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MUSICAL JOURNAL

AND REVIEW.

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{ NUMBER 25.

CLOSE OF OUR VOLUME.

ANOTHER fortnight will bring to our subscribers, the twenty-sixth number of the PHILADELPHIA MUSICAL JOURNAL. We purpose also to furnish an index, that all disposed may have the work bound. Whether we have fulfilled our promises, our patrons only must decide; we have at least, furnished the work regularly, and labored in the face of much petty opposition, to keep our readers apprized of home musical matters, with an honest yet independent spirit. We presume safely to calculate upon our original subscribers continuing to sustain THE JOURNAL, with the addition of many new ones for another year. In the next number, however, a definite statement of our intentions may be looked for.



NEW CHURCH ORGAN.—J. C. B. Standbridge of this city, has lately completed an instrument of twenty-eight stops, two sets of keys, pedal base, etc., for St. Peter's Episcopal Church; and the quality of the organ has been highly spoken of by competent judges.

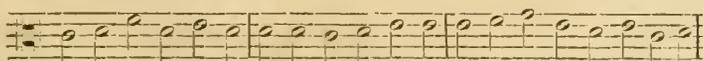


ORGAN IMPROVEMENT.—The very superior instrument in the Second Dutch Church, Seventh and Brown streets of this city, has been lately rendered exceedingly pleasing, by the addition of three new stops. They are called respectively, Cythara, Euphonia, and Tremolante. The two former excel in sweetness of tone; whilst the latter displays a peculiar character and effect, similar to the Vox Celestis. A. G. Hunter, organ builder of this city, did the work, entirely to the satisfaction of the congregation.

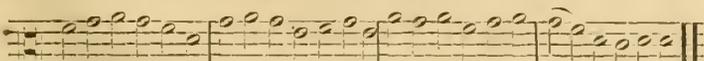


SUMMARY OF MUSICAL NEWS.

THE following is the celebrated music to the hymn to St. John, the singing of which led to the application of the syllables, Ut, Re, Mi, Fa, Sol, La, to the scale by Guido:



Ut queant lax - is RE-so - na - re fi-bris, Mi-ra ges - to - rum



FAMU-li tu - o-rum SOL-ve pol - u - tis LA-bi is reatum Sancte Joannes!

Mr. C. M. Cady, some years since connected with THE N. Y. MUSICAL REVIEW, we learn is successfully conducting musical conventions in Illinois, as well as editing the *Western Musical Review*, published by Higgins Brothers, Chicago.—The "Orpheus Society," of Louisville, Ky., E. W. Gunter, Director, gave a concert on Tuesday evening, Jan. 20, including selections from *Lucia di Lammermoor*. Madame Bertini gave a concert

in the same place during the same week.—Mr. Henry Ahner is giving a second series of concerts in Chicago, assisted by Messrs. Perabeau, Beecher, Staat, and others.—There is a company concertizing in Illinois, under the title of "New-England Bards." The *Belvidere Standard* seems to think the great treat of their performance is to see Durant (one of the performers) in his comic songs.—The Chicago Musical Union have elected officers for the year as follows: President, J. S. Platt; Vice-President, Wm. Tillinghast, (our old friend of Rochester, N. Y., we presume;) Conductor, C. M. Cady.—In Kewanna, Henry Co., Ill., a musical society of seventy to eighty members has recently been formed under the conductorship of Mr. H. L. Sloane with Mr. G. D. B. Prescott as pianist and the title of "Union Philharmonic Society." They hold regular weekly meetings, have just given in public Mr. Bradbury's new oratorio, *Esther*, and are now practicing Mr. Root's *Pilgrim Fathers*.—The Continentals are making a tip-top progress through Ohio. Our exchanges commend them strongly, especially the performances of their young violinist, Master Lewis.

