

PHILADELPHIA

MUSICAL JOURNAL
AND REVIEW.

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SUBSCRIBERS TO THE JOURNAL.—A considerable number have thus far not paid, whilst others, who promised to send us additional names, and had them secured, have failed to do so. Those who owe will confer a favor by sending the amount to the office; and our friends in the country will also oblige us by sending any names they may have, and back numbers will be forwarded at once.

PHILADELPHIA MUSICAL ITEMS.

USUALLY speaking, cold weather is favorable to concerts; but the extreme cold, together with the extraordinary snow-storm of the 19th and 20th, has temporarily suspended all public musical performances, lectures, etc. The announcement that the new American Academy of Music, located on South-Broad street, would be formally dedicated by a grand inauguration concert and ball, on the 21st, had caused many to anticipate an exceedingly brilliant entertainment, but the circumstance first mentioned induced the managers to postpone the affair until the 26th inst. The Handel and Haydn Society repeated their first concert on the 14th in their hall. Another large and intelligent audience greeted the occasion, and the performances throughout afforded decided satisfaction. Indeed, the concert as a whole, was better than the preceding one; some little change of pieces and consequent change of voices having been made in the programme to the advantage of all interested. Some anonymous scribbler is feebly barking in one of our daily papers, because this flourishing Society chooses to give their concerts, as they do, in the northern section of the city. In defense of the management we may venture to say, (and without any authority,) that the membership of the Handel and Haydn is principally identified with the northern districts; but in addition to this, the population of this part of the city is unsurpassed, so far as general intelligence, morality, and prevalence of good musical taste is concerned; and this Society was originated, in part, to gratify and afford such citizens an opportunity of hearing some of the best music, of the character of standard choruses and concerted pieces, without the necessity of journeying from one and a half to three miles, as formerly they had to do, to reach any one of the large and popular concert-halls located south of Market street.

This Society intend giving their second concert of the season about the last of February.

SUMMARY OF MUSICAL NEWS.

L. M. GOTTSCHALK gave his "farewell" concert (announced as his "last appearance prior to his departure for Havana on the 15th inst.") in New-York, for the benefit of his excellent agent, Mr. Bookstaver, on the 14th inst. On the 16th he played in Brooklyn; on the 20th, he was announced to appear at Eissfeld's, but did not; and on the 21st, he gave a concert at Newark. Really, this "farewell" dodge has become a little too strong; we would recommend now the giving a concert, "positively the last prior to remaining in New-York and giving a series of

concerts, if they will pay." — A new piano-forte manufacturing company is about to go into operation in New-York, under the name and firm of "Wallace's Piano-Forte Company." William Vincent Wallace is President. The pianos are to be made upon the principle of Mr. Driggs, of which we spoke last winter. — At Washington, D. C., Mr. Thalberg was assisted by the comedians Mr. and Mrs. Florence, who played the very classical pieces, *The Yankee Housekeeper* and the *Young Actress*, and sang several very popular arias, such as *Bobbing Around* and *My Mary Ann!* Mesdames d'Angri and Do Wilhorst also assisted. We have not been informed which party was most admired and acceptable to the assembled legislative wisdom of the country at the capital, but we learn from our exchanges that Mr. Thalberg received no less applause than *Bobbing Around*.

The Boston critics are rampant in their notices of Thalberg, as our readers may judge by the following:

"Rarely has the omni-ambient æther pervading the purlieus of this palatial metropolis vibrated resonant to more majestic music, to more soothing strains, than sought the cerulean empyrean vault, 'as the bee fieth,' on Saturday morn from the digitals of the gifted Sigismund. This extraordinary operator upon 'th' ebon and ivory,' (as Sir Walter sung,) whose proper sphere were a better and a bluer, where his art unparalleled might help to while away the dreamy listlessness of eternity to the multitudinous throng of the upper classes, 'not lost, but gone before;' yet did most graciously bestow his pearly notes of price, gratuitously, with magnificent munificence, upon the tiny tyros of our public schools. As Arion performed for the dying dolphins, so did S. Thalberg play to these sportive schools of little fishes, myrmidons of harmonious conjugal tenderness, and inheritors on earth of the felicity of Paris in paradise, disintegrated though we be."—*Boston Post*.

"Have we ever known a touch like his? Were not the fingers predestined to the keys? Have we ever heard such tone, wooed, coaxed, or struck out? due to the player as well as the maker. Have we ever heard such crisp, clearly cut, decisive chords, and almost of orchestral breadth? such absolute distinction between chords *arpeggio-ed* and chords struck at once? Or such liquid, even runs? or such consummate command of the pedals, winning beauties, and excluding blurs, an art which very, very few pianists quite possess? And so on through the whole chapter."—*Dwight's Journal*.

The Philharmonic Society of some place unknown, gave a concert somewhere, equally unknown to us, on the evening of the 17th ult., under the direction of Mr. John McNeil and Mr. Charles Wolleh.—The Hutchinsons gave a concert in Worcester, Mass., on the 14th inst.—A concert by amateurs was given in Nashville, Tenn., on the evening of the 26th ult.—A musical entertainment was given in Utica, N. Y., on the 3d inst., by a "celebrated Welsh choir from Rutland county."—A new organ, manufactured by House & Co., of Buffalo, N. Y., is about to be placed in the First Baptist Church of Chicago.—Mr. S. Wilder, assisted by two hundred children, gave a concert in Bangor, Me., on the 12th inst.—The "Black Swan" gave a concert in Utica on the 15th inst.—Mr. George Davis delivered a lecture on music, in Chicago, Ill., on the evening of the 10th inst.—The Cornet Band of Manchester, N. H., gave a concert in that city on the 13th inst.—Frec concerts have found their way from New-York into the country. Away up in Madison, Wis., "Lager-bier and Music" is advertised,

and patronized too, from all accounts, as well as they are in the Bowery. — The Lucan family, a troupe of "genuine darkies," gave a concert in Warsaw, N. Y., on the evening of the 14th inst. — Mr. Goldbeck gave a matinée at a private residence in New-York, last Saturday. The programme consisted of several piano pieces and songs. Madame Johannsen was the singer. We were not present; but we learn that the young pianist had a good audience, and that his performance was entirely satisfactory to those present.

EUROPEAN ITEMS.

Poor *Traviata* has found no sympathy in Paris. It was received with disgust by the real representatives of this role in society; and the remainder of the audience displayed an amount of coolness, or what is still worse, that cunning, silent smile, which is the greatest enemy to be encountered in a Parisian public. Verdi's music was considered trash; and its faithful performer, Mdlle. Piccolomini, a very small person—small in figure, small in talent, small in voice, small in every thing. This is a very hard case, indeed, not for the people of Paris, however, but for the Londoners, who at Her Majesty's Theater, and in the newspapers, were unbounded in their admiration of the niece of a celebrated Italian cardinal. — Duprez, the celebrated tenor, has accepted an engagement as *baritone* in the Theatre Lyrique. We do not wonder at this; for it is the usual course of great artists to go downward, after arriving at a certain age.

Handel's "fair copies," from the autograph score, prepared for his own use in the concert-room, have been purchased from a second-hand bookseller in Bristol, England, for the sum of forty-five guineas. The "fortunate" buyer is a Frenchman, a Mr. Schoelcher, who played a part in the revolution of 1848 and the ensuing years, till the *coup d'état* put an end to his performance. This gentleman is about to write a "Life of Handel." The Sacred Harmonic Society and the *Musical World* in London deeply lament "the immense loss." There is actually a society of singers in England bearing the name *Liedertafel*, under the direction of Julius Benedict. Poor Germany has not only to send her artists to England, but also the very name of one of her national musical institutions.

A Dr. Rintel, in Berlin, has published a short correspondence between Beethoven and Zelter, concerning the last mass of the former. It displays the best traits of the two artists, and is a valuable addition to Beethoven literature. Mr. Eichelberg gave his one thousandth concert in the lager-bier saloon of Mr. Wagner, in Berlin, recently. The proceeds of these one thousand concerts amount to the pretty sum of forty thousand Prussian thalers, (\$27,600.) As the admission was two cents, these concerts, therefore, must have been visited by 1,200,000 persons. If we calculate, now, that each person drank *at least* two mugs of beer, nearly 10,000 barrels of beer were consumed. We are not done yet with statistics. Mdlle. Papita danced in Berlin 140 times, and received for her gymnastics the sum of 18,006 Prussian dollars.

Two boys and a girl, from eight to twelve years of age, are giving concerts in Leipsic. Their name is Raczek, and they perform each upon the violin. Their technical ability is immense; their vocation, to make money; their destiny, to be disappointed; their future is as gloomy as the best music which belongs to it.

L. Holle, a publisher in Wolfenbuttel, has issued a cheap edition of *Bach's Compositions for the Piano*, edited by Fred. Chrysander, 110 pages, for about \$1 United States currency. We can not too strongly recommend our musicians and amateurs to purchase this edition. It will give them not only an insight into a quantity of musical forms of the last century almost unknown in our day, but also the necessary preparatory exercises for the study of those fugues and preludes which are known under the name of *Das Wohltemperirte Clavier*.* Above all things, let our teachers become acquainted with these pieces. As most of them cram their pupils with dances, why not give them some of these dances of the old master, Bach?

