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MUSICAL JOURNAL

AND REVIEW.

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HONEST CRITICISM.

THIS we may aptly compare to fine pearls in oysters, seldom or rarely met with. True, we see envious and vindictive articles, founded upon personal prejudice, or originating from malice, called criticisms; but for a candid, impartial, frank, and manly criticism upon musical performances, we are obliged to look to a different atmosphere, a section of country where more charity and less presumption is found to prevail. We allude to this topic, because within the past fortnight our attention has been called by different persons to the unfair criticism, in another paper, of the concert of the *Messiah*, which transpired a few weeks ago at National Hall. We refer to it, merely to say that if the opinion of the distinguished musical critic of that paper is true, then our brief notice of the same was utterly perverted and untrue, for the opinions expressed are diametrically opposite the one to the other.

Some person with a keen ear, who signs himself "Concert Pitch," pitches in to the distinguished musical editor of our highly-esteemed contemporary, and tells him, that he does not like "the spirit of the criticism." We admire this correspondent, for he appears disposed to watch over and try "the spirits" of these eminent musical critics, whether they be good or evil, and inquire from whence they obtained their diploma. We are entirely disinterested in all matters pertaining to the concert or performers of the *Messiah*, but we will say, *let justice be done*, and away with every feeling of bias, whether the result of caprice, or the fruits of early training. Honesty of spirit, devoid of all personal feeling, is what we ask for, if you will criticise musically.

ERRATA.—Being election times, figures are very apt to get misplaced. The cost of the splendid organ now erecting in Handel and Haydn Music Hall was \$5000, and not \$3000, as printed in our last. Considerable similarity in the appearance of the figures, but great dissimilarity in the amount.

SUMMARY OF MUSICAL NEWS.

THE concerts, under the direction of Mr. STRAKOSCH, seem to be an institution of general interest, for wherever they take place, they are sure to attract a large crowd, and, what is more essential, a paying one. Whether this is due to the ability with which the programmes are composed, to the business tact of the intelligent manager, or to the performances themselves, we do not know; but from all competent and impartial sources we learn, that these Parodi or Strakosch concerts do, or at least have done, exceedingly well. In places like New-York, the gather-

ings at the concerts show, of course, a large amount of foreigners, of artists and critics, who, as another matter of course, add a great deal to the brilliancy of the applause, and to other—expenses. Needless to say, that the concerts at Niblo's Saloon went off very well. The programmes were "carefully selected," and "unapproachable in variety." The first concert, for instance, brought selections from the works of Rossini, the "immortal" Mozart, Donizetti, Mendelssohn, Verdi, Bellini, Malibran, Auber, Vieuxtemps, and Strakosch. The composer Malibran was new to us, and from the specimen of his or her ability Mdlle. Parodi produced on the night of the concert, we are afraid he or she will share the fate of some modern composers who can be fully understood and appreciated only in the future. Mr. Strakosch brought forward his usual stock of performers, with exception of Signor Tiberini, whose merits are said to date very far back in Roman history. However, his performance proved that the present can sanctify the past, for he sang the aria from *Don Sebastian* in an artist-like manner, so well as to deserve the encore he so graciously supplied by the rendering of the "immortal" *Donna e Mobile* from Verdi's *Rigoletto*. Signor Tiberini is a somewhat forcible singer, whenever he approaches the upper register of his voice; but we are told that he pleases very much if you become used to his style of singing. The same may be said of Mr. Strakosch's composition and piano-forte playing, and also of the singing of Mdlle. Parodi. Both performers have very many good qualities, and we presume it is entirely owing to these that they meet generally a hearty success.

Mr. THALBERG has improved the time that must elapse before his first concert in America, by a trip to Niagara. He will, however, make but a short stay, as his debut in this country is to take place on Monday, Nov. 10, with the assistance of Mad. Cora de Wilhorst. We learn that arrangements are nearly perfected by which corrected and authorized editions of such of the great pianist's works as he will perform in America, will be published in superior style and at such prices that all amateurs and pianists may own them. These editions will be of his compositions as he performs them now, and not as written years ago.—Mad. ANGERI has not yet arrived in America, but is expected by the middle of November.

A Musical Association has recently been established at Fort Ann, N. Y., for the purpose of giving rehearsals during the coming winter. Mr. Frank A. Newell is President, and Mr. T. B. Worley, of Whitehall, Conductor.—In Manchester, N. H., a series of four orchestral concerts are announced to be given under the direction of Mr. G. W. Stratton, a teacher and conductor in that place. He promises to present in them "some of the overtures and other works of Mozart, Beethoven, Donizetti, Bellini, and other celebrated composers, with a variety of marches, waltzes, polkas, selections from operas, etc., with a full orchestra, conducted by Mr. Walter Dignam.

By advertisements elsewhere, it will be seen that a union has been effected, not between any of the political leaders, but of two of the most important music-publishing houses of Boston. The veteran GEO. P. REED has retired from active business, and his house is henceforth consolidated with the popular "Boston Musical Exchange," under the firm

of RUSSELL & RICHARDSON. Mr. Russell has been for years a partner of Mr. Reed, and there does not exist a more popular man in the trade ;

Richardson is known to all our readers as one of the most energetic enterprising of the Bostonians. United, these gentlemen will make "a team" indeed, and extend the sale of their elegantly printed sheet-music, various theoretical and practical books, Graves & Co.'s unsurpassed brass instruments, and the celebrated *Modern School for the Piano-forte* in particular, to every nook and corner of the land.

Under the title of "The Piano-forte," a collection of original compositions will be published in Germany under the supervision of Franz Liszt. It is to appear in monthly numbers, in an elegant form, and is to be sold at one shilling per number. The editor, of course, selects all the pieces for the work ; but this does not oblige the composer to furnish difficult pieces. Pieces of middling difficulty will also be admitted. Among the composers, who are to assist in this enterprise, we find the names of Julius Benedict, Czerny, Ferd. Hiller, Alfred Jael, Theo. Kullak, Charles Mayer, Methfessel, I. Raff, Reinecke, Rubenstein, Clara Schuman, Rudolph Willmers, etc.—A grand vocal and instrumental concert was given at New-Orleans on the 15th inst., by M^{me} Sieminski, prima donna soprano and performer on the flute ; Mr. Hayden, first tenor, Mr. Charles Bothe, first clarionet player, and Mr. H. E. Lehman, leader of the orchestra.—Mrs. L. L. Deming, "poetress and vocalist," gave a concert in Sandusky, O., on the evening of the 18th inst.—The Rocky Mountain Glee Club gave a concert at Huntington, L. I., on the 17th ult.—Miss Eliza S. Greenfield, the "Black Swan," gave a concert in Buffalo, N. Y., on the 21st ult. Miss G. made her first appearance before the public in Buffalo some four or five years ago ; there are some circumstances connected with her first concerts in that city, which are very funny, but which will not do to print.—The Hutchinson Family gave a concert in Buffalo on the 18th ult.—The Calliope has been attached to a locomotive. The local editor of the Buffalo *Commercial* has heard it, and was driven almost frantic by the astounding music. His private opinion is that it might be very pretty music if heard through six or eight feather beds.—The Automaton Musician, on exhibition at 548 Broadway, New-York, deserves a greater share of public patronage than is now bestowed upon it. Although we do not consider it a *musical* prodigy, yet it appears a monument of human patience, and a wonder of mechanical ingenuity.—The pupils of Ward school No. 45 gave a concert at the Tabernacle, New-York, on the evening of the 21st ult., under the direction of Mr. F. H. Nash.—When Spohr was asked a short time ago by Professor Gervinus, the great historian of German literature, and a member of the committee for the supervision of an edition of Handel's works, to assist the new enterprise with his name and influence, the truthful old master replied : "As Handel's music is to me still more unbearable than that of Bach, I must decline your invitation."—At length Carl Marie von Weber, the composer who did so much for the pockets of managers in general and the Dresden managers in particular, is to have his statue erected in the neighborhood of the Dresden theatre. Rietschel is the man who is to immortalize in bronze the most popular of German composers.—The posthumous works of Robert Schuman consist of an overture to one of Shakspeare's plays, several ballads for solos, chorus and orchestra, a mass, and the complete music to Goethe's "Faust," in three parts, intended to be performed in the concert room.—In one of the German musical papers we find advertised a polka *tremblante* for the piano. This is really trembling news.—Auber has become his own *arrangeur*. His "Iron Horse," originally a favorite comic opera in three acts, will be soon transformed into a five-act opera, to be performed at the Grand Opera in Paris.