Of the Normals, we are constantly hearing good news. Mr. James McMichael, one of the Canadians, is teaching in and about Waterford, C. W., has a class every evening, and rather more sleigh-riding than we should like in that latitude. Mr. Theo. F. Seward is teaching in Orange county, N. Y., and writes us, as many others do, of the value of *Sabbath Bell* as a singing-school book. Mr. Chas. H. Greene is teaching, and playing the organ in the New-England Church, Chicago; also has a juvenile class in Chicago, and classes in Dundee and other towns not far from the city. He writes in strong terms of praise of the intelligence and musical talent of the West. Mr. Henry Harding is having his usual success in the neighborhood of Boalsburg, Pa. His communication speaks of increasing interest in congregational singing there. Mr. Geo. Partridge, after teaching a very pleasant class in Charlestown, Va., has accepted the charge of vocal music in the new female college in Tuskegee, Ala., and is making there a decidedly successful beginning.

MR. GEO. WM. WARREN (success to him now and always!) has given his annual charity concert in Albany, which the *Atlas* calls a "musical triumph." We doubt it not: but say no more, as our faithful correspondent in that place will doubtless put us in possession of particulars.—Lothrop's "celebrated" Ethiopian Opera-Troupe, (was there ever an Ethiopian troupe, from "Christy & Wood's" down to "Lothrop's," that was not celebrated?) the Black Swan, with her seven or eight octave compass, and the Utica Brass Band, are doing the music business of that city just now—to extremes we should say.—Mr. J. G. Clark gave a concert at Union Hall, Baldwinsville, N. Y., on the evening of the 21st inst.—Mr. V. C. Taylor has just conducted a musical convention at Catskill, N. Y.—By request, Mr. William Mason, Miss Maria S. Brainerd, and Messrs. Theo. Thomas and Clare W. Beames gave a concert in Orange, N. J., on Thursday evening.

"Old Folk's Concerts" seem springing up again in New-England. Well; if people like to hear their ancestors burlesqued and ridi-

culed, we know not that we can prevent it, but we object decidedly to including in the programme of these concerts Mozart's *Requiem-Mass*, performed by "one piano, one melodeon, six violins, two basses, one bassoon, one ophicleide, one flute, and one clarinet," (hand-organ and dulcimer not mentioned,) as was done recently in Portsmouth, N. H., according to the *Chronicle* of that place.—The Beethoven Orchestra, of Providence, R. I., consisting of thirty members, under the direction of Mr. Wm. F. Marshall, gave their second concert on the 26th inst., assisted by a glee-club and the Providence Flute (!) Club.—Romberg's *Song of the Bell* was given at New-Bedford, Mass., on the 16th inst., under the direction of Mr. A. T. Thorup.—Ossian E. Dodge was defeated in the Superior Court at Boston, lately, in a suit brought by one of his singers to recover \$265 for services. Ossian's defense was that the young man had agreed to forfeit \$100 of his wages for every drink of liquor he should take while one of the "Bards," and that he had smiled five distinct times; but the court held the drinking was no damage to Ossian, and the bargain was not of a nature to be recognized in law.—The Hammond-street choir, of Bangor, Me., gave a concert at their church, on the 23d inst.—At Waterbury, Conn., in St. John's Church, a splendid organ narrowly escaped destruction during the late gale. The tower of the church, 196 feet in height, containing a bell weighing 3865 pounds, fell at three o'clock in the morning; in its fall, the ponderous mass of metal escaped the organ only by a foot or two. As it was, a part of the case was injured.