* Published by Oliver Ditson, under the title, *Bach's Forty-eight Preludes and Fugues*. Two vols., quarto. Price, \$5.

MUSIC IN NEW-YORK.

SECOND PHILHARMONIC CONCERT.

PROGRAMME.

1. Jupiter Symphony. (Mozart).—2. Aria from "Titus." (Mozart.) Madame Scherer Johannsen.—3. First part of the Concerto op. 16. (Henselt.) Mr. Gottschalk.—4. Overture to "Faust." (R. Wagner).—5. Aria from "Niobe." (Pacini.) Madame Scherer Johannsen.—6. Duo from "Trovatore." (Gottschalk.) Messrs. Gottschalk and Guyon.—7. Overture to Uriel Acosta. (Schindelmeisser.)

THE Mozart symphony was played at one of Mr. Bergmann's concerts, on which occasion we said the little which can be said of such compositions. It was composed at a late period of his short life, and considered a very deep work. There were even found those who complained of the over-doing and confusion in the last part, just as now there are those who do so with regard to some modern compositions. Time rolls on; we smile at those critics of Mozart's day, as well as at the simplicity of the symphony; just as, fifty years hence, our followers will laugh at the absurdities which, in our days, are exhibited by those who call the writings of Berlioz, Wagner, and Schumann confused and unintelligible. Mozart's work is so very simple, in spite of the fugues in the last part, that the title "Jupiter Symphony" makes a somewhat comical impression. It might as well be called a Bacchus symphony. The fact is, that all these cassazione, divertimenti, or symphonies of the last century, which were written for other purposes and with other views than the instrumental works of our days, have been put so far back by the symphonies of Beethoven, that they appear to have been written much longer ago than they were in reality. There is scarcely fifteen years' difference in the time between this *Jupiter* symphony and, for instance, Beethoven's *Eroica*, and yet how really Jupiter-like appears this latter work compared with the former.

Beethoven already evinced a great dislike to all unnecessary phrases in his music. He stuck to his subject through all its poetical phases, and made the musical treatment subservient to these. Not so his precursors. First of all, it was very seldom that they had a poetical subject, writing mostly to order, and to fill up the time at the evening entertainments of the princes in whose services they were engaged. But even when they followed their own inspirations with regard to a subject, they were so much enslaved by the then ruling form and method of composition, that the subject plays mostly a very secondary role. The combining of the two motives by a middle part, in the usual prescribed manner, was for them a matter of much greater consequence than the upholding of the poetical idea. It is for this reason that we meet, in the instrumental works of those masters, so many unmeaning, merely customary phrases, which serve only to give the composition its required length. Beethoven made the first step of reform in this regard, a step which has been largely followed by modern composers.

Wagner's overture to *Faust* gives us a brilliant illustration of this. Every trait in it is to the point; every motive, every run and figure serve only to add to the characteristics of the whole. Who can hear it, and not feel that at last the subject has been treated thoroughly; a subject which Goethe illustrated by these words:

"The God who dwells within my soul
Can heave its depths at any hour;
Who holds o'er all my faculties control
Has o'er the outer world no power;
Existence lies a load upon my breast,
Life is a curse, and death a longed-for rest."—*Brooks's Translation.*

But it is not only the poetical mastering of the subject which the author can claim for his overture, but also a fine musical treatment, which is quite a relief to the musician after the usual common-places he meets in most modern overtures. It is not the brass which produces the most effects, but the violins, whose figures and runs offer a vast amount of originality. And then the immense amount of melody scattered all over the work, the principal of which is taken up successively by the stringed, reed, and brass instruments, and represents a noble specimen of Wagner's happiest inspirations. We are far from admiring every thing Wagner has written, but we believe of this overture that the musician, as well as the true poet, may he only feel like one or be able to put his feelings into words, will find in it a source of exqui

site delight and intense interest. It is for this latter reason that we are not at all surprised to see Mr. Dwight coming out in favor of this overture. "It seemed," he says, in his *Journal of Music*, "to fully satisfy its end; it spoke of the restless mood, the baffled aspirations, the painful tragic feeling of the infinite amid the petty, chafing limitations of this world, which every soul has felt too keenly, just in proportion to the depth and intensity of its own life and its breadth of culture. Never did music seem more truly working in its own sphere, except when it presents the heavenly solution, and sings all of harmony and peace. The overture suggests analogy in tone and spirit with such works as the allegro of the C minor symphony, and that of the choral symphony, the overture to *Coriolanus*, etc., of Beethoven; there is something of the same sublime struggle of the soul with destiny."

The overture by Mr. Schindolneisser, which concluded the concert, will be heard to much greater advantage before the drama *Uriel Acosta*, for which it was written, than in a concert-room, by an audience which does not know any thing of the contents of the dramatic piece. It is a very effective overture of the school of Marschner and others, bearing in some of its motives great resemblance to the music of that composer. It is, however, a respectable work, a little watery, but skillfully treated. The author was a long time in Pesth, in Hungary, came then to Hamburg to conduct, with Krebs, the orchestra of the theater, was then engaged in the same position in Wiesbaden, and is now first conductor at Darmstadt.

Mad. Johannsen sang her two arias with more skill and a purer method than we have witnessed from very many Italian stars in this country. If she knew how to make a little more show with her abilities, she would be perhaps also ranked among the "great artists."

Mr. Gottschalk attempted to play the first part of Henselt's concerto, op. 16. We say "attempted," not because he substituted for the difficult runs of the middle part his usual easy ones, leaving out entirely those for the left hand, nor because he dropped a great many notes; but because, in spite of all these abbreviations and simplifications, the remaining difficulties of the piece seemed to be so immenso to him, that he could not afford to show the least expression, nor any thing of an artistic-like conception and treatment. It is true this exquisite piece of piano music is extremely difficult, but it has been mastered, without any alteration, by first-rate pianists in Europe, who certainly would not have dared to insult the public, and their own conscience as artists, so much as to destroy the characteristic traits of Henselt, for the sole purpose of making the music easier to perform. If such a thing was attempted in the last Philharmonic concert, it was done most probably in consequence of the supposition on the part of the player that nobody knew any thing about it—a supposition which was proved to be quite correct, at least with regard to all those criticisms on this performance which have come under our notice, that in *Leslie's Illustrated Newspaper* (Mr. Watson's) alone excepted. As to the duo on themes of *Trovatore*, we can not help saying that it was quite out of place in a Philharmonic concert. It was the thinnest music for two pianos we were ever obliged to listen to.

THEODORE EISFELD'S THIRD SOIREE.

Theodore Eisfeld's Third Classical Soirée took place last Tuesday. Here is the programme:

1. Grand Quartet in F, op. 59. First time. (Beethoven).—2. Recitative and aria from the opera "Iphigenie." (Gluck.) Mrs. C. M. Brinkerhoff.—3. Trio Concertante, op. 53. (C. Eckert.) Messrs. Gottschalk, Noll, and Bergner.—4. Song from "Egmont." (Beethoven.) Mrs. Clara M. Brinkerhoff.—5. Quartet in G, No. 63. Third time. (Haydn.)

In spite of the unusually favorable weather, Mr. Eisfeld was not greeted with such a good audience as might have been expected. Beethoven's beautiful quartet, of which we have had occasion to speak last winter, was well performed. The finale, however, with its Russian theme, might have been done with more distinctiveness. In the vocal pieces Madame Brinkerhoff displayed a fine voice. Gluck's music, however, whether in the concert-room or on the stage, requires more pathos than the lady has at her command. Mr. Gottschalk did not play, in consequence of sickness. Mr. Richard Hoffmann took his place, according to the statement of Mr. Eisfeld, without any preparation, and con-

sequently without any rehearsal. Although the composition is not at all difficult, it was creditable to Mr. Hoffmann that he performed it so well. As to the musical merit of the trio, we feel confident that Mr. Hoffmann would not have chosen of his own accord to play such a trashy composition between pieces of Beethoven, Gluck, and Haydn.

GERMAN OPERA AT THE BROADWAY.

Lortzing's opera, *The Czar and the Carpenter*, was the novelty of the last fortnight. We never can listen to this charming comic opera, which shows not only the talented musician, but also the intelligent and very clever librettist, in one person, without being reminded of the hard struggles its author had to undergo during his life. Not that he suffered from want of fame, (he was then as celebrated and cherished for his operas as he is now,) but he struggled in spite of all this for the means of a respectable livelihood. Even after this very opera, which the Germans reproduced lately at the Broadway, had been given in Germany over and over again, giving to the managers and singers a sure source of reaping a rich harvest of money and success, poor Lortzing had to write long letters in order to find an engagement as conductor at some minor theaters; and when this had failed, again to travel from town to town to find a situation as a comic actor. At last, the celebrated author of *The Czar and the Carpenter*, *Undine der Wilschütz*, *Der Waffenschmied*, and other popular works, was fortunate enough to be allowed to amuse the people of Luneburg (a small town in the kingdom of Hanover) as a member of the theater of that place. From Luneburg he went to Berlin, being engaged at the Friedrich Wilhelm's theater (a third-rate theater of this capital) as chief conductor. Fortunately for him he died here very soon, a victim of a series of fatal circumstances, which seem to be the favorite companions of the most gifted sons of art in Germany. There was, of course, an immense national mourning for poor Lortzing immediately after his death. The funeral was attended by thousands, all artists of distinction. Meyerbeer amongst others followed the coffin to the grave; long speeches were made, and the usual list of subscription for the benefit of his family closed the career of one of the most noble-hearted, humorous artists Germany has ever produced. Lortzing's music is simple, but never trivial. It shows true sentiment and the gift to create comical scenes, and to treat them accordingly. It is true it also shows a self-taught composer, but this was fortunately combined with a sense of practical propriety, and a great knowledge of the resources of the scene. Lortzing could not write great original music, but he certainly created in his *Czar and Carpenter* the best comic opera composed in Germany in the last fifty years.