Our Manchester, Eng., correspondent informs us that a new hall, called the "Free Trade Hall," has been recently finished in that city, and that the first of the opening concerts took place on the 10th ult. All the leading singers in the country were to be present, with an orchestra of forty pieces and a chorus of eighty singers. Among the performers was Miss Sherrington, a young singer, who made her debut at the Bradford Festival last August. Herr Ernst, with his "magic fiddle," was also to perform. The new building is a magnificent structure ; the large hall is constructed to seat four thousand people. At a

rehearsal given on the 9th ult., its acoustical properties appeared admirable, but it was yet to be tried when filled with an audience.

Several years ago in York, England, the performance of the *Messiah* was advertised to take place with Mozart's instrumentation, at a grand musical festival. When the managers, who came from London, were about to lay out at the first rehearsal the music for the various instruments, they discovered, to their great dismay, that they had left the parts behind, and they were not to be procured in York. As there were no railroads at that time, the good managers were in no little trouble, until at length a clever fellow suggested that they should take Handel's original parts in place of Mozart's, adding that no one in the place would detect the change. The name of Mozart, however, stood in large characters upon the bill. After the concert, the Duchess of York approached the conductor in a most cheerful and satisfied manner, and said, "She felt most happy that she had at length heard the *Messiah* with Mozart's accompaniment, after having heard it so many times with Handel's. The latter was in her opinion stiff and thin, while the work under Mozart's hand had been much improved." The conductor, of course, felt much pleased, and could scarcely conceal his smiles ; but the lady had scarcely left him, when Mr. Tempelwest, a very well known amateur in England, and a man who intensely disliked any thing new, advanced impatiently towards him, and greeted him as follows : "Sir, are you not ashamed to mar on this classical ground a master-piece of Handel in such a manner ? Mozart's treatment is a piece of bungling—a sin ; and every thing he may have written can not atone for it. Oh ! I am familiar with the *Messiah*, and I have listened intently ; there is not one bar which the miserable Mozart has left untouched."



GERMAN OPERA AT NIBLO'S.

The new prima donna, M^{lle}. Johannsen, so anxiously expected, so imperatively needed, arrived at last, in company with her husband, Herr Scherer, who is said to be an excellent basso-buffo. M^{lle}. Johannsen made her first appearance as *Agathe* in Weber's *Freischütz*, before a crowded and most fashionable audience. The expectations, although by a great many raised very high, were nevertheless fully satisfied. The new singer pleased entirely, and had genuine success. We have had here many *Agathes*, but we think none who could rival with M^{lle}. Johannsen. First of all, she has a fine sympathetic voice, of good compass, and then she knows how to use it like a real artist. Every thing she does as a singer shows intelligence and careful study ; whatever she undertakes she manages with skill and taste. Besides this, she feels what she sings. Yes, as *Agathe* she was an instance of such intense dramatic power and real inspiration, that her audience was certainly not guilty of exaggeration when it became transported and enthusiastic itself. Add to this the experienced actress, who knows how to move with perfect ease and grace on the stage, and you have, as near as possible, all the merits of this new prima donna. These latter shone to still better advantage in her second role, *Martha*. In this part the performer must have at her disposal more resources than is necessary in the *Freischütz*. *Martha* requires not only tenderness of feeling, like *Agathe*, but also a thorough command over all the necessary virtues of a high-born lady in her drawing-room. The performer must know how to be coquettish, and yet be able to show real feeling and pure sentiment. Besides, she must be a first-rate singer, who can not only sing such popular and simple music as, for instance, *The Last Rose of Summer*, (which is, after all, not so easy,) but also she must be thoroughly at home in the florid style of singing. If we now say that M^{lle}. Johannsen did ample justice to all these requirements, it can be easily imagined that the lady pleases very much not only the managers, who are now able to draw good houses, and give some valuable operas, but also all our amateurs and critics. It is, however, but just to add, that some of the fiorituras of M^{lle}. Johannsen require more finish ; if she could manage to perform these as well as, for instance, her trill, which is first-rate, she would decidedly rank among the first of her profession. Herr Pickanerer, as *Lionel*, was excellent, and surprised still

more by the great improvement in the managing of his voice which he has shown lately. Herr Weinlich showed, as *Plunket*, much more of a singer and an actor than in any of his other parts he has given here. Madame von Berkel was so hoarse that she could scarcely speak, much less sing; yet, not to prevent the performance of this opera, an accident which would have been of no little consequence to the management, she did as well as she could, and deserves certainly for this sacrifice great credit. There is now only a baritone wanted to complete this troupe, and to establish the opera, at least for this season. Let us hope that this indispensable member will make his appearance most speedily.

Last Tuesday, three new singers made their appearance in Flotow's *Stradella*; M. Guidi, Mdlla, Kronfeldt, and Herr Neufeldt. The first is an Italian who has learned the German language, and will prove a valuable addition to this company, provided his progress of the German language will be such as to enable him to sing also in other operas. Mdlla. Kronfeldt is a very young and pretty person, with a thin, high soprano voice, and little or no experience at all on the stage. She is, doubtless, a beginner. Herr Neufeldt is a poor singer, who will not make his appearance again. Next week, Boileau's *La Dame Blanche* will be given for the first time.

BEETHOVEN'S PIANO-FORTE SONATAS.

A STUDY BY THEODORE HAGEN.

GRANDE SONATE. OP. 7.

It was while the composer resided, most of the time, at the house of his friend and protector, Prince Liehnowsky, that this sonata was composed and published. It is one of those few compositions of Beethoven, which bear traces of the happiest days of his life. Although that disease, which laid the foundation to his later deafness, had already reached him, although he felt already occasionally the firm grasp of this latter dreadful enemy of his life, yet he could still command the resources of social pleasure and friendly intercourse with the most amiable and distinguished persons of Vienna. Scarcely twenty-eight years old, surrounded by the attentions of the more noble-minded of both sexes in station as well as in a moral sense of the word, hope had still her greatest influence upon him. He belonged still to the world and its pleasures; he could still be charmed by its smiles, and indulge in those grateful illusions about the future which are particularly the dominion of the young and the inexperienced. The piano-forte had not yet lost its power of consolation for this most unfortunate of all great composers; it could still afford him the means of pouring out those poetical inspirations, those outbursts of sublime sorrow, passion, and happiness, which, a few years later, were lost for himself, and entirely left to the admiration of others.

Beethoven, at that time, was still the pianist. Although he had already published trios, a quintet, and a serenade for stringed instruments, yet the greater part of his time and his labors had been given to works for the piano-forte. The great orchestra, with its varied resources, was not yet touched by him, and "the incomparable nine" (his symphonies) were most probably not even thought of. However, the symphonic art, that art he showed about three years later for the first time, was already felt, and partly understood by him, and if he did not yet write symphonies for the great orchestra, he commenced with this Op. 7 to compose sonatas which might have taken their places. At least, we find already in this work sufficient indications of that orchestral treatment of the piano-forte which forms one of the peculiarities of his later sonatas, and which Liszt, Schumann, Brahms, and others of our days consider as the only standard for modern composers for this instrument.