Mr. Root's *Flower-Queen* has been performed in Arkansas by the pupils of Mrs. Richards' Young Ladies' Institute. The friend who forwarded us the notices of this entertainment forgot to give us the name of the town. Wherever it was, neither the Italian opera nor language seems but little known, as Mr. Root's composition is announced as an "operatic piece under the title of 'The *Libretto* of the *Flower-Queen*,' etc."—The Infant Drummer has found his way to Nashville, Tenn., where he competes for the favor and dimes of the public with the Peck Family.—The ALLEGHANIANs were at Chicago last week, and meeting with their usual success.—Mrs. Anderson gave a concert in Buffalo on Friday evening, Jan. 30. She was assisted by Mrs. C. B. Hill, Miss H. A. Brown, Mrs. E. A. Cross, Messrs. J. F. Taunt, Geo. C. Rexford, J. R. Blodget, and E. L. Baker, and Prof. Poppenberg's orchestra.—Mr. J. EDMONDS is teaching vocal music in the public schools of Piqua, Ohio. The citizens of that place have erected a fine building for their schools, and made Prof. A. C. Chambers, late of Oxford, Superintendent. Music is systematically taught in every department. Vocal music is made a regular branch of education, and instrumental music is taught to those who wish it. If all the teachers are as well selected as Mr. Edmonds, success is sure.

The commencement exercises of the Athenæum in Columbia, Tenn., were concluded on the evening of the 30th ult., by a concert given by the music pupils of the institution.—Mr. Webster is holding a musical convention in Erie, Pa.—The American Brass Band, assisted by Mrs. E. A. Wentworth and Mr. F. C. Finkenstaldt, gave a concert in Providence, R. I., on the 2d inst.—The Hutchinson Family gave one of their entertainments in Lynn, Mass., on the 31st ult.—The Amateur Society of Maysville, Ky., (the place which boasts of a hemp-merchant who can whistle two parts of a tune at once,) gave a concert in that village on the 31st ult., under the direction of Mr. R. Albert.—Miss Maria Bertini gave one of her "Variety Concerts" in Louisville, Ky., on the 29th ult.—A grand complimentary concert was given to Mrs. Shattuck, in San Francisco, on the evening of the 2d of December last, under the direction of Mr. Geo. F. Pettinos.

Mr. S. Lasar gave a *matinée* at the Bluid Institute last week, assisted by Mrs. Brinkerhoff, the Misses Flint, and Mr. William Mason. Miss Louisa Pyne visited the Institute last Tuesday, and regaled the pupils with some of her choicest songs.

EUROPEAN ITEMS.

THERE lives somewhere in Paris a man of the name of Chas. Maurice, who has just published the most curious memoirs which have come to

light for a long time. Mr. Maurice was, in the time of the first Emperor, the first who made salable criticisms a regular industry. All who composed, sang, danced, acted, etc., had to pay him taxes after a certain scale, which he had fixed himself. The revolution of 1848 swept, with other dirty matters, also his *courrier des theatres* away, after an existence of more than thirty years. Mr. Maurice retired with a respectable fortune, lived quietly and forgotten, and appears now, 75 years old, with his "recollections." A second Barnum, but infinitely worse, he numbers to us with evident pleasure all the celebrated persons who lay publicly at his feet, although they despised and abhorred him in secret. We find not only the names of actors and dancers in these memoirs, but also those of statesmen and authors: Guizot, Dejazet, Ancelot, Picard, Boieldieu, Talma, Mars, d'Arincourt, Rubini, Scribe, the highest representatives of art and science paid a tribute to this miserable and contemptible fellow. Only two names are wanting in his list; only two artists refused constantly to take any notice of him and his imaginary power—George Sand and Rossini.—Since Lord W. has left off taking all the seats at the Italian opera, there is an awful emptiness in the house, which corresponds, however, perfectly with that practiced by the principal singer on the stage, Mdle. Piccolomini. A friend of ours writes us in this respect: "There was never so much harmony between *La Traviata*, Mdle. Piccolomini, and *Salle Vantadour*, as at the present time. Our French people prefer evidently to see and hear *l'Avocat Pathelin* with music by Mr. Bazin, a capital musical farce, the best we have had for a long time."—Max. Bruch is the name of a very young composer, who wrote the music to the little dramatic piece of Goethe, *Wit, Cunning, and Vengeance*. The music is said to be extremely fresh and healthy, but even Goethe's libretto will not do for our days. Is, therefore, Signor Verdi to blame, if his new opera, to be brought out first in Vienna, and called *Simon Boccanegra*, is again based upon a Spanish drama? The only thing we hope is, that this new work will be even more Spanish than his *Trovatore* was.