The performance was not so good as we might have expected, it was hardly better than a general rehearsal. Perhaps the repetition will show some improvement.

ACADEMY OF MUSIC.

Again a short Italian Opera season. This time it is the clever and successful concert-giver, Mr. Strakosch, who is trying to solve the problem, to make Italian Opera pay. To judge from the success of the first performance, which took place last Wednesday, we are afraid that the result of this season will be the usual one. It was the famous *Lucretia Borgia*, who appeared once more before the "fashionable audience" of the Academy. Mlle. Parodi made several efforts to produce a more than ordinary impression. We hardly believe she succeeded in this respect, even with the general public. Her execution was throughout heavy and clumsy. She has not yet obtained that ease and perfection which make the difficulty of the vocal parts of no importance whatever to the dramatic singer. For this reason, we presume, she dropped the music occasionally, and only acted, as, for instance, in the final duo of the second act. We believe she has dramatic talent, but as long as she has insufficient executive powers, we advise her to abstain from singing on the stage, if it were only to avoid some involuntary comparison with artists who have less pretension to be considered "great artists." Signor Tiberini, as *Gennaro*, did very well. The part suited his voice, and he showed throughout the well-bred artist. As to the baritone-Duke, he seemed to be perfectly at home in his

parts and on the stage. If his voice were not so very unmusical, he might do very well. The greatest feature of the evening for us did not belong to the stage, nor the orchestra with the careful Mr. Strakosch at its head, but to the parqu岸. Here we actually saw an eager couple following the entire performance with a copy of the score, (*Lucretia Borgia!*) We doubt whether such honor has been before paid to Donizetti.

ENGLISH OPERA AT NIBLO'S.

There was not a good attendance at this popular place of amusement in spite of the supposed multitude of admirers of the so-called English opera. The latter was, as usual, represented by the music of old Donizetti. As a wholesome change, they have at last revived this week the *Mountain Sylph* of John Barnett. We do not know when this opera was composed; the music points more to the past than to the present century. However, it is meritorious, evincing no inclination for triviality, and is pretty effective in some of its *ensemble* pieces. It was very well put upon the stage, and was performed by the soloists satisfactorily. The chorus, especially the females, seemed to be troubled with faulty memories, and the orchestra was rather thin and mediocre.

BEETHOVEN'S PIANO-FORTE SONATAS.

A STUDY. BY THEODORE HAGEN.

SONATE PATHETIQUE. Op. 13.

It has been the habit of some modern writers on Beethoven and his works to attribute to the latter different styles. The Russians, with Mr. Lenz at their head, invented the "Beethoven and his three styles;" the Germans went, of course, further, and came lately out in regard of his sonatas with "five different styles."

We must confess we see neither the necessity nor the excuse for such a classification. We see only one Beethoven in all his compositions, and we pointed already in his earliest sonatas to the signs of all those attributes which, in the eyes of the above writer, constitute the differences in the style of the author. We do not know of any piano-forte sonatas of Beethoven (with exception, perhaps, of op. 49,) which may have been written as well either by Haydn or Mozart. The influence of the latter is certainly undeniable in his earlier works, but in each of them, even in the very first of his sonatas, there is so much of his own, so much of positiveness of other but mere musical purposes, in direct opposition to his precursors, and (alas!) even followers, that the foreign element in them, be it that of Mozart or any body else, is of no great consideration. We know only the Beethoven who can hear, and him who can not hear; the one whose genius takes the impression of society, with which he can have intercourse, and the other who, by disease and disposition of mind, lives only for himself, not recognizing or following other laws than those which are dictated by his own genius. The latter is the strange, the "mad" Beethoven, as every body whose ideas are not common must appear strange and mad to common people; the former is the familiar Beethoven, familiar in his works as household words.

It is only thus that sonatas like the above can be accounted for at such an early (Schindler calls it the first) period of the life of Beethoven. Or how else could we explain the perfect independence from preceding models the author displays in this work, and the fact that we meet here for the first time a form resulting entirely from the character of the contents? It had been the method of composing before him to have one fixed mould for the greatest variety of contents. Beethoven, perhaps at first instinctively, but later certainly with the greatest consciousness, illustrated for the first time the ruling principle of modern philosophy, that form and contents are one and the same thing. As long as these contents are taken from scenes of life and society, their form will always be apt to be reconciled in some way or other with existing rules. It is for this reason that in the above sonata, which illustrates the common struggles between two opposing principles of society, addressed and ruled by the power of pathos, it is only the first part which shows a difference in form from former sonatas, while the others are done in the then usual style of Beethoven. Only later, when there

was no society for Beethoven but his own, when he lived entirely in the regions of his ideal, that the form of his sonatas takes an entirely different shape from all others, just as his soul and ideas are different from those of other composers.

The *Sonate Pathetique* is very simple in its construction. Although the first part contains, in our opinion, *three* different principles, it is very easy to recognize them. The *grave* movement represents most probably the pathos which we might call here the reconciling principle—a kind of patriarch who appears as the judge over the begging and opposing principles, both represented by the melodies in base and treble. The *Adagio cantabile* represents the wisdom of the Patriarch. It is the musical idea of the *grave* movement developed into a poetical address to the two principles, who appear in the last part to be reconciled for a moment, until they break out afresh in their respective characters, and leave the opposing principle the victory. The *Sonate Pathetique* requires on the part of the performer no great display of technical ability, but a poetical and intelligent mind.

PIANO-FORTE TEACHING.

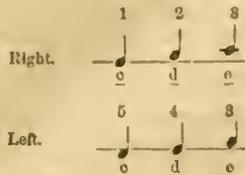
No. III.

WE are glad to know that our previous papers have met the approbation of some excellent and experienced teachers, notwithstanding, as one expresses it, "it is all so new and as different from my long practiced manner of a first lesson." Pestalozzianism is truth; of this we have not a doubt, and if we can succeed in making it understood in its application to an instrument of such universal use, we feel certain that we shall do something toward a more extensive use and appreciation not only of the instrument, but of music itself. Objections still come in; though we have received but few since our second paper. We are asked: "Why do you write a note upon a line for *c*, with the right hand, and a note upon a space for *c*, with the left hand?" To this we reply, so that we may commence at once the common use of the staff; it would be more simple, and, perhaps, better, to write a note upon a line for both hands, commencing with the first line of the staff. There is certainly no objection to this; the change can be made afterwards, when it becomes convenient. But this relates, as it will be perceived, not to the *principle*, but to the *method* of procedure. One will adhere just as closely to the *principles* which we advocate, and indeed more so, by commencing with a notation which is just the same for both hands.

Before proceeding, let us see what the pupil has already learnt. Any lesson written in equal notes, with the tones one and two (or *e* and *d*) she can now play; that is, if her training or practical knowledge has kept up with her theoretical knowledge. And here it may be well to remark that after all is said and done about the principles of imparting instruction, and while we may attach much importance to these, especially with reference to their mental influences, the *great thing* in learning the Piano-Forte is the training of the hands. Theoretic knowledge can hardly be said to be knowledge at all, and certain it is, that, in this case, it will be but of little use indeed, unless it be trained practically into one by the steady, persevering, judicious, daily application of the fingers to the instrument. Practice goodness, if you would be good; practice the operations in numbers if you would be an arithmetician; practice playing on the instrument, if you would be a pianist. On the supposition that the two tones (*e* and *d*) have now become the available property of the pupil, and that she can make such use of them as she pleases, or that, in relation to them, the fingers have become obedient to the will, she can proceed a step further.

13. Proceeding as before, (see 7, or 1,) the teacher produces, by the proper touch with the first, second, and third fingers of the right hand, the tones *c*, *d*, *e*. Afterwards the pupil does the same thing. Then, again, by the fifth, fourth, and third fingers of the left hand, the tones an octave lower are in like manner produced, first by the teacher, then by the pupil.

14. Names and notation may quickly follow as before; and the following is now an inventory of the musical capital of the pupil.



NOTE.—We have added figures to indicate the fingering.

15. Having thus extended the knowledge of the pupil so as to include three tones for each hand, with names and notation, *practical training* follows, according to such a *method* as the teacher may prefer. One will begin with the right hand. Another with the left. One will keep the hands long separated in practice. Another will sooner bring them together. One will take his pupil through all the forms of melody attainable, in the use of three tones, requiring considerable facility of execution; while another will consider a less thorough proceeding more judicious; and both of these teachers may be equally right, for they are training pupils having different dispositions, capacities, etc., under different circumstances.