The character of the first part of this sonata will be at once understood, if the student bears well in mind the inscription at its head, and plays the piece accordingly. The *allegro* alone would give a very poor idea of the meaning of the author; but by adding *molto con brio*, as is prescribed, the pupil will at once feel the characteristic of the music. It is only too often that a neglect of the faithful observance of the time and

spirit intended by the composer, produces just the opposite impression to that which would be expected from such standard music, and by this means discourages the player instead of advancing him. The musical ideas in this *allegro* are somewhat Mozart-like; however, there are some phrases, which reflect the higher aspirations of the mind of a Beethoven. The motivo in B flat, for instance, at the bottom of the first page, is so much in the character of the music of this latter composer, that it is more probably for this reason that the celebrated "Waltz of Sorrows," which Fr. Schubert composed later, and which, in its first measures, is not only an imitation, but the very thing in a varied form of this motivo in B flat, circulated for a long time under Beethoven's name. But it is not only the character which arrests our attention, but also the abundance of motivos which keep up our interest from beginning to the end. Really in this one *allegro* are sufficient ideas, in quantity and quality, for a whole symphony; at least, we know very many works of this kind of even classical composers which show no more. The above motivo in B flat has scarcely passed, when another in C major appears, which, with the one in A minor at the bottom of the third page, have served for very many modern composers as the source of their inspirations and ideas. Of course, played on the piano, all these phrases and motivos will impress less than if clothed in the colors of a varied instrumentation. That these colors occasionally floated before the mind of the author, there seems no doubt. It is only so that the fortissimo long chords suddenly interrupting the course of the first motivo, and immediately followed by a pianissimo phrase (*staccato*) can appear in the right light. The first were evidently intended to be a call from the trombones, while the others may very well represent the pizzicato answer from the violins. It is by these and similar indications in this first *allegro*, that we come to the conclusion, that the treatment of the whole bears a more liberal and modern spirit, although the principles may be found already in the first three sonatas.

The *Largo con gran espressione* is one of those short poems of Beethoven, which impress much less by the beauty or importance of their single ideas, than by the totality of their character, and the manner in which the whole is represented. If you take, for instance, the first motivo by itself, it amounts to very little; but after having played the whole, you feel its importance and justice; *it has to be so, and not otherwise*. So even the motivo in A flat, in the middle of the first page, representing the reverse of the feelings which prevail in the first motivo and its treatment, is after all a very simple one; still played with the *staccato* accompaniment, which bears already a very modern character, it will produce a grand impression. We find in the whole again the two voices with their different characters and feelings, till, at the end, they appear to agree and to go perfectly together.

The third part of the *allegro*, although different in form and character from the preceding ones, might very well recall these latter, and proves by this that it is the necessary link in the chain of the whole. If well played, that is to say, if the right time is observed, and the *staccato* and the *legato* parts are held quite distinct, it will interest the player very much. However, the following part in the minor will be for most students that one to which they will oftenest return. It is one of those "waltzes of sorrow," with the tripled figure for both hands throughout, which answers so well the character of the Germans, and which, for this reason, have found so many composers amongst them. It represents in the sonata one of those instances of melancholy to which the mind of Beethoven was inclined even in its happiest days.

The last part, *Rondo, poco Allegretto e graziose*, shows a great step on the part of the author with regard to brilliancy. It proves the truth of those who gave him, in his time, the credit of being one of the first performers on the piano. Beethoven liked occasionally to show what he was able to do in this respect, and we might very well suggest that it is for this reason that he, for instance, introduced the middle part in C minor, and the finale in E flat major. Although it might appear of very little difficulty in the eyes of an advanced pupil in our days, still the accompaniment must have been, about sixty years ago, very brilliant, as it already bears the traces of some of those passages for the left hand, by which our modern virtuosi achieve some of their greatest triumphs.

THE BLACK-BIRDS AND THE FROGS.

A MUSICAL FABLE.

IN a meadow which lay near an extensive marsh, dwelt a colony of black-birds, who, when evening came, were wont to meet together amongst the thick foliage of an old elm tree which stood at the verge of the morass. They were a happy colony, and after they had finished their daily toil long and loud were the songs they sent forth from the old tree, gladdening the very air with the harmony of their voices, and rendering the solitude of the meadow joyous with sweet songs. They all sang, each one swelling his little throat, and pouring forth his rich tones as if in ecstasy, and thus for season after season they had lived and sung in perfect harmony and happiness. One evening, however, a member of this colony, (Primy he was called by his companions, because he prided himself on his personal appearance, and thought that of all black-birds his plumage was the blackest and most glossy,) chanced to visit a little pool of water at the edge of the swamp for the purpose of quenching his thirst, and washing and arranging his feathers, when he was addressed by a genteel-looking individual whom he recognized after a moment's gaze as John Frog, a worthy inhabitant of the marsh, and a very good singer. Johnny Frog was a polite and self-conceited little fellow, and was so proud of his accomplishments, (he was an excellent dancer as well as a singer,) that he never could cease talking about them.

"Good evening, Mr. Primy," said Johnny, as he advanced with a graceful hop towards the black-bird. "I have long sought an opportunity of seeing you or one of your colony. How is your family?" Primy replied to this salutation with a respectful bow, for he regarded the varied accomplishments of John Frog with the highest veneration, and having assured him that Mrs. Primy was as well as could be expected, and that three little Primys has already pipped their shells, inquired with some earnestness, why Johnny had been so anxious to see him. "Why, you see," said Johnny, "I have three friends, all good singers, as you know, as well as myself, who, being entirely out of employment, are desirous of knowing whether engagements might be made with your colony in which our talents could be called in to service. To speak more plainly, we have observed that you black-birds have as much as you can do to provide for your families, (thank goodness, all my little polywogs can take care of themselves,) and we have thought that we might be useful to you in the capacity of singers. After your day's toil you must indeed be weary and out of breath, and as it seems necessary that you should have music, why not procure the services of such as have nothing else to attend to? My three friends and myself form a quartet, who can produce music far superior to any thing you have yet heard. We have practiced until we are perfect in our knowledge of each other's voices and style of singing, and are able to execute the most difficult and intricate passages of harmony without a single error. Thus, we can give you the best music without any exertion on your part, and, having nothing else to do, we can study and improve ourselves until we shall be perfect in our art. This, interrupted by your various engagements, you can never be able to attain. What do you think of my plan?"

Primy was struck with the brilliancy of the idea, and he felt flattered and proud at the thought that Master Frog had selected him as his *confidante* in this matter; he did not think for a moment that accident alone had brought about the meeting.

"Master Frog," said he, with great dignity, "I am rejoiced that you have chosen me as your counselor. I have, I say it without vanity, great influence amongst my comrades, and I am so favorably impressed with your plan that I shall lose no time in communicating with my fellows. You may expect a favorable answer to-morrow evening."

The Frog, placing his hand on his heart, bowed low, and turning plunged into the pool to inform his friends of his success.

Primy hastened to the tree. The whole colony were singing loudly; but mounting an elevated branch, Primy screamed Silence! at the top of his lungs, and at length succeeded in gaining a hearing. He set forth in eloquent words the advantages of John Frog's plan, and finally won the support of the younger members of the community, who were

led away by the novelty of the proposal, and clamorously demanded that it should be adopted, and the Messrs. Frog immediately engaged. The older birds shook their heads at first; they loved singing for singing's sake; they saw that if the Frogs were employed it was expected that they should do all the singing, while the Birds should remain silent. They consented finally, however, to the arrangement, and Primy was authorized to engage the foreigners.