The new opera of Mr. Dorn, in Berlin, *A Day in Russia*, seems not only to have failed in consequence of the usually uninteresting libretto, but also in consequence of the trashy music. We are glad of the non-success. If a man like Dorn can condescend to make concessions to the depraved taste of the public, *à la* Auber and others, it is better he sees in time that he is on the wrong track.—Some Danish papers have amused themselves with the joke of marrying Mad. Clara Schumann to the composer Niel W. Gade. A few German papers and the *Musical World* in London reprinted the hoax. Needless to say that the whole story is untrue.

The new work on the human voice by Dr. Merkel, of which the second part has just appeared, seems to create a sensation in the "well-informed" musical circles of Germany. Some of our readers may perhaps form an idea of the work by perusing its thoroughly German title. Here it is: "Anatomy and physiology of the human speaking and singing organs, (anthropophonik,) after personal observations and trials, scientifically founded and explained for students and practical medical men, physiologists, students in acoustics, singers and singing masters, public orators, pedagogues and linguists, by Dr. Carl Ludwig Merkel, M.D., and professor of Medicine at the University of Leipzig."

Roger has translated the words to the oratorio *The Seasons* into French. The work will be performed at the Conservatory, in February. Roger will sing, of course, the tenor part. He proves decidedly to be the most *original* tenor of our time.—Albert Sowsinski is also about to commence a good work. He will publish, in the form of a lexicon, and in the French language, the *History of the Polish Music and Musicians*. The subscription price will be five francs, (\$1.) This is a valuable addition to musical literature. Perhaps Mr. Sowsinski might prove to us that there were more Chopins than one in the musical world.—The opera *La Traviata* has already had its followers. *Adrienne Lecouvreur*, a famous piece in the repertoire of Mdle. Rachel, in which she illustrates during a whole act the agonies of a death by poison, has been transformed into an opera, and performed with success in Rome;

"It is the curse of evil
That it produces evil."

MUSIC IN NEW-YORK.

DEBUT OF MAD. WILHORST AT THE ACADEMY.

It was a stormy, chilly, snowy, wet night, when Mad. de Wilhorst made her first appearance on the stage. We expected to find the usual attendance, some friends, many dead-heads, and the full amount of ushers and opera-booksellers. However, fortunately for Mr. Strakosch, we were most agreeably disappointed. We found for the first time in this season a crowded house, and as a matter of course, also the "most fashionable audience." The opera on the occasion was the unavoidable *Lucia di Lammermoor*. Let us say at once, that considering the circumstances, the young *debutante* did exceedingly well. She displayed a great amount of execution, in fact, such as would entitle her already to compare most favorably with most of the Italian singers, who are forced upon us as stars. Of course she committed here and there a blunder, especially with regard to time; but this is of little importance on the occasion of a first trial on the stage. Her acting amounted to very little, which, we fear, is not entirely owing to the novelty of her situation, but to a want of sufficient talent in this respect. She lacks inspiration and that warmth of feeling which are the germs of great dramatic display. Perhaps after having been used for some time to the stage, she might attain the dramatic requisites for a role like the Queen in the *Huguenots*, the Princess in *Robert* and others; but as far as we can judge, she will never be able to represent satisfactorily, the depths of passion as contained in the parts of *Lucia*, *Linda*, *Lucrezia Borgia*, and so forth. As a vocalist, she can go very far, provided she has the right ambition not to be satisfied with her present success. If she comes to appreciate the *finesses* of her art, that art which requires not only more fluency, but also a well-balanced scale of light and shade and individuality, she may become an ornament to the *French* stage. Her voice as well as her present attainments of vocalization are strongly in favor of this supposition. We hear Mad. de Wilhorst has had the great advantage of never having been to Italy. This accounts greatly for her being already such a good artist. After she has studied and strived another couple of years, then let her go to Paris. We feel confident she will be greeted by the impartial judges of that capital as "the great American vocalist."