16. The force of habit, how great! Therefore the following catechetical examination:

What is a tone? A musical sound.

From what are the tones you have already learned, named? From the names of the letters, c, d, and e.

Produce the tone c on the instrument. Pupil does so by striking the proper key.

Produce the tone d, etc.

Produce the tone c vocally, etc. (That is, if song has been brought along with instrumental teaching.)

(Pointing to one of the keys of the piano-forte.) What is that? A key, or a piano-forte key.

(Pointing to the c key.) What tone will the pressure of this key produce? c.

What then is the particular name of this key? c key.

Which is the d key? c key?

Which is the c key? d key? e key?

What is a note? A dot, or a dot with a stem attached to it.

What is the use of a note? When written upon one of the lines or spaces, it indicates the tone to be produced, or the key to be struck; or notes thus written indicate the order of the succession of the tones,

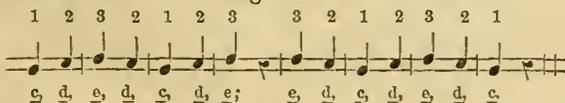
NOTE.—Please to observe that these are true definitions, according to the pupil's present knowledge or practical use of notes; a complete definition will come when a more extensive or complete use of notes has been made.

(Pointing to the c key, the teacher asks:) Is that c? No.

What is it then? It is the c key.

NOTE.—We do really beg pardon for this repetition, some may call it trifling, or foolish; but there are others, those who have made more progress, who will say, "Thank you, for I should not have thus discriminated," so we take courage and proceed.

17. Lessons like the following will now be understood.



And also the same for the left hand which we need not present.

18. Let the teacher now proceed to present such changes as may be obtained in the use of these three tones, remembering, however, that as it respects length, he has but one, and consequently but one kind of note in use. But even these three tones, without variety of length, will open quite a wide field, especially for the pupil, whose inventive powers should be drawn out at every step, by requiring her to invent or compose melodies, write them, analyze them, and play them.

19. Proceeding in like manner as at 17, the next tone may be introduced; first by the separate hands, and then by both together. We need not go into details, since the principle of procedure has already been pointed out.

20. Names and signs follow as before.

21. A scale of four tones having now been developed, it may be well

to introduce the technical term, and say to the pupil, that, "the four tones taken in their regular order are called a SCALE." Speak also of the ascending and descending scale. In like manner, the lines and spaces may now be called a STAFF.

22. What is a scale? Succession of tones.

How many tones have we thus far in our scale? Four.

What are the names of these tones? Ans, c, d, e, f.

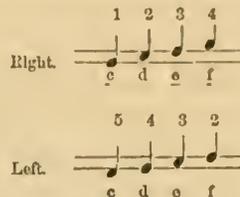
Play the scale. Pupil plays the four tones.

What is a staff? Lines and spaces upon which the notes are written.

How many lines and spaces have we in our staff? Two lines and two spaces.

Etc., etc., etc.

23. The notation will now be as follows:



24. Proceed in the training and inventing or composing process with the scale, as thus far developed according to the directions at 18.

Before proceeding further in our present melodic direction, it may be well to take up Rhythmics, most important at all times, especially in the beginning, and introduce tones differing in length, so that we may begin to have some variety in this department also. But of this, in our next, for the printer says we must be short.

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Our Musical Correspondence.

BOSTON.

JAN. 20, 1857.—The concerts of THALBERG have occupied the entire attention of our musical public for the past fortnight, and been the theme of universal conversation in all musical circles. They will ever form a marked era in the annals of music in Boston, and will be talked of again and again for long years to come, as events of great and unusual delight and admiration. The piano-forte has acquired a new interest, and its resources are more fully appreciated by our musical public since the arrival of this great master; his beautiful and well-nigh faultless performances will undoubtedly prove of much influence in the advancement of art interests in this country. Thalberg has given six evening concerts, two free concerts for the school-children, and two select matinées at Messrs. Chickering's rooms. All of them have been eminently successful, and, we are also happy to add, highly remunerative. The fifth evening concert on Friday evening at the Music Hall was attended by an audience of not less than three thousand persons, and was the best concert of the kind ever given in this city. An unusual array of talent was presented, and the programme selected and arranged to the satisfaction of all. Mr. Thalberg performed his *Tarantella* and *Lucretia Borgia* fantasia, a septet by Hummel, and (with Mr. William Mason) the *Norma* Duet. The exceedingly difficult septet was rendered with the same ease of manner and apparent unconsciousness of difficulty that have marked all of Thalberg's performances. The great gem of the evening, however, was the *Norma* duet, being received by the public with the greatest enthusiasm which they are capable of experiencing, and a repetition universally demanded. We have never heard a more artistic performance of a like nature, and we felt justly proud of our countryman, Mr. Mason, who so admirably assisted Mr. Thalberg. It was a great trial for him to appear in such a performance; playing, as he did, almost at sight, with the author himself, and such an author too! We have heard more than one person remark that Mr. Mason had never been appreciated before in Boston. Mad. D'Angri, Mad. De Wilhorst, and Signor Morelli also assisted at this concert. The excellent contralto becomes more and more popular, and her reputation is firmly established in Boston, second only to Albani in voice, singing, and embonpoint. The last evening concert was given on Sunday, 18th inst., and consisted of the performance of Mozart's *Requiem*, (choruses by the Handel and Haydn Society,) the fantasias on the *Prayer of Moses* and the *Huguenots*, by Mr. Thalberg, aria from Rossini's *Stabat Mater*, by Morelli, and the aria, *Ah! mon fils*, by Meyerbeer, sung by Mad. D'Angri. The orchestra also played the overture to *Stabat Mater*, and the Handel and Haydn Society sung the *Hallelujah Chorus* from the *Messiah*. The solos in the *Requiem* were sustained by Mrs. Long, Mad. D'Angri, Mr. Arthurson, and Signor Morelli. Their quartets were admirable. The Alexandre organ was not used at this concert as had been expected, it being announced that an apprehension was entertained that its volume of sound would be too weak for so large a hall.

The matinées given at Messrs. Chickering's rooms by Mr. Thalberg were very select, and afforded an opportunity to hear the wonderful pianist in a room whose dimensions were better suited to the instrument. The price of subscription-tickets to these two matinées was \$5, and one hundred or more were readily disposed of. The performances were all by Mr. Thalberg at the first concert, and at the second he was assisted by Mr. Mason in the *Norma* duet. We are delighted to know that it is the intention of Mr. Ulmann, the efficient manager of the Thalberg concert company, to return to Boston after five or six weeks. We are much mistaken if his receipts at that time do not even exceed those of his present series. Our public have just got fairly aroused to the fact that THALBERG is indeed in Boston, and they will not neglect to improve the opportunities which will be afforded of listening to one of the greatest of all living instrumentalists.

Mr. H. S. Cutler, conductor of music at the Church of the Advent, gave a private exhibition of his choir at the Tremont Temple, on Wednesday of last week. The performances consisted of chants, anthems, etc., of the cathedral service, and evinced careful training of the voices, which are entirely male. It is exceedingly difficult to cultivate and bring under control the voices of mere lads to such a degree as to render them desirable in a choir; but when accomplished, they are far more effective and better adapted to church music of a cathedral character, than female voices can ever be. Mr. Cutler has labored long and arduously to produce a choir of male voices which should be entirely satisfactory, and judging from what little we heard on this occasion, we are inclined to think he has succeeded. On the same afternoon, the first of a series of six orchestral concerts was given at the Music Hall, with Mr. Zerrahn as conductor. The weather was unusually mild and propitious, and a large audience was present. The orchestra performed Beethoven's fourth symphony, two overtures, a waltz, and a quadrille, and were assisted in the solo department by a young boy-pianist of some 12 or 14 years of age—Master Carlyle Peter-silea—who played a rondo by Hummel. The lad has evidently considerable talent, but he should not be allowed to appear as a public performer for at least eight or ten years. If he could be sent to Germany, and placed under good teachers for a few years, we see no reason why he should not become a great artist. That he can never be, however, if his friends continue to bring him before the public at his present age.

Messrs. Russell & Richardson, the new music-publishing concern which has succeeded those of G. P. Reed & Co., and Nathan Richardson, will remove to a new, large, and elegant store in a few weeks. The store is very desirably located, being a few doors west of Winter street, on Washington; is 160 feet deep, and will be fitted up in the most handsome manner. The enterprise of Nathan Richardson is well known in the whole extent of the land, and his reputation as author and publisher of the "Modern School for the Piano-Forte," quite as

wide-spread. The new concern will undoubtedly take a position in the front rank of the music publishers of America. We understand also, that Mr. Oliver Ditson will build a splendid and commodious store for his music business during the coming season. Surely the music trade must be in a flourishing condition.