The next evening Johnny Frog with his three friends were promptly at their appointed place. Primy soon made his appearance, the arrangements were satisfactorily adjusted, and Primy with the quartet returned to the tree. The frogs were assisted to their places, and immediately commenced operations. This was the burden of their song:

"Chunk, chunk, tah, plum, plum,
Chunk, too, tah, ree,
Plunk, plunk, sah, clum, clum,
Chunk, too, tah, tee!"

The black-birds listened in silence. The young ones applauded vigorously at the close of each stanza; but the old ones looked wise, and contrasted

"Chunk, chunk, tah, plum, plum,"

with the musical sound of their own familiar songs. Every evening the frogs were at their station, singing their songs for the black-birds, who, as on the first occasion, listened in silence. But there was something wanting in their usual evening gatherings which even the younger members of the community discovered. There was not that joyous animation and cheerfulness which had characterized their social hours before the introduction of the foreign quartet. All felt keenly the desire to sing, and it must be confessed that during the day, when absent on their usual avocations, many of the young as well as the old, indulged in their old songs, and could not help regretting that they were unable to unite their voices with their comrades as of old; but they dare not sing in the presence of the frog quartet. They were not familiar with the music, and not wishing to make discord, they held their peace and listened to strains they did not understand. This feeling spread throughout the colony until at length there was not a cheerful looking black-bird to be found. Even Primy seemed down-hearted, and frequently allowed his feathers to be ruffled. From a happy assemblage their evening meetings had become dreary, silent, and mournful, and rendered even less endurable by the "Plunk, plunk, sah, clum, clum," of the frogs, who, thinking only of the dignity of their own position, were entirely regardless of the feelings of others. At length the old birds resolved on a change. They had seen the folly of the matter before, and they hoped that now the young birds had also become weary of the monotony of their present life. They spoke to the young ones on this subject, and were rejoiced to learn that shame only had prevented them from requesting the quartet to be removed. Master Johnny and his friends, after this, were no longer in the ascendant. They were requested politely to change their tunes to the old familiar ones of the black-birds, so that all might join in the singing. They indignantly refused, and the result was that they were dismissed by the black-birds, and returned to their own pool and polywogs, to sing and live as they saw fit, while our friends, the birds, once more united in "congregational singing," and once more were cheerful, happy, and free. They never again engaged a "quartet" to do their singing; but thenceforth, as sensible black-birds, sang their own songs, and enjoyed their own music.

Review of Books, &c.

Oliver Ditson, Boston.

CALLCOTT'S MUSICAL GRAMMAR. In four parts. 1. Notation. 2. Melody. 3. Harmony. 4. Rhythm. By Dr. Callcott.

The title-page of this book bears the following quotation from Simpson: "The better music is known and understood, the more it will be valued and esteemed." We think this profound remark of an old English writer on music was hardly necessary, if it was not done by Dr. Callcott to show the depth of wisdom our ancestors enjoyed in musical and other matters. The author seems to have been well versed in the lectures of most of the German and English theoreticians of a past period, and it is most probably for this reason that he speaks of some signs which by our modern composers seem to be entirely forgotten.

MENDELSSOHN'S FOUR-PART SONGS FOR MEN'S VOICES. The English version by J. C. D. Parker.

Mr. Ditson deserves great credit for having republished this collection of Mendelssohn's Songs for Men's Voices. The literature of the latter class of music is not very rich of really good compositions, and we need hardly say that these of Mendelssohn are good. If we had to offer a remark, it would be the advice to perform of these four-part songs only one at each gathering, thus they will prove the more interesting.

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Wm. Hall & Son, New-York.—THE GIRL OF COUNTY CLARK. By W. J. Wetmore. 25c. TWELVE TWO-PART SONGS, with English and German Words. "Homo, domo Homo." By Müller. 30c. "Summer Evening." By Abl. 20c. "He I love runs far away." By Mendelssohn. 20c.—FAVORITE SONGS, DUETS, AND TRIOS OF MOZART. Arranged by S. S. Wesley. Serenade from Don Juan. 25c. Duet for Soprano from Le Nozze. 20c. Aria for Soprano from Le Nozze. 85c. Duet from the Magic Flute. 25c. May-Song. 25c.—THE HAIR OF ITALY. Translated and adapted by Theod. Th. Barker. Quartet from Macbeth. 60c. Quartet from Lucia Illustri Rivall. 30c.—LA TRAVIATA. Opera Seria. By G. Verdi. Three numbers, each for one voice. 25c.—WAYSIDE FLOWERS OF FRANCE AND ITALY. Translated and arranged by T. T. Baker. The Star of Love. By Cossa. 25c. Ariette. By Masini. 25c.—LES VÉPRES SICILIENNES. Grand Opera. By Verdi. Barcarola. Quartet. 50c.—TWELVE GERMAN CHORALS. As arranged by J. Sebastian Bach. English words by J. S. Dwight. 25c.—THE THREE FISHERS. Ballad. By S. D. S. 25c.—THE MOTHER'S FIRST GRIEF. By Wm. R. Dimpster. 50c.—WOULD YOU REMEMBER ME. Song. By S. D. S. 30c.—THREE SONGS. By Anna Fricke. When Summer Flowers are blowing. 25c.—THE HEART! THE HEART! By T. Bissel. 25c.—MIDNIGHT SERENADE. Words by C. M. Cady. Song and Chorus by Ch. C. Converse. 25c.—SACRED SONGS. "Honor thy Father and thy Mother." By R. Topfelf. 25c.—BOUQUET OF BEAUTIFUL DUETS. By Stephen Glover. No. 16. 35c.

PIANO-MUSIC.

DRAWING-ROOM MUSIC.

NO. I.—DIFFICULT.

William Hall & Son, New-York.—W. A. WOLLENHAUPT'S GRANDE MARCHE MILITAIRE. 50c. Firth, Pond & Co., New-York.—LE SEJOUR DES FEES. Par W. A. King. If well played, a most effective piece. SIX MORCEAUX D'ENCORE PAR GUSTAVE SATTER. No. 1. Chanson. 30c.—No. 3. Marche Heroique. 25c.—No. 5. Une Idée Amoureuse. 25c. Useful short pieces, containing good music. Not so very difficult as most of the concert pieces of Mr. Satter.—CHIMES AND RHYMES. Midnight Chimes. By Alb. Lindahl. 30c.—SIX MORCEAUX ELEGANTES. Par Ferd. Beyer. No. 4. Meeting again. By Proch. No. 5. Gipsy Boy of the North. By Rehsiger. No. 6. Thine is my Heart. By Curschmann. In the usual style of Beyer, not too difficult, and very brilliant. 30c.—BOHEMIAN MARCH. By W. Kuhe. A little more difficult than Beyer's pieces, but effective. 30c.—STURM GALOP. Capricio galop. Difficult.—URKA MAZURKA. Par T. Ascher. 25c. Middling difficulty; in the usual style of the author. Invention poor.—ROSEATE BLUSH MAZURKA. By Estelle de Lisle. 30c. Brilliant, and not too difficult.—RAYMOND. Par Henri Roseller. 60c. The difficulty the same as in Beyer's pieces. Very brilliant and showy. Rather too long.

NO. II.

Wm. Hall & Son, New-York.—SOUVENIR DES TECHÉ POLKA. Par Mlle. Euphemia E. Flourot. 25c.

MUSIC FOR THE MILLION.

NO. III.—EASY.

EDGE HILL WALTZ. By T. M. Deems. 25c.—TRAB SONG VARIATIONS. By Ch. Grobe. 30c. Brilliant, and very grateful. Will sell well.

NO. II.

ROSALETTE POLKA. By J. H. Kappes. 25c.

DUETS.

NO. IV.—VERY EASY.

JAVA MARCH. For four hands. By T. Bissel. 15c.

NO. II.

EDINBURGH QUADRILLES. By Ch. D'Albert. 60c.—MARTHA FANTASIA. By Beyer. 50c.—MARTHA FANTASIA. By Ch. Oesten. 50c.—Pretty duets—commendable. We give the Martha Fantasia of Mr. Beyer the preference.