Signors Morelli and Tiberini supported their roles with their usual skill and talent.

Really, all things in this world are ruled by the laws of comparison and circumstances. Who should ever have supposed that Donizetti's music would have appeared to us as a relief, as a blessing? and yet it was so last Monday, when his opera, *La Favorita*, was given, (alas!) for "that time only." It was quite a treat after *Trovatore*, *Lucia*, and *Lucrezia*. The finale of the second and third acts are worth more than all the notes ever put together by Signor Verdi. They show more musicianship, more spirit, more character, and a nobler musical purpose than a great many French or Italian operas of modern times. The music requires, however, singers who are a little more familiar with the recitative style of the grand French opera than most of our Italian singers have learned to be. Mdlle. Parodi did her part very well in its principal points, but she seemed to be quite unaware of the purpose to be accomplished in all the *ensembles*. In these, singing, as acting, amounted to merely nothing. The lady has some powerful, beautiful tones in the lowest register of her voice, but her execution is, as said before, not first-rate. It is heavy and incorrect. Signor Morelli was a good *King Alphonso*, who was almost a little too fiercely assaulted by the honorable *Fernando* (Signor Tiberini) in the grand sword scene. We hope that Signor Morelli came out of the struggle uninjured, but it looked quite otherwise. Signor Tiberini did his best with this effective part, but his vocal and physical powers are not up to the task. Signor Morini, as *Balthazar*, interested us very much by the powerful evolutions he performed with his arms, which had evidently to do the whole work of performing. We wonder whether the gentleman could use these essential members of his body the next day. If he could, he deserves the greatest sympathy of all those interested in the subject.

MR. GOLDBECK'S SECOND MATINEE.

We have seen very small concert-rooms, but those in which Mr. Goldbeck receives his friends and admirers are decidedly the small-

est we ever attempted to enter. Fortunately, there is a stair-case, evidently intended to make good the deficient size of the rooms. These were, of course, crowded, and as far as hoops, crinolines, bonnets, and shawls allowed us to see, by ladies alone. The fair sex bestowed most delicate applause upon every piece, and seemed very much pleased. Herr Goldbeck played several pieces of his own, a prelude and a study of Chopin, and the *Sonata Pastorale*, op. 28, of Beethoven. The young pianist labored under a great disadvantage, being obliged (or was he not?) to play upon one of the most rattling pianos which ever went under the name of *grands*. We attribute it to this unfortunate circumstance that most of the passages in Beethoven's sonata were much more in the character of the instrument than in that of the work itself. The next disadvantage was, that Mr. Goldbeck observed very little difference in the time between the four parts. On a better piano, and with a little more delicacy and light and shade, this sonata will not fail to impress largely, although it is not one in which the genius of the author shines in its best colors. We doubt not, the technical ability of Mr. Goldbeck is very creditable. He was ably supported by Miss Brainerd and Messrs. Aptommas, Wm. Doehler, and Clare W. Beames.

DO WELL ALL THAT YOU DO,

Is a principle that, well practiced, leads to eminence in any profession. Strive always to improve. Be never satisfied with your attainments. A state of progress, if it be true progress, is always a state of happiness.

Among our readers are thousands who are, to a greater or less extent, professional musicians, teachers of music, organists, or leaders of choirs. We wish to direct this advice particularly to them, and to suggest a means of following it. The Normal Musical Institute commences its regular summer term at North-Reading, Mass., on the third of June next. We have had much to say about this Institution, because we believe it destined to accomplish most important results in the musical progress of America. It is founded on true principles, and supplies what has long been a real want in the means of musical education among us. "Do well all that you do," is one of its mottoes. Nothing is attempted for mere show and glitter. The imparting real musical knowledge to its students; their preparation for actual service in the field; these are its objects, and not the mere getting up an exhibition which shall make a local excitement for the time, and pass off without permanent benefit.