The "Orpheus Glee Club," under direction of Mr. August Kreissmann, gave their first of a series of three subscription concerts, at the Mercantile Hall, in Summer street, on Saturday evening, assisted by Miss Lucy Doane, Messrs. Leonhard and Schultze. The hall was entirely filled, and many persons were unable to obtain seats. The programme consisted of several part-songs by the club, solos by Miss Doane, Messrs. Leonhard (pianist) and Schultze, (violinist,) and duets by Miss Doane and Mr. Kreissmann, and two of the members of the Club. The performances were much applauded, and nearly all of the solos were obliged to be repeated. Mr. Gustave Satter gives his second Philharmonic Soirée, at Hallet, Davis & Co.'s rooms, to-morrow evening, assisted by Miss Emma Davis, vocalist, Mr. William Mason, and other artists. Two very interesting novelties will be presented—a grand duo for two pianos, by Liszt, and a new piano trio, by Satter. Mr. Zerrahn's second Philharmonic concert takes place at the Melodeon, on Saturday evening next, with the assistance of the celebrated trumpet-player, Louis Schreiber.

QUI VIVE.

ALBANY.

JAN. 21ST.—Since "Allegro's" last letter, a "merry Christmas," with its glad peals and joyous carols, has come, and gone. The old year, his books carefully posted, and accounts sealed up, has departed to be gathered to the tomb of his fathers. The New-Year came, too, with its myriads of bright hopes and fond anticipations to the prosperous child of fortune, its griefs to the sad and aching heart of many a son and daughter of sorrow and privation. By the former it was welcomed with joyous music, and gay festivities, while here and there, as the tender memories of the past, and the dark forebodings of the future, shrouded the soul in gloom, the "happy New-Year," as it fell upon the ear, only wrung a deeper sigh from hearts already crushed beneath the burden of sorrows. But I dreamily wander.

Of late, our musical waters have been but little troubled. A concert was given, however, on Christmas night by the choir of the North R. D. Church, which deserves especial mention, not less for the quiet and unostentatious manner in which it was brought before the public, than for its musical merits. Neither "celebrated artists" nor "universal favorites" were announced, but it was a modest home affair, and, as such, a decided success. The choir were assisted by other talent of the city, among whom I noticed Mr. T. S. Lloyd, who presided at the organ with much ability and good taste. Mr. L. is organist at Dr. Campbell's church, and though retiring, unobtrusive, and averse to public parade, is one of our best organists, as well as a most excellent and thorough musical scholar.

The beautiful weather of the past few weeks gave way on Sunday to one of the most huge, uncomfortable, and unendurable storms which has occurred within the memory of that distinguished individual familiarly known as "the oldest inhabitant." In like manner, the serenity of our musical atmosphere is succeeded by a perfect deluge of concerts, further verifying the truth of the old saw: "It never rains but it pours." Last evening, the "Black Swan" sang to a somewhat sparsely-settled house, and the audience seemed much pleased with the entertainment, as well as astonished at her marvelous compass of voice, which is hardly paralleled in the annals of history. She was assisted by Mr. G. F. H. Laurence, of Buffalo, pianist. We had time to hear him only in one solo, but our impression is strong that his style of playing has neither sufficient breadth nor force for the concert-room. It would be well in the parlor or drawing-room. Next in order is Mr. Geo. W. Warren's Annual Concert for the Poor, on Thursday evening, for which extensive preparations are made, and as Mr. W. has a peculiar faculty for getting up concerts in an attractive style, he is always sure of a full house. The only concert-hall in this capital of the Empire State being of about the dimensions requisite for the accommodation of a country lyceum, Mr. Warren, on this occasion, uses Dr. Halley's church on Clinton square, and enough tickets are already sold to pack the house.

Friday evening brings us once more the immortal Thalberg, with delicious d'Angri, and good-natured Morelli. We await the pleasures of that evening with impatience, and hope no bumpkins will annoy those who love the pure and beautiful in art by conversing in an under-tone during half the entire performance. For particulars, see last concerts here by Thalberg and Gottschalk.

Dodworth's Band holds forth on Monday evening next, when the hall will probably be filled to suffocation, and the aforesaid two-and-twenty, with more brass in their faces than is common among the members of the musical profession, will undoubtedly "indulge in a horn" at the expense of the audience. Of course, it will be "a treat." A concert by the choir of Dr. Halley's church on Tuesday evening, will finish up the present programme, when there will be an intermission for refreshments, and elbow-room for several other entertainments which are yet in embryo.

Among late Albany publications, I notice *Our own Robbie Burns*, words by Alfred B. Street, the music by Henry Tucker. It is a sweet and graceful melody, with a chorus, the closing cadence of which is exceedingly fine. It is handsomely got up, with a lithograph of the birth-place of the immortal Burns.

ALLEGRO.

NEWARK, N. J.

JAN. 9.—Mr. WM. MASON's second concert took place last night, when a large and appreciative audience greeted him on his second appearance amongst us. We have never seen at any concert given in Newark so intelligent and respectable an audience together, and the frequent and hearty applause which greeted the performer attested to the excitement to which he had wrought them. He was assisted by Miss Maria S. Brainerd and Mr. Clare W. Beames,

with two pupils of Mr. Mason's, Messrs. Brown and Pattison. We have never heard Mr. Mason when he seemed in better mood, and the manner in which he executed his beautiful songs, *Silver Spring* and *Amitid pour Amitid*, was well worth the price of admission. The duos—one with Mr. J. N. J. Fattison, on themes from *Belisario*, and the other "Grand Duo sur les Huguenots," by Pixis—were executed in a manner calculated to do themselves credit. The one of Pixis, executed by Mr. Mason and Theo. M. Brown, was not only one of the most difficult, but one of the most effective that we have ever listened to, and was performed in a manner which elicited an encore, which the performers acknowledged by very profound bows, but would not accommodate us with a repetition. Miss Brainerd was in excellent voice, and added very much by her charming songs. "Within a Mile of Edinboro' Town," received, while it deserved a hearty encore; responded to by the welcome performance of Mr. Beames' popular *Sleighting Song*.

We assert that, as far as ease, style, and ability to please and carry away an audience are concerned, we will put our young American artist against any of them, the great Thalberg himself not excepted.

Hoping to soon have the pleasure of hearing Mr. Mason again, I remain,
Truly yours,
P. L. B.

NEWPORT, R. I.

AN item of news. For the first time, within the memory of the oldest inhabitant, there is a prospect of the city's possessing an orchestra. One has just been collected, and is now rehearsing. It is not large: is composed in part of those not acquainted with musical instruments, but they are of the persevering, energetic class, and will succeed.

The Philharmonic Society is actively engaged in rehearsing a cantata, and other choruses, quartets, duets, and songs of a secular character, sufficient for a programme for a public performance soon to be given. This Society has now been in existence two years; has performed to crowded houses *Daniel* and the oratorio of *David*, and although it has had obstacles of the most formidable character to encounter, it "still lives." Both the Philharmonic Society and orchestra are conducted by Dr. Wood, who has now been laboring in the good cause of music in Newport, for nearly ten years, and has been very successful.

AUGUSTA, GA.

THE colored population, in the South at least, are emphatically a music-loving people. It makes but little difference what their occupation may be, whether in doors as waiters, or out of doors as draymen, they are generally laughing or singing. We went one afternoon, not long since, to the Springfield (colored Baptist) church, in this place, and were so much pleased, that we spent last Sunday there also; the first Sunday in the new year, being one of their stated baptismal days, and therefore a very important one. This church numbers, it is said, over 1500 members. Their house is large, and well built; has galleries on three sides, and is well furnished and attended. A choir of about a dozen members, occupying the usual place in the gallery, rise, and with *note-books in hand*, sing with great energy and precision, carrying the four parts, and generally correctly. The congregation, too, (wonder how they dare to,) sing just as if they had a right to, and we never before heard so good an illustration of the union of choir and congregation, as in this colored church. The preacher (simple-hearted man) did not look around to see what effect the singing was having, or who was in the church; but, having read two lines of the hymn, joined with the rest in this act of worship. (Might not his example be profitably followed by many ministers who are not colored?) We doubt whether Dr. Mason ever heard *Rockingham* sung in more devout and earnest manner, than we did on that occasion; and although we went as a spectator, yet so catching is the spirit of congregational singing, that we unconsciously joined in the song. Could we get our pupils to open their mouths as did these negroes, one great hindrance to singing well would be obviated; we could dispense with so much practice upon "ah!"

We were particularly pleased with their manner of "taking the tone," which was generally with the *shock of the glottis*, and very much as Dr. Mason used to enjoin upon us, when singing the *Hallelujah Chorus*. So much for singing naturally. We heard Geo. James Webb's *The Morning Light is Breaking*, for a voluntary, and instead of playing the people out of church, the choir sang *Zerah*, from *Carmina Sacra*. Their favorite tunes seemed to be *Old Hundred*, (sung in C,) *Duke Street*, *Arlington*, *Mear*, *Laban*, *St. Thomas*, etc.

When the last verse has been sung, the congregation rise and repeat the last two lines with great unction, and prayer generally follows. One prayer was very beautiful, pathetic, and solemn. With the exception of the last sentence it was intoned throughout. One sentence was thus:



O Lord! have mer-cy!

and to add to the solemnity, the congregation were humming in a plaintive but subdued manner. Though the description may excite a smile, yet the reality had a different effect. Mr. Root's song of *The Sad Autumn Winds*, in *Sabbath Bell*, will give some idea of it.

We came home fully impressed with the following conclusions: 1st. That the negroes regard singing as an act of worship. 2d. That they engage in it earnestly and solemnly. 3d. That many churches, North, South, East, and West, must change their style of singing very much, before they can favorably compare with the Springfield church of Augusta, in carrying out the true spirit and intent of sacred praise.