MUSIC FOR FLUTE AND PIANO.

NO. II.

SIX FAVORITE MELODIES. Arranged by W. O. Fiske. The Huguenots. By Meyerbeer. Le Preaux Clercs. By Herold. Rondelette. By Mozart. 25c. each.

GUITAR MUSIC.

Wm Hall & Son, New-York.—ROSE LEAVES. Arranged by Ch. C. Converse. Books 3 and 4. Each, 25c.

Miscellany.

CHURCH MUSIC.

CHURCH singing is not a "concert" for the display of talent in the delight of the ear, simply; it is a sacred act of worship; the utterance of a heart of love, or penitence, or joy, or gratitude. Hence the more persons there are who unite in the singing, the more befitting and edifying the service. Would that all the Lord's people were singers! But they are not yet.—Still, in most of our congregations not a tithe of the worshipers sing who can sing well—not artistically, perhaps, but well. A serious difficulty now lying in the way of a more general union in this part of worship, is the incessant change which is made in the tunes. Either new ones, entirely unknown to the congregation, are introduced, or the old ones are as entirely metamorphosed as was Rip Van Winkle by his nap on the Kaatskill. Now one of the most obvious means by which music affects us is association. The air which we heard on our mother's knee sounds more sweetly on our ear and touches our heart more tenderly than the most applauded tune, that challenges the highest skill of the most practiced performer to execute it. Every body knows this. Why are not we wise to regard

it? But very few persons in our congregations have time to learn new tunes, even were it desirable to have them introduced by the choir to any great extent. Still fewer are those who can appreciate these little delicacies of execution which are often sought for, to the great loss of the substantial and generally appreciated portion of the tune.

We believe there should be a revolution, not simply a reformation, in our church music, both in the tunes and in the manner of singing them. We are aware that this is a delicate point. But for this very reason we are for touching it before it is tenderer; before a custom has become a prescriptive right; before a habit offensive to many, and not in accordance with the true idea of church music, shall have so fixed itself upon the worshipers as to be unchangeable. We are not advocates of "congregational singing" in the usual acceptation of the phrase, simply because our congregations are not sufficiently well skilled in music to keep time and perform their part in a proper manner. We would have a choir, a large, old-fashioned choir, composed of the best singers in the congregation. Then we would have all the congregation sing into whose mouths the Lord has put the voice of song. The power of the organ and choir will direct and sustain the voices of the congregation. The tunes should be old, familiar, substantial tunes, which will wear and grow better for their wear, forever. The choir should be composed of reverent and serious worshipers, whose deportment is such as to give dignity to the service. The conduct of some choirs is displeasing and disgraceful. Incessant whisperings and laughing fill up the space between the verses occupied by the voluntary; a shameful rustling of leaves disturbs the minister in his prayer; and a zealous perusal of the last novel helps to fill up the lagging twenty minutes or interminable half hour which the minister occupies with his sermon. This is not the conduct of all choirs; far from it. But it is the conduct of some. Singing is one of the most solemn acts of worship—as solemn as the prayer. It is prayer. Some of the hymns sung are the most solemn expressions of penitence, or the most joyful expressions of gratitude. Some are appeals to God and invocations of his blessing. Should not this be done reverently by reverent hearts?—*Christian Inquirer.*

MUSICAL PRACTICE AMONG BIRDS.

MANY people imagine that birds sing by instinct, and their songs come to them without any labor or practice. But ornithologists, who have made the habits of the feathered tribes a life-study, hold a different theory, and tell a long and laborious practice in species and individuals to acquire facility and compass of song. The following information from a practiced observer will be new to many of our readers:

"Birds all have their peculiar ways of singing. Some have a monotonous song, as the bay-winged sparrow. The yellow-bird has a continuous chatter without any particular form of song. The cat-bird is a mocker. The golden-robin has a song of its own; but each one may have a song of his own, though those of the same locality are apt to sing the same tune. The hermit-thrush has a round of variations, perhaps the sweetest singer of the feathered choir. But the song-sparrow has the most remarkable characteristics of song of any bird that sings.

"Every male song-sparrow has seven independent songs of his own, no two having the same notes throughout, though sometimes, as if by accident, they may hit upon one or more of the same.

"Six years ago this spring I first made the discovery. A singer that had taken up his residence in my garden, attracted my attention by the sweet variations of its songs, so I commenced taking observations on the subject. I succeeded at last in remembering all his songs, which are at this day as fresh in my memory as any of our common airs that I am so fond of whistling. On one occasion I took note of the number of times he sang each song, and the order of singing. I copy from my journal, six years back:

"No. 1, sung 27 times; No. 2, 36 times; No. 3, 23 times; No. 4, 19 times; No. 5, 21 times; No. 6, 32 times; No. 7, 18 times. Perhaps next he would sing No. 2; then, perhaps, No. 4, or 5, and so on.

"Some males will sing each tune about fifty times, though seldom; some will only sing them from five to ten times. But, as far as I have observed, each male has his seven songs. I have applied the rule to as many as a dozen different birds, and the result has been the same. I would say that it requires a great degree of patience, and a good ear to come at the truth of the matter; but any one may watch a male bird while singing, and will find he will change his tune in a few minutes, and again in a few minutes more.

"The bird that I first mentioned came to the same vicinity five springs in succession, singing the same seven songs, always singing within a circle of about twenty rods. On the fifth spring he came a month later than usual; another sparrow had taken possession of his hunting-grounds, so he established himself a little one side. I noticed that he sang less frequently than of old, and in a few days his song was hushed forever. No doubt old age claimed him as a victim. In other cases I have known a singer to return to the same place two, three, and four years; but frequently not more than one. I think there is not a more interesting or remarkable fact in natural history than the one I have related, and it is a fact you may confidently believe."—*New-England Farmer.*

Foreign Intelligence.

GRAN, GERMANY.

Liszt's *Festival Mass* was performed on the 21st August, on which day the Basilica was consecrated. Although, from the celebrity of Liszt's name, and the respect which, as a man, he universally enjoys, an undeniable amount of interest naturally predominated here beforehand for the musical Coryphæus,

who appeared among us as the composer of high church-music, we will proceed with the utmost impartiality to the consideration of his greatest work, at the rehearsals of which, as well as at the performance, on the 31st August and 4th September, we were present, perfectly free from any preconceived opinion, favorable or unfavorable. The whole paper, for several numbers, would be completely taken up, if, instituting a comparison with other eminent works of the same description, we resolved to prove that, for fertility, originality, and profundity, Liszt stands completely alone—ay, as a priest who has received the inspiration of true devotion, which he breathes forth again in his creations. The *Credo* bears the stamp of the highest mental power, but if we wanted to point out the most brilliant portion in any part of the work, we should, after long consideration, be able to come to no decision. In the *Gloria*, the commencement of which mirrors, in tune, the flight of the spirits joyfully rising upwards, to the wonderfully imagined and inimitably instrumented *Agnus Dei*, we found it a difficult matter to designate any one portion as absolutely the most successful, but it may be especially regarded as a confirmation of Liszt's genius, that both the clergy and those musicians who understand such things, and are competent to deliver an opinion, can not sufficiently admire the musical characteristic truthfulness manifested in every passage of his peculiar conception of the text. The passage, "He shall come to judge both the quick and the dead," produces a most powerful and striking effect, from the power of the thought, the profundity of which in the spirited instrumentation, also, must exert a spell upon every mind, just as the melancholy in the words *Et homo factus est* appears as a touching point, full of deep feeling, in the magnificent work. But if we were to go into details, we should be led beyond the limits of the small space accorded to us, and if the expression used for characterizing persons of genius, "He is a light of the Church," (*Kirchenlicht*), is not completely erased from the lexicon of German sayings, Liszt, by the present estimable mass, so original in truthfulness of character and depth of thought, has a full right to the title, since his *Festival Mass* is distinguished by clear conception and fiery devotion combined with warm and deep religious feeling, a magnificent trio. To-day, the work was executed in an exemplary manner, before an immense concourse of people, in the *Stadtpfarrkirche*, and Liszt saluted with loud *elijens* (hurrahs) by the crowd around him. His presence infuses new life in our musical and social circles. The enthusiasm for him is displayed whenever he makes his appearance in the box at the National Theater, and other public places. Every evening there is a fresh Liszt solemnity in one drawing-room or the other.—*Neue Berliner Musik-Zeitung*.

