er the stream, Like a fair - y glid - ing. Tra la la la la Tra la la la.  
beau - teous ray Si - lent watch is keep - ing. Tra la la la la Tra la. . .

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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.) Meudelssohn.

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just Heaven.) Mozart.

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