Yours truly,
C. SHARP, JR.

CHURCH MUSIC.

BISHOP McILVAINE, in his recent address to the Ohio Episcopal Convention, speaks as follows in regard to organs and organists:

"I was much pleased at a recent visitation of one of the chief parishes of the diocese. There was no organ accompaniment, and consequently no chanting. A lady set the tune, and there was a general participation on the part of the congregation. I enjoyed the simplicity of the service. But it was not the absence of chant or organ that especially pleased me; for these, in due regulation, I much like. But it was the cause of the absence of these; and I mention it as a good example. The rector had been asserting, and using his authority to regulate the music of his church, and especially to introduce congregational singing. He had become sensible of what it is only wonderful that any one should not feel the absurdity, to use no harsher term, of a whole congregation standing and responding their devotion while the organist indulges himself and exhibits his skill in an unmeaning flourish on his instrument. He took occasion several times to intimate in kind terms to the musician that he desired to be relieved from those afflictions. His pleasure was not attended to. The musician contended that the rector had nothing to do with such matters. Perhaps his idea was that if the minister, at his end of the church, was at liberty to preach as long as he pleased, the organist at the other end was at liberty to interlude and flourish as long as he pleased. At length the rector, not admiring this coordinate rectorship, signifies to the associate authority that his interludes must either be omitted, or shortened, I forget which. The consequence was that the organist chose to come no more. He must be supreme in the organ-loft or nothing. The rector was not alarmed by such a loss. He wisely reckoned that an organist was of value in his place—but out of his place and rebellious, only a discord; where his every touch should be harmony, he was worse than useless. The rector determined to be satisfied, and his congregation also, till such time as they should find some body to play the organ, who would submit to lawful direction.

"Certainly the poorest music that ever a congregation joined in, is better than the best ever heard, if the latter is to be gained only by paying a man to set at defiance the laws of the church, and the proper authorities of the parish. I very much approve that example of the Rector of Christ Church, Cincinnati, and had great pleasure, under the circumstances, in uniting in the psalm and hymn without the organ—the tune set by a lady—and none to help but the congregation—in that large church."

TO CORRESPONDENTS.

A Listener, Philadelphia.—Our own brief notice of the concert in question being in type when your communication was received, together with want of space, compels us to forego publishing your article.

Diapason, Camden, N. J.—We reply, that the organ in the *Handel and Haydn Hall* was erected and revoiced by A. G. Hunter, organ-builder, of this city, whose address is 41 Chester street, and factory Market street, above Eleventh, Girard Row.

W. T., Va.—"In congregational singing may we expect that the base, tenor, and alto will be sustained, or is singing the single melody in unison productive of the best effects? If we may judge by what we know of the subject intrinsically, or by the observation which we have been able to make in different parts of the world where congregational singing prevails, we say that we may not expect that the harmony parts will be sustained, but that the singing will be mostly in unison and octaves, as produced by the union of male and female voices in the same tune or parts; and in answer to the latter part of the question, we are inclined to say, Yes. We say so, because in such places as we have heard the most effective congregational singing, it has been in unison. We should prefer to have all the people, men, women, and children, sing the simple tune—one part, the leading melody. Why? For two reasons. 1st, Because we can not get a proper union of parts in an ordinary congregation of religious worshippers. Harmony supposes not only that the parts, in addition to the melody, shall exist, but that they shall bear a proper relation of strength to the principal tune. Now, in such congregations as we have heard attempt singing in parts, there have been, say only ten or fifteen in a hundred who attempted them, and of these perhaps five or six may sing base, three or four tenor, and two or three alto. Such a harmony is any thing but agreeable; it is abnormal; it is not legitimate harmony; it is mongrel, monster, nondescript. We have, indeed, heard a congregational chorus which was a chorus, consisting of about two hundred and fifty trebles, and a like number of each of the other parts; but this was not a religious, but a musical meeting. The singing of the great German congregations is almost altogether in unison, and we are inclined to the belief that unisonous singing is more in accordance with true taste or true nature than is an ill-balanced chorus of harmony parts. There are those, especially in England, who are unfavorable to unisonous singing; but this is to be expected, for neither is unisonous singing on the one hand, or properly-balanced harmony parts on the other, generally known in their churches. But again, we know of those who, although they were unfavorable to unisonous singing a few years ago, not having given it much attention, are now, after having thought of it more, quite favorable to it. We have sometimes been quite amused, perhaps instructed, at witnessing attempts at part-singing; for example, we once attended the Wesleyan Chapel, Great Queen street, Lincoln's Inn Fields. Beside us was a young man who gave considerable attention to the song-service, having both a hymn-book and a tune-book in his hands. As we knew the first tune, we sung it without notes, but the second tune was unknown to us. The young man, observing that we did not sing, held out the tune-book from which he was apparently singing, making constant reference, first to his hymn-book, then to his tune-book. He was singing the treble, but as he held out the book, we discovered that it only contained one part, and that was the base! A second reason for preferring unison may be found in the fact that men's voices are essential on the treble part, in order to the production of the lofty or sublime style which should to so great an extent characterize the singing in the worship of the Infinite and Eternal. The

dignity and majesty of the worship of the great Jehovah seem to demand much of this style; but this must depend upon men's voices, and men's voices upon the leading melody. Where the treble part is sung only by female voices, there must be always a want of strength, grandeur, or solemnity, inconsistent with the true idea of the great congregational chorus. That which is beautiful and attractive may come of women's voices, but that which is lofty, grand, majestic, can only be the result of men's voices; and the two united on the one part is the desideratum in a congregational chorus. The men's voices correspond to the double-diapason so effective in the large organs. We may not expect that in congregational singing the harmony parts will be well sustained, or that the parts will be properly balanced; and we are of the opinion that a single melody in unison and octaves is productive of the best effects. Yet we would silence no one who wishes to sing base, or alto, or tenor; far, very far from this, we would encourage every one to sing—yes, every one, Deacon Goodman and all—and to sing that part which he prefers to sing. Yet again, we would encourage all, so far as it may be contented, or according to their own liking, to sing the treble part. And one thing more, we would encourage all to do something by which they may improve their powers of song; for if it is a duty for all to sing, then it is a duty for all to learn to sing. We do not say to learn to sing by note, though this is certainly desirable, but to sing the tune in the proper use of the vocal and articulating organs.

H. O., II.—d.—“I have a very strong desire to become a composer of music; what course would you advise me to pursue, and what book would you recommend?” This is a very difficult question. We can safely advise you not to begin by composing psalm-tunes, and publishing them for the edification of the churches; for you will not be likely to become any thing more than a pseudo-writer of music in this way. Nor can you become a composer by merely studying abstract theoretic works, however valuable these may be in their way. Dry treatises on intervals, chords, modulation, and the like, will no more make a man a composer of music than will a treatise on poetry (Bysshe, for example) make one a poet. To be a composer, one must have, as capital with which to start, some small portion, certainly, of that which is called genius; this must be nourished, brought out, and strengthened by a course of observation and experience, beginning almost as soon as one's own existence begins. In order to this, one must be born, as it were, in a musical atmosphere, or surrounded by musical privileges and advantages, where he will have constant opportunity of hearing that which is good. Now, has our friendly querist enjoyed these advantages? If not, he has a choice of two things before him: 1st, Go back and be made over, or begin again; or, 2d, Give up the idea of doing much, or of being great, and be content with hearing and enjoying music, and improving as well as may be under its influences. This is a question, the like of which we are often called to answer; but indeed we can not answer it; for it is quite impossible for one to be manufactured into a composer of music. A man may become a theorist, so as to define all musical mysteries, intervals, chords, modulations, etc., without making hardly the slightest advance towards meritorious composition. And after all that is done, and notwithstanding the multitude of those who write good music in their own estimation, there are but very few, perhaps only one or two in an age, who really write that which is worth being saved, or which can be saved for any considerable time. Our country is especially prolific in psalm-tune makers; it is easy enough to write such things as are called, and often pass for psalm-tunes; but to write a real good church-tune is what very few persons have done. After all, we do not wish to discourage our querist, or any one else; so we will say more positively in answer to the question, as follows: Seek for opportunities to hear music—by music we now mean such as has been written by the true composers. This can not be done, as we well know, except at a great expense, for such music (we mean orchestral music, of course) can only be heard occasionally in a few of our larger cities; but, indeed, we know of no other way by which genius or talent can be developed, except by hearing that which is truly good. To one who is possessed of the natural pre-requisites, we would advise a good long residence in an European city, say Berlin, Leipzig, or perhaps Paris; for there is no other way, as we know of, in which one can really become acquainted with the good writers. Genius, together with observation and experience, and the study of the best models, can only make a real composer of music, or a painter, or a poet. Books will help, say Marx, Cherubini, Albrechtsberger, and others; but with respect to treatises on the theory as well as to the study and analysis of music itself, we think it much the better way to begin at once with the masters, and not spend much time upon those who only adulterate or mystify and retail out their works, mutilated, perhaps, and weakened, though at a less price.* One thing is certain; the little “thorough-base” books coming out so thickly about these days, though some of them are really good in their way, while they may make many pretenders, will never make a single meritorious composer. If one is not a composer without book helps, he will never be so with them.