Our Musical Correspondence.

BOSTON.

OCTOBER 28, 1856.—"Tis an ill wind that blows no one good." New-York's loss is our gain; in other words, the trouble at the New-York Academy of Music has given us a season of Italian opera, which we rarely have at this time of year. The Lagrange troupe, headed by the redoubtable conductor-general, Max, commenced at the Boston Theater on Monday of last week, and, up to the present date, have given us five performances, to wit: *Trovatore*, *Puritani*, *Ernani*, *Lucia*, and *L'Etoile du Nord*. The audiences have been large from the commencement, and continually increasing up to the representation of last evening, (the first performance in Boston of the last labor of Meyerbeer,) when the brilliant theater was "filled to overflowing." Our newspaper critics have, as usual, been lavish of praises, distributing them upon the principals as freely as though they were paid for, which, of course, they are not! Lagrange is made out to be perfection personified, Brignoli and Ceresa are both "splendid," Amodio is only "next best to Badiali," while Maretzek is absolutely king of all conductors that ever existed. Poor Madame Seidenberg appears to be about the only person in the entire troupe who does not give satisfaction. The Pyne and Harrison English Opera Company are also performing at the Howard Athenæum with tolerable success. Their repertoire is the same as ever, comprising *Lucia*, *Maritana*, *Crown Diamonds*, *Daughter of the Regiment*, etc. Madame Cora de Wilhorst gave us one concert at the Music Hall, but did not manage to bring out much enthusiasm, notwithstanding the accompaniment of her romantic history. A second concert was announced, but never given.

The music-trade is more than usually brisk. Ditson publishes as much as ever, and Richardson has been awarded a silver medal by our Mechanics' Association, for his piano-forte instruction-book. Mr. Geo. P. Reed has sold out his long-established business to his junior partner, Mr. Russell, and Mr. Richardson, who thereby secures a good partner, and adds a first-rate catalogue to his own. The new firm of Russell & Richardson apparently possesses all the necessary qualifications for their business, which certainly promises to be large and successful. Mr. Richardson has also quite recently taken to himself still another partner, who will superintend the domestic department of his interests. Chickering & Sons have carried off the first gold and silver medals for best grand and square pianos, and Mason & Hamlin the gold medal for their organ-harmonium, and silver medal for their melodeons, exhibited at the recent fair of the Mass. Char. Mechanics' Association. QUI VIVE.

ALBANY.

OCT. 29TH.—We have had two more "seasons of refreshing." Gottschalk and Madame Bostwick gave a concert on the 23d inst. Madame B. sang finely, sweetly. She was particularly pleasing in Eckert's beautiful little *Styrian Song*, which was neatly and gracefully rendered. Now of Gottschalk it is useless to attempt to write, for it would be only a combination of superlatives, and sure to fall so far short of justice, as to be any thing but a compliment to the absolute perfection of Gottschalk's inimitable playing. Henceforth, when

Mason and Gottschalk—*par nobile fratrum*—play, your correspondent bows in silence! Last evening, Strakosch with his galaxy of stars, held forth to a crowded house. Want of time induces me to clip the following editorial from the *Evening Transcript*.

"THE PARODI-STRAKOSCH CONCERT.—Association Hall was last evening positively crammed, in every nook and corner, by the most enthusiastic audience of the season. Had it been otherwise, with such an array of talent, and the tickets only fifty cents, it would have been a burning shame to our city. Parodi's concerts are always successful, and no manager has so many warm friends in Albany, as the indefatigable, kind-hearted, and genial Strakosch.' Parodi's singing was glorious, but we can not admire her affected manners upon the stage. Her famous 'Marseillaise' was zealously encored, and she gave the 'Star Spangled Banner' as no woman but Parodi can sing it. We have rarely known in the concert-room, such tremendous applause as followed this familiar song of the people. It threw 'La Marseillaise' entirely in the shade.—Tiberini is a fine tenor, but did not seem to please so well as Morini, whose free-and-easy style was admirably adapted to the buffo song 'Largo al Tactotum,' from the 'Barber of Seville,' and Ricci's 'Sulla Poppa.' The gems of the evening were the exquisite violin solos of Paul Julien—a fantasia on 'Favorita,' and the Prayer from 'Massaniello.' Paul unites great execution with deep pathos, and, like a genuine artist, would appeal to our love of the pure and beautiful in art, rather than merely astonish with wonderful tricks and fantastic capers. In such hands the violin is truly a wonderful instrument. Strakosch played with that delicacy and neatness of execution for which he is so justly celebrated. As an accompanist he has scarcely an equal. But from a pianist of such high repute, and exquisite taste, we hoped for at least one solo of a higher order than a 'Tempest in a Tea-Pot,' or a fantasia on 'Lilly Dale.' Perhaps the compliment to the musical taste of this city is in some measure deserved, but it was rather severe. That grand piano from Boardman, Gray & Co.'s, is a noble instrument, beautiful in tone as in finish. We hope this troupe will again visit us ere long, when they may be sure of a full house."

We are glad to learn that they will probably do so in December. After election it is to be hoped there may be more to write about in the musical circles of Albany. ALLEGRO.

EAST-HAMPTON, CONN.

THE Choral Union of Middlesex Co., Conn., held their semi-annual Convention at this place, October 7, 8, and 9. And whether it was owing to the skill of the teacher and leader, (Mr. George F. Root,) or to the concord and enterprise of the members, or to the abounding hospitality of the East-Hampton people, or to the delightful weather, or to all these, I will not attempt to decide; but at all events the Convention was completely successful and satisfactory, and the Association is one that deserves the encouragement and commendation of all good men. Mr. Root needs no praise, and yet it is no more than fair to say, that in making sacred music a means to a glorious end and not the end itself, in properly carrying out the distinction between concert and sacred music, and between the execution of it as a mere artistic display and as a devotional act with a devotional spirit, in detecting inaccuracies and making them obvious to the dullest apprehension, in giving the appropriate intonation and expression to a piece of music, and in drilling a choir into a practical acquaintance with the elementary principles of music, Mr. Root may certainly take rank among the first of our American musicians. May his life long be spared to pursue this glorious work.

A friend to the cause, H.

TO CORRESPONDENTS.

S. S.—"In your last issue, (Oct. 22d,) you have a letter from London, dated October 20. Will you kindly inform your readers by what means you so rapidly acquired the same?" The explanation is a very simple one. Oct. 20 was a typographical error, overlooked in the correction of the proof; for Oct. 20 read Oct. 2, and you will cease to be puzzled.—"Has Thalberg the pianist ever been in this country before?" This is his first visit to the United States, or to North-America. He was at Rio Janeiro, South-America, last year.—"Will the Studies on Beethoven's Sonatas in your JOURNAL be confined to those written for the piano-forte alone?" We can not tell as yet.