We advise every one of our professional readers who can possibly make arrangements to do so, to attend the coming term of the Normal Institute. We believe it will be to their advantage every way, not only mental, moral, and musical, but also to their pecuniary advantage, this last being, necessarily, (alas!) that to which most of us are obliged to give important consideration. We have observed that those who have carefully attended this Institute, and thus increased their qualifications as teachers, have obtained better and more lucrative positions, in consequence. Indeed the Institute has not, thus far, been able to supply the demand upon it for teachers, and the prospect is that this demand will increase.

Probably, more than one of our readers is here saying to himself, "This is all very well, and undoubtedly it is a good thing for those who need instruction, but as for me, I am already a teacher of much experience. I have been teaching five, ten, twenty years with the most gratifying success." Then, dear sir, you are the very one to enjoy, appreciate, ay! and *profit by* a three months residence at Reading next summer. Among those who attended last summer's term were a number who had been as successful and had as much experience as yourself, who occupied first places in their respective cities or States, and these were among those who, at the end of the term, spoke most warmly of the advantages they had derived from it. We thought, moreover, it was to their credit that they did so. It evinced a right spirit, for when a teacher ceases to be a learner, he is in a measure unfitted as an instructor. We do not think there is any teacher who could not be greatly benefited by a participation in the exercises of the Normal Institute at Reading.

For young teachers, and those who are preparing to teach, this Institute affords an opportunity which can not be too highly prized. The three months are devoted to the study and practice of music, in a quiet, healthy New-England village, where there are not many excitements to distract the attention, under the direction of the ablest instructors, and in the company of many other ladies and gentlemen, all interestedly engaged in the pursuit of the same object, and who are, therefore, of mutual assistance to each other. At an expense of say one hundred dollars may be thus obtained an amount of musical instruction which has not heretofore been attainable at several times that expense.

In connection with this subject we have a suggestion for parents. Fathers often say, "For my boys' success in life I have comparatively little anxiety. If they meet with reverses of fortune, they can easily turn their hands to a hundred different things. With my daughters, it is different. There are so few avenues open to female labor, that should they meet with misfortune the case would be hard." *Give them a good musical education.* Prepare them as music-teachers, and you may have a reasonable certainty that, should there be occasion for it, they will always be able to command an adequate support, in a pleasant and respectable profession. The demand for well-qualified female music-teachers is much greater than the supply, and undoubtedly will be for many years to come. Your daughter has already, perhaps, a good knowledge of music. Send her to the Normal Musical Institute, and she has a profession which, at some period of life, may be of the utmost consequence to her. If she should never need to use her knowledge for pecuniary profit, she has nevertheless, an accomplishment which will add much to her happiness in life. Though a prominent object of this Institute is the preparation of teachers, it is by no means confined to those who design making teaching a profession.

We have thus strongly commended the Normal Institute, the more readily, inasmuch as we have no pecuniary interest whatever in it.

CHOPIN AND GEORGE SAND.

A GREAT many things have been said about this pianist. His friend, Liszt, wrote a book about him; others satisfied themselves with pamphlets and articles; we ourselves were once guilty of illustrating the character of the man in a novel; and yet of all that has appeared, we have not seen any thing more true and just than the following sketch from the pen of George Sand. Not only the circumstance that this latter celebrated author is a female, whose power of observation is immense, but the fact that she lived with him for years in the most intimate friendship, give her remarks a great weight. Here they are:

"Chopin had all the caprices of an artist, and required above all things admiration. He longed for solitude and could not endure it, when attained. He felt uneasy when his vanity was not satisfied. Once he was passionately in love with a young French lady, whom he intended to marry. One day he introduced to her a friend of his who was then still more celebrated than himself. The girl asked his friend to take a seat first. This was enough to induce Chopin not to see her again, and to forget her entirely."