W. T., Va.—“A highly respectable clergyman, who has lately had an opportunity of hearing congregational singing in one of our large cities, says that he was disappointed in it, that it was not as artistic as he expected it would be. Will you tell us how far we may look for artistic effects in congregational singing?” As the word art is commonly understood, we are not to expect any thing properly artistic in popular singing. Excellence in any of the arts is attainable only by those who, having something of that which is called genius, apply themselves, under favorable circumstances, to the study of the great models; and then, without any attempt at imitation, strike out their own independent path. One possessing the qualifications and enjoying the advantages here mentioned, may become an artist in painting, in poetry, in architecture, in sculpture, in music. When we shall find a congregation of such persons, and when, in addition to the individual cultivation requisite, a whole people are willing to bestow the labor necessary, not for individual excellence merely, as in solo singing, but for such a general or combined culture as is required for an artistic chorus, we may then look for high art in congregational song—not till then. Artistic singing is one thing, popular singing is quite another. Congregational singing is the people's singing; one can only look for artistic singing amongst the choirs, and then—what then? Why, the man thus in search would very much need the lantern of Diogenes.

* It gives us pleasure to recommend a little work called *Manual of Harmony*, by Mr. J. C. D. Parker, a young gentleman, a native of Boston, who received his classical education at Harvard, Cambridge, and his professional or musical education in Leipzig.

It is much easier to talk about an artistic performance than it is to produce one. Happily, for religious purposes high art is not required, we do not say that it is not desirable, or that it may be most beneficially employed, but only that it is not necessary. There is something about the singing of a large congregation, especially if in unison, and upheld by a full organ foundation, admirably adapted to awaken the spirit, and to cause it to soar above with outspread wings. We lately had an opportunity of witnessing the contrast between the effect of an artistic performance and that of a rude chorus on an audience. The song was by one of the first artists in the land, one who may truly be called an artist; she was listened to with great attention; wonder, amazement, admiration, and loud applause followed. In the course of the performance a chorus of children was introduced; very rough and uncultivated were the hundred little voices, not even in tune and in time always; and what followed? Nothing astounding, prodigious, beggaring description, or mirabile dictu, but tears, simple tears. The provision by which a large chorus, rude though it may be, (one never hears any other,) is so effective, especially in exciting emotions of the great and sublime, as in public worship, is most wise and beneficent. But here we stop; we are not to expect artistic effects from congregational singing; and the “highly respectable clergyman” spoke in this case, as we verily believe, without knowledge.

“C. W. Claremont.—Is there any instruction-book for the dulcimer, or can you tell me how this instrument is tuned?” We do not know of any instruction-book for this instrument.—From our last number.

It is not surprising, considering the circumstances under which we have to answer all kinds of questions, that we should sometimes trip. This has several times occurred. But that we should have forgotten to look at Ditson's catalogue before answering the above question, as we did, is surprising, since we have known for a long time that he publishes every thing in the musical line. The following anecdote of an excellent man seems to be somewhat pertinent: The late Rev. Dr. Pierce, of Brookline, Mass., was a man of remarkable memory, and was often consulted with respect to persons and things of the past, and especially the dates of important circumstances, births, deaths, etc. A gentleman in Boston, being desirous to ascertain the place of birth of an absent acquaintance, inquired of many persons without success; at length he applied to a friend, who directed him to Dr. Pierce, of Brookline. “Ah!” said he, “I have been to Dr. Pierce, but he does not know.” “Dr. Pierce does not know?” replied the friend; “then he was not born anywhere!” If our querist will remit 50 cents to Oliver Ditson, music-publisher, Boston, ordering a copy of Instructions for the Dulcimer, he will receive such a work in reply promptly by mail; and it may be considered as pretty certain that with respect to any article of musical merchandise, if Oliver Ditson, music-publisher, Boston, has not got it, it is not to be found anywhere.

W. T.—“Do you consider it any more sinful, or vulgar, or improper for a professor of Christianity, or a minister of the Gospel, to practice music on the violin than on any other instrument in common use?” Not unless it is a very wicked violin. What should be the aim of a professor of Christianity? To seek after goodness, purity, truth, union, and love, perfection of moral character, or holiness. What is the true end of music? The training of the affections, the improvement of the moral man, improvement in goodness, purity, etc. If playing on a violin does not make a man truly better, we would advise him to lay it aside; but if one is properly used, we believe such will be the result. Let whatever does not make us better be dispensed with. God gave us music for our improvement, and it especially belongs to our emotional or moral nature. It may be abused. Oh! how sadly is the poor violin abused! If it could speak words, it would protest against such a low, vulgar, and perhaps sinful use to which it is applied; but this is not the violin's fault. There is no harm in playing on a violin, unless it be a wicked violin.

J. D. B.—“What is the difference between a minor second and a chromatic interval?” A minor second is a second consisting of a half-step, as from B to C, or from C to D flat, etc.; a chromatic interval (as the term is often used) is an interval found in the chromatic scale; yet some do not make use of this term, we believe, at all. Suppose the question to be: “What is the difference between a major second and a diatonic interval?” This, we believe, is a similar question; then the question is about as definite as it would be to ask: “What is the difference in length between an inch and a long board?” Do you wish to know what the difference is between the odor of one flower and that of another? Then smell of both. Do you wish to know what is the difference between one interval and another? Listen, and compare one with the other, as on a well-tuned piano-forte. Then you will know the thing itself; yet you may not know the name; for as to names, terms, etc., there is great diversity in the usage and nomenclature of the different theorists.

Diapason.—“The organ on which I am playing has nineteen stops; ten on the great organ, and nine on the swell. The open diapason, particularly that of the great organ, are voiced very soft, so that when open diapason, stopped diapason, principal, gamba, fifteenth, and twelfth are drawn, the organ seems to lack body and fullness of tone. Do you not think that it could be improved by voicing the open diapasons louder?” It is very probable that the organ is deficient in diapason power, but perhaps the stop of which our querist speaks is so made that it will not bear a louder voicing without injury to the tone. We do not know about this; an organ-builder, we mean one who knows his business, can tell on examination. The organs in this country are almost all deficient in diapasons.

J. B. C.—“Should a tune written in double time be accented on the first and third parts of a measure, when four notes are used in a measure?” It depends upon the character of the tune, words, etc. Sometimes the accent should be thus given, and sometimes each note should be equally accented, and at other times the accent may, for a peculiar effect, be thrown upon any part of the measure. In the bold and energetic style, each note is often accented.

Chronicle, Centreville, Mich.—The Golden Wreath is arranged generally for three parts; two sopranos and bass; some of the pieces, however, have only one part for the voice, with a left-hand accompaniment for the piano-forte. Mason's Normal Singer is

arranged throughout for four voices, but so that it may be sung in one, two, or four parts.

G. T.—"In a choir, should any but female voices sing the treble?" In a properly organized choir of mixed voices the treble should be sung by female voices exclusively. But it is quite different in congregational singing; in this case, the more singing the melody, be they men or women, the better.

R. W. C.—The Modern Psalmist has been out of print for years. We do not know where any copies can now be procured.

MUSICAL "JEREMY DIDDLEERS."

STRANGE caption! you may exclaim, dear reader; but we wish it to be known, that polished specimens of this redoubtable tribe we have in the city of Penn., as well as elsewhere.

It has often been asserted, that if there is a class of unprincipled, mean, conceited, censorious, grasping creatures, they may be found among the largely-represented throng of half-cut musicians. Unable themselves to appreciate what is really good in the compositions and performances of others, they seek by every opportunity to deride and condemn, even should their prejudiced and shallow criticisms bear the palmb and most glaring impress of slander itself.

Other specimens hang out a tinselled sign, and advertise themselves as "Professors of Music," etc.; guaranteeing to teach the science in about ten or twelve lessons, and complete instruction how to fiddle upon one string—violin, bow, and rosin all thrown in gratuitously, after the initiation-fee is paid. Not long since, we recollect one who was tolerable at drawing a wax-end, suddenly, after about six months' tuition, represent himself as master of the art divine; and another, who held the humble post of sexton of one of our respectable churches, and whose ability for grave-digging was not remarkable, all at once metamorphosed into a Professor of Music, pretending to teach the principles of musical composition, adding in his card, "without the necessity of the branch called thorough-base!" Other specimens of this tribe daily advertise "delightful musical entertainments, evening concerts," etc.; with numerous stars, male and female, (gender is not applicable to astronomy,) and to make the affair attractive, these "delightful concerts" are called "musical varieties," and music for the million; admission, only a shilling. We confess never yet to have visited one of these saloons, but were credibly informed by a gentleman who lately ventured from motives of curiosity to attend and hear some of these celebrated gems of melody, that notwithstanding he, together with a friend, had upon entering paid the full price of admission, that, when attempting quietly to withdraw, were actually assailed, and inquired of rudely why they had not spent an additional shilling at the bar. It appears that, unknown to our worthy friend, a gorgeous drinking-saloon was attached, and that the intent eye of this hired fiend had been watching the movements of the visitors. Thus is music made the subject of attraction to minister to evil, as well as encourage vicious and abominable propensities, and that, too, in our most fashionable and prominent thoroughfares.