Eulalie.—"I have been looking over my MUSICAL JOURNAL of October 22, and smiling at your patient answers to the hosts of questions sent you by correspondents, till I am inclined to task your patience myself. I often have questions to ask, but some other one thinks of the same thing, and the answer comes as opportunely to me as to them. You must be tired of receiving so much worthless music, but such is all the errand I can make. If it would not be assuming too much, I might say that I do not like the same words, however excellent, set again and again to different harmonies. The beauty of song is (to me) the gliding of both words and music into the soul as one. May I say that I fear you are endangering our grace of contentment by telling us so much of Mr. William Mason? We, who perhaps have but once or twice in our lives felt that we really heard what music was, find every pulse quivering with the imagination of that wondrous playing that embodies every varying emotion of the soul within the "speaking chords!" Why must metropolitans only be favored? Is it on the principle that he that hath much to him shall be given? I will venture one word more. Once Mr. Bradbury has given some simple words of mine to his own beautiful music. May I send him more?" Eulalie's song is safely at hand, and will be given to Mr. B. upon his return to the city. Her music we must decline.

N., Caldwell, N. J.—"The articles on Singing and Preaching, by Ambrose, have interested me very much. My intention is to get them read by as many singers and preachers as possible. Do not fail to induce friend Ambrose to favor us with his notions on the pro-

per method of sustaining a choir, etc. He seems to know exactly the difficulties labored under in this latitude. One question: Would you, if leader of a choir, coax singers to attend the weekly rehearsals after they had made excuses for absence which did not seem sincere? We should never weary of urging others to do their duty under any circumstances. Do not despair; urge, entreat, coax the members of your choir to be constant in their attendance at rehearsals. If entreaties fail, after repeated trials, but not before, you may urge them to glee up their seat with the choir on Sundays if they are unwilling to continue faithful and dutiful members. No choir can be sustained properly without regular rehearsals; no, not if all its members were Sontags, Jenny Linds, De Lagrangees, Rubinis, Lablaches, or even Gabriels. Were Gabriel a member of your choir, you might be sure of always finding him in his place at the rehearsal as well as on Sunday.

Taftsville, Vt.—“Do you consider Henry Russell’s music suitable music for practice?”—“Russell’s songs have been very popular, and no doubt will continue to be so; we can not, however, think them good practice, either as regards cultivation of taste and style or the voice; the only thing to be learned from them is a good and clear delivery of words to music.”—“Is there any work on counterpoint published in the English language?”—“Cherubini’s Counterpoint and Fugue, price, \$1.75, published by Novello, 389 Broadway, New-York.”—“I have a work on harmony which says: ‘A diminished fifth may follow a perfect fifth in similar motion.’ Is this so?”—“The general rule in harmony is: Perfect fifths must not follow each other in similar motion; but this rule is isolated by all the great composers, and is to be observed only when there is not sufficient reason for its violation. It is safe, however, for young composers always to follow the rule. By so doing, they may be sure that they are right.”—“Does it make any difference whether music sent you is written on both sides of the sheet?”—No.

A Subscriber, Chesterfield, Ill.—“The copy of Romberg’s School for the Violoncello which you sent me was received in safety. In that work the author directs that the instrument be held up from the floor, letting the lower part rest upon the calf of the legs. I was taught, and have always practiced letting the instrument rest upon the floor. The new position is exceedingly awkward to me. Would you advise a change so as to conform to Romberg’s rules? How do Carl Bergmann and Henry Mollenhauer hold their instruments? I presume they are considered good authority on this subject.”—Carl Bergmann, Henry Mollenhauer, and all good violoncellists, hold their instrument as directed by Romberg, and you had best follow their example. It will undoubtedly come a little awkward at first, as you have accustomed yourself to another way. But as soon as you have become used to the right way you will find out its advantages and propriety.

L. K., Brooklyn.—Alexandre’s Orgue-Harmonium is not a new instrument. Specimens have been for sale in this country for a number of years. It is not so desirable an instrument, in our opinion, as Mason & Hamlin’s Organ-Melodeon, which, in addition to a much purer, less rough and reedy, and more varied quality of tone, possesses the great advantage of two rows of keys; this permits of combinations and effects unattainable in the French instrument, which is quick of action, and powerful indeed, but very rough and reedy.

Sunbury, Pa.—“What is the size of Mason’s Mammoth Exercises, and what the weight?”—The size will be, (it is not yet published,) when opened, 25x40 inches, as stated in the advertisement; its weight some ten or twelve pounds.—“We have not seen, and know nothing of the collection of music to which you refer; but from our knowledge of the authors are inclined to agree with you in opinion. There is many a new title given to some old matter nowadays.”

C. L. K., St. Mary’s, Pa.—Charles Grobe’s address is Wilmington, Del.; a letter will undoubtedly reach him there.—“Mr. Root’s new cantata, The Haymakers, is not yet published, nor finished. We can not tell when it will be ready, but probably not for some months. Due notice will be given when it is ready for sale.—S. v. W. is at present in America, and of course can not write us letters from Germany. As soon as he returns to Fatherland we shall hear from him again.”

MARTELLATO’S communication is received, and is welcome; too late, however, for attention in the present number. It will appear hereafter, however, in whole or in part, as it is of interest, and Martellato writes well. The Haymakers will not be ready for some time.

SPECIAL NOTICES.

SHEET-MUSIC PUBLISHED DURING THE FORTNIGHT ENDING NOV. 1.

Oliver Ditson, Boston.—KINLOCH OF KINLOCH. Four hands. T. Bissell. 15c.—BOHEMIAN POLKA. T. Bissell. Four hands. 15c.—MY LAST COAR; OR, ‘T’WAS OFF THE BLUE CANARIES. For Guitar. 25c.—COME THIS WAY, MY FATHER. For Guitar. 25c.—THE SWEET VESPER BELLS OF ANCONA. For Guitar. 25c.—ROCKED IN THE CRADLE OF THE DEEP. For Guitar. 25c.—OH! COULD I NOW THOSE YEARS RECALL. Song. J. A. Baker. 25c.—REVUE MELODIQUE. (Le Mariage de Portici.) Four hands. Beyer. 60c.—O DOUCE E CARO PLANTE! (O Happy Moment!) Trio from Eli Orazze e Curiazzi. Cimarosa. 50c.—LOVELY MARY DONNELLY. Ballad. T. T. Barker. 25c.—LES YEUX BLEUS. (Blue Eyes.) Two Nocturnes. A. D. Allin. 35c.—YOUNG PIANIST’S REPOSITORY. No. 12. J. H. Kappes. 15c.—LOVE MY DEAREST AND LILLY DALE. No. 2. And. JAMIE’S ON THE STORMY SEA, and ROY’S WIFE. No. 4. of Portfolio, for four hands. T. Bissell. Each, 15c.—THE EMERALDA. New Dance. Bilsé. 20c.—EIGHT MORCEAUX DE GENRE. (Barber de Seville.) Gsten. 40c.—L’ASSADIO DI ARLENA. (Morceau de Genre.) Gsten. 40c.—IL CROCIATE IN EOITTO. (Morceau de Genre.) Gsten. 40c.—MAZURKA DE CONCERT. Satter. 30c.—IMPROVISTA. Morceaux de Encore. Satter. 30c.—SELECTIONS FROM ORATORIO OF ELI. By Costa, namely: SOLOS. The Morning Hymn. 25c.; Evening Prayer. 25c. DUET. Wherefore is my soul cast down? For Tenor and Treble voices. 35c. SOLO. Philistines, Hark! 35c.—IS IT ANY BODY’S BUSINESS IF A LADY HAS A BEAU? Dunderup. 25c.—DEATH OF NINA. Song from “Dred.” G. J. Webb. 30c.—FREMONT LIED. F. Boot. 25c.—ARABY’S DAUGHTER AND SILVER MOON; I’D OFFER THEE THIS HAND, and SPEAK GENTLY; each four hands, “Portfolio.” T. Bissell. 25c.—SYRACUSE POLKA. Four Hands. T. Bissell. 25c.—OSSIAN’S SERENADE. Varied. C. Grobe. 50c.—VESPER BELL POLKA. G. R. Kidder. 25c.—GOD OF EVENING. Quartet. A. Wine. 15c.—BLUE-EYED MARY. Four Hands. T. Bissell. 15c.—YANKIE DOODLE, STRIKE THE CUMBAL, SURPRISE POLKA MAZURKA OF WALLENSTEIN, ATLANTIC CITY POLKA, JENNY BELL WALTZ OF AUBER, Nos. 13, 14, 15, 16, and 17 of “Diamonds,” each varie d. J. Bella. 25c.—OH! PRITHEE, LOOK KINDLY. Song. C. Warren. 25c.—ENDOWMENT

QUADRILLER. Four Hands. J. E. Giffert. 60c.—COME O’ER THE LAKE WITH ME, LOVE. Song. S. Lawrence. 25c.—WHAT WILL YOU DO, LOVE. Ballad. S. Love. 25c.—THE MISHIES OF MOYINE. Comic Song. Blewitt. 20c.—ALLAN QUENTA VOCE. Duet from *Maebeth*. Verdl. 30c.—“REVUE MELODIQUE.” No. 8. GUILLAUME TELL. Four Hands. F. Berger. 60c.—I MUST DEPART FROM THEE. Ballad. S. Glover. 20c.—LOVE’S NEW RESOLVE. Song. S. W. Martin. 25c.—COME, BRAVE THE SEA WITH ME, LOVE. From *I Puritani*. THE WILLOW SONG. Each varied. Grobe. 30c. and 25c. Root, 100, or Dr. Ordway’s *Edonia*. 25c.

MR. ROOT’S SABBATH-BELL.

The publishers are compelled to ask the indulgence of the public for a few days in the supply of this work. Notwithstanding we had made every exertion to have a full supply, the demand has so exceeded our anticipations that we are behind our orders, and “out of the books” for a short time. We have, however, made arrangements for a full supply (we hope) after a few days. For one week our customers will please bear with us; after that time we shall hope to answer all orders promptly.

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Galena, Ill., commencing Nov. 17th.
Peoria, Ill., commencing Tuesday, October 21st.
Princeton, Ill., commencing Monday, October 27th.

Other Conventions will be announced in next JOURNAL.
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MR. ROOT’S CONVENTIONS.

Mr. Root expects to be in Galesburg, Ill., on the 11th of November, and Indianapolis, Ind., on the 18th. 123

DISSOLUTION NOTICE.

THE Copartnership heretofore existing under the firm of Geo. P. Reed & Co., Music Publishers and Dealers in Musical Merchandise, at No. 13 Tremont street, is this day dissolved by mutual consent.
GEO. P. REED,
Boston, October 15, 1856. GEO. D. RUSSELL.

A C A R D.

THE Subscriber, having disposed of his entire interest in the late firm of Geo. P. Reed & Co. to Messrs. Russell and Richardson, takes this opportunity to thank his friends and patrons for their past liberal patronage, and to solicit a continuance of the same to his worthy successors, whose knowledge of the business in its various departments, and extensive facilities, are a sufficient guaranty that all orders will receive the most prompt attention.

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1. { A song of joy, Let nought, let nought al - loy, The zest of roy - al
wake the strain, En - joy, en - joy to - day, Nor dream of grief or
2. { There's time to sigh, When storms, when storms are nigh, For us the skies are
wake the strain, With loud, with loud re - frain, That prais - eth roy - al

KING.

A song, a song, a song, a song, A song, a song of joy, Let nought, let nought al - loy, The zest of roy - al

Accompaniment. Play also the Melody in Octaves.

1st time.

2nd time.

MODERATO.

fare, The zest of roy - al fare, Then }
care, Nor dream of [OMIT.] } grief or care.
clear, For us the skies are clear, Then }
cheer, That praiseth [OMIT.] } roy - al cheer.

fare, The zest of roy - al fare.

1. Kings sometimes un - bend, E'en kings may jo - vial
2. Wis - dom here is found, And wit doth spar - kle

'Twill do for less - er men To join the mer - ry glee! ha ha!
Then pass the enp a - round, And let us mer - ry be! ha ha, &c.

be, ha ha ha ha! ha ha ha ha! ha ha ha ha! yes, kings sometimes may jovial, jovial be, ha ha!
free, ha ha ha ha! ha ha ha ha! ha ha ha ha! yes, wit, yes, wit doth sparkle, sparkle free, ha ha, &c.

* FROM "ESTHER, THE BEAUTIFUL QUEEN;" a Cantata by WM. B. BRADBURY, just published.

CHORUS of Friends.

TENOR.

1st time.

2d time.

A song.... of joy, Let nought, let nought al - loy The zest of roy - al fare, The zest of roy - al fare, Then
while.... we may, En - joy, en - joy to - day, Nor dream of grief or care, Nor dream ofgrief or care.

ALTO.

SOPRANO.

BASE.

Pilgrim's Song.

CHEERFUL.
TENOR.

WM. U. BUTCHER. Germantown, Pa.

1. Rise, my soul, and stretch thy wings; Thy bet - ter por - tion trace; Rise from tran - si - to - ry things, Tow'rd heav'n, thy na - tive place:

ALTO.

2. Riv - ers to the o - cean run, Nor stay in all their course: Fire, as - cend - ing, seeks the sun; Both speed them to their source:

SOPRANO.

3. Cease, ye pil - grims, cease to mourn; Press onward to the prize; Soon our Sa - viour will re - turn Tri - umph - ant in the skies:

BASE.

Sun, and moon, and stars de - cay; Time shall soon this earth re - move; Rise, my soul, and haste a - way To seats prepared a - bove.

So a soul that's born of God Pants to view his glorious face; Up - ward tends to his a - bode, To rest in his embrace.

There we'll join the heaven - ly train, Welcomed to partake the bliss; Fly from sorrow, care, and pain, To realms of endless peace.

The Mountain Shepherd's Song.

Composed and respectfully dedicated to Miss ELLEN J. BROOKS, and Miss PHEBE M. HAYNES, of Oberlin, Ohio, by EDWARD A. FERKINS.

mp SOPRANO.

To the moun - tain we'll a - way, Ere the dawn - ing of ³ the

ALTO.

Tra la la

mp TENOR.

Tra la la

BASE.

morn Paints the hills ³ with sil - ver gray, Or with cheer - ing note, the horn Of the

la la, Of the

la la la la la la la la, Or with cheer - ing note, the horn Of the

Tra la la la la la, Or with cheer - ing note, the horn Of the

mountain shep - herd's heard, is heard. Tra la la

mountain shep - herd's heard, is heard, Tra la la la la la la.

mountain shep - herd's heard, Tra la la la Tra la la la, la ³ la la

mountain shep - herd's heard, Tra la la la la la la la la

Hark, 'tis the shep - herd's song, Yes, 'tis his song, Tra la

Hark, 'tis the shep - herd's song, Yes, 'tis his song, Tra la

la..... la la la la la, la la la..... la la la la la la, la la.....

Hark, 'tis the shep - herd's song, Yes, 'tis his song, la la

la..... la la la la la..... la..... la..... la la.

la..... la la la la la la la la la la..... la la..... la la.

..... la la la..... la..... la..... la la.

la la la la la la la la la la..... la..... la.

2.
 'Tis the shepherd's voice we hear,
 As he sings his mountain song;
 Now it echoes far and near,
 O'er the hills 'tis borne along,
 'Tis the mountain shepherd's song.

3.
 From his bed he early springs,
 Drinks from yonder sparkling rill,
 And his rustic song he sings,
 As he climbs his native hills,
 As he climbs his native hills.

4.
 Oft he praises God in heaven,
 For his heart is full of love,
 Thanks him for each blessing given,
 And the Christian's hope above,
 For his heart is full of love.

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