Still another species of Jeremy Diddling is carried on in the way of gift enterprises. From small and contemptible establishments, up to incorporated institutions, is the business conducted. We admire honorable competition in every branch of trade, and are disposed to approve of business in any shape, so long as it is legitimate, fair, and upright, as well to the seller as the buyer. But when men have striven diligently for years, with the object to establish a trade, from which a competent remuneration is looked for, and this identical business is in a measure taken away by means, small, petty, and contemptible, we have neither civility nor common respect to tender those who are openly guilty of any such underhanded operations.

To be plain, we have no sympathy with any establishment, that advertises to give away pianos, melodeons, guitars, etc.; for the proposition is unreasonable; most certainly, if these articles are bestowed, then the numerous purchasers have by the most exorbitant profits made from them, been the donors, and not the concern, which claims the credit of the gift.

In a business light, this matter is disreputable to say the least; and if our counsel is worth any thing, we would advise all individuals who

may have any occasion to purchase music, to shun every such place, and deal only at those establishments where business is conducted upon the honest principle of "live and let live."

SPECIAL NOTICES.

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SOPRANO.

0 Love Divine, how sweet thou art! When shall I see my will-ing heart All tak-en up by thee, All tak-en up by thee? I

ALTO.

TENOR.

0 Love Divine, how sweet thou art! When shall I see my will-ing heart All tak-en up by thee, All tak-en up by thee? I

BASE.

thirst, I faint, I die to prove The great-ness of re-deem-ing Love, The Love of Christ to me, The Love of Christ to me.

thirst, I faint, I die to prove The great-ness of re-deem-ing Love, The Love of Christ to me, The Love of Christ to me.

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ED. B. MASON.

SLOWLY, TENDERLY.

TENOR.

1. Gra-cious Spi-rit, Love Di-vine! Let thy light with-in me shine: All my guilt-y fears re-move, Fill me with thy heavenly love.

ALTO.

SOPRANO.

2. Speak thy pardon-ing grace to me, Set the burdened sin-ner free; Lead me to the Lamb of God, Wash me in his precious blood.

BASE.

O quickly come with me.

FOUR PART SONG.

R. P. L. L.

ALLEGRO.
SOPRANO. *pp*

O, quick-ly come with me a - way, ... Come, seek the gen - tle, cool re - treat; From cit - y life and pleas-ures

ALTO.

O, quick-ly come with me a - way, ... Come, seek the gen - tle, cool re - treat; From cit - y life and pleas-ures

TENOR. *pp*

O, quick-ly come with me a - way, ... Come, seek the gen - tle, cool re - treat; From cit - y life and pleas-ures

BASE.

O, quick-ly come with me a - way, ... Come, seek the gen - tle, cool re - treat; From cit - y life and pleas-ures

pp

gay, Our loved ones we will haste to meet, Where wav - ing corn is fresh and green, Where bloom-ing flowers a - round me

gay, Our loved ones we will haste to meet, Where wav - ing corn is fresh and green, Where bloom-ing flowers a - round me

gay, Our loved ones we will haste to meet, Where wav - ing corn is fresh and green, Where bloom-ing flowers a - round me

gay, Our loved ones we will haste to meet, Where wav - ing corn is fresh and green, Where bloom-ing flowers a - round me

ff

seen. *pp* 0, quick-ly come with me a-way, *f* Come seek the gen-tle, cool re-treat; From eit-y life and pleas-ures

seen. *pp* 0, quick-ly come with me a-way, *f* Come seek the gen-tle, cool re-treat; From eit-y life and pleas-ures

seen. *pp* 0, quick-ly come with me a-way, *f* Come seek the gen-tle, cool re-treat; From eit-y life and pleas-ures

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef with the same key signature. Dynamics range from *pp* (pianissimo) to *f* (forte). The lyrics are: "seen. 0, quick-ly come with me a-way, Come seek the gen-tle, cool re-treat; From eit-y life and pleas-ures".

gay, *pp* Our loved ones we will haste to meet; *f* We'll haste to meet, we'll haste to meet.

gay, *pp* Our loved ones we will haste to meet; *f* We'll haste to meet, we'll haste to meet.

gay, *pp* Our loved ones we will haste to meet; *f* We'll haste to meet, we'll haste to meet.

The second system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef with the same key signature. Dynamics range from *pp* (pianissimo) to *f* (forte). The lyrics are: "gay, Our loved ones we will haste to meet; We'll haste to meet, we'll haste to meet."

PSALMS FOR CONGREGATIONAL CHANTING.

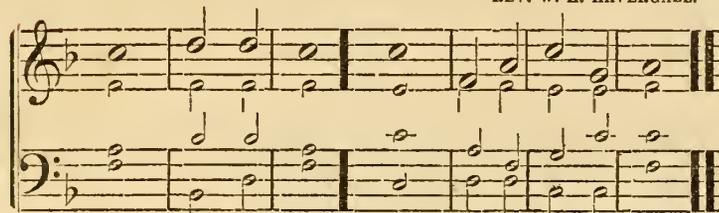
SELECTION V. From Ps. 95 and 96.



1. O come, let us sing un- | to the | LORD :
Let us heartily rejoice in the | strength of | our sal- | vation.
 2. Let us come before his presence | with thanks- | giving,
And show ourselves | glad in | him with | psalms.
 3. For the LORD is a | gre-at | God ;
And a great | King a- | bove all | gods.
 4. In his hand are all the corners | of the | earth ;
And the strength of the | hills is | his— | also.
 5. The sea is his, | and he | made it ;
And his hands pre- | par-ed | the dry | land.
 6. O come, let us worship | and fall | down,
And kneel be- | fore the | LORD our | Maker.
 7. For he is the | LORD our | God ;
And we are the people of his pasture, and the | sheep of |
his— | hand.
 8. O worship the LORD in the | beauty of | holiness ;
Let the whole earth | stand in | awe of | him.
 9. For he cometh, for he cometh to | judge the | earth ;
And with righteousness to judge the world, and the | peo-
ple | with his | truth.
- GLORIA PATRI.

SELECTION VI. Ps. 100.

REV. W. H. HAVERGALL.

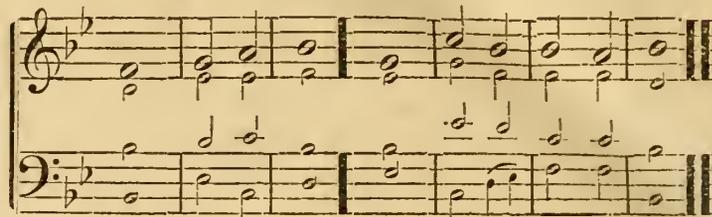


1. O be joyful in the LORD, | all ye | lands :
Serve the LORD with gladness, and come before his | pres-
ence | with a | song.
2. Be ye sure that the LORD | he is | God :
It is he that hath made us, and not we ourselves ; we are his
people, and the | sheep of | his— | pasture.
3. O go your way into his gates with thanksgiving, and into his
| courts with | praise ;
Be thankful unto him, and speak | good of | his— | Name :
4. For the LORD is gracious, his mercy is | ever- | lasting ;
And his truth endureth from gene- | ration..to | gene- | ra-
tion.

GLORY BE TO THE FATHER, AND | TO THE | SON,
AND | TO THE | HOLY | GHOST ;

AS IT WAS IN THE BEGINNING, IS NOW, AND | EVER SHALL | BE,
WORLD | WITHOUT | END. A- | MEN.

SELECTION VII. Ps. 121.



1. I will lift up mine eyes | unto · the | hills,
From | whence— | cometh my | help.
2. My help cometh | from the | LORD,
Which | made— | heaven and | earth.
3. He will not suffer thy | foot..to be | moved :
He that | keepeth · thee | will not | slumber.
4. Behold, he that keepeth | Is-ra- | el
Shall neither | slumber | nor— | sleep.
5. The LORD | is thy | keeper ;
The LORD is thy shade up- | on thy | right— | hand.
6. The sun shall not | smite thee · by | day,
Nor the | moon— | by— | night.
7. The LORD shall preserve thee | from all | evil ;
He | shall pre— | serve thy | soul.
8. The LORD shall preserve thy going out, and thy | coming | in,
From this time forth, and | even · for- | ev-er- | more.

GLORIA PATRI.

SELECTION VIII. Ps. 130.



1. Out | of the | depths
Have I | cried unto | thee, O | LORD.
2. Lord, | hear my | voice :
Let thine ears be attentive to the | voice of · my | suppli- |
cations.
3. If thou, LORD, shouldst | mark in- | iquities,
O | Lord,— | who shall | stand ?
4. But there is for- | givenness with | thee,
That thou | mayest be | fear- — | ed.
5. I wait for the LORD, my | soul doth | wait,
And in his | word— | do I | hope.
6. My soul waiteth for the Lord more than they that | watch..for
the | morning :
I say, more than they that | watch— | for the | morning :
7. Let Israel | hope..in the | LORD,
For with the LORD there is mercy, and with him is | plen- —
| teous re- | demption.
8. And he shall redcem | Is-ra- | el
From | all— | his in- | iquities.

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CARLO BASSINI, Da cuneo Piemonte.

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