However, for Mad. Dudevant (George Sand) he felt deeper friendship than he was generally able to feel. He showed always the greatest sympathy for her studies and her sentiments, although these disagreed sometimes strongly with his own, especially on religious questions, for he was a most conservative Catholic. He evinced for her the greatest consideration and respect, as a return for her kindness and solicitude.

"My friendship, however," she relates, "made him less happy and quiet, because it pleased God to give him only very poor health. The weak state of his nerves increased visibly, and especially did the death of his father and his physician, a friend of his, make a terrific impression upon him, as, according to the belief of the Catholics, death is followed by the hardest trials. Chopin, instead of dreaming of a better and purer world, had nothing but the most frightful visions of a future. Many, many nights I had to be close to his bedroom, to interrupt a hundred times my labors in order to quiet and to cheer him. Nohant (the summer residence of Mad. Sand) became antipathic to him. In spring it pleased him only for a little time. As soon as he began to work, every thing around him appeared gloomy and dull. His inspirations were of the most primitive and surprising order. He found them suddenly and finished them at the piano, or they visited him during a walk, and he hastened back to the house in order to give them life on the piano-forte. But then came a period of the most painful working I have ever witnessed, the conse-

quence of irresolution and impatience. He began to analyze, while writing, and vexed at the inability to represent his ideas as decidedly and distinctly as he wanted to do, he became a victim to despair. For days he locked himself up in his room, destroying in one moment ideas he had just before commenced, interrupting himself continually, starting up only to sit down again immediately afterwards, and in the morning recommencing the same process in the same way and with the same energy. It took him six weeks to write *one page*, and at last he returned to the first sketch. I was long in inducing him to trust to his first inspiration. In later years, when he did not believe in me any longer, he reproached me softly, that I had spoiled him by not having been severe enough to him. His piano gave him sometimes more pain than pleasure, and it was not often that I succeeded in taking him away from it. Sometimes he became quite angry, if people disturbed him there; and I did not dare then to beg him to desist, for in this excited state he became really frightful, the more so as he tried to be very quiet before me, and seemed almost to be choked by the effort."

It was the revolution of 1848 which separated the two great artists forever. Chopin died a few years later. George Sand is still living to chronicle her strange, eventful life.

THE ENCORE SWINDLE.

WE give below an excellent article under the above caption from *London Punch*. Especially does the advice to managers of operas to write across the curtain, "ALL ENCORES MUST BE PAID FOR," (thanks to the introduction of a regularly organized *claque*, many of them are paid for, although not after the manner *Punch* wishes,) deserve our greatest sympathy, as the introduction of this regulation is indispensable to keeping respectable musicians in their seats in the house throughout a performance. There is, however, another "Encore Swindle" to which we have referred above; not on the part of the public, but of the performers, which really requires a prompt reform. If a prima donna, or a pianist, or any one of those marvelous beings who flourish under the name of artists, happens to have only one friend in the opera-house or concert-room, this solitary adorer suffices to force upon the whole auditory a repetition. Now, whose fault is this? Certainly none other's than the performer's, who always seems ready to do a thing twice, when once was more than enough. We hope both these swindles will meet the attention of those gentlemen who have apparently nothing else to do but to make the greatest possible display of their own valuable persons in our concert-rooms. It would be the best way to show that their presence is at least good for something:

MR. PUNCH can not recognize more than a single view upon the subject of an *encore*. But his own preternatural wisdom and rectitude—he admits the fact with due humiliation—sometimes prevent his making allowances for the ignorance and injustice of others. He will therefore condescend, upon the present occasion, to explain how the matter in question stands. He is moved thereto by a variety of correspondence which has been addressed to him, and by an article in the *Musical World*, in which some ridiculous provincial censures upon Mr. Sims Reeves, the vocalist, are disposed of by a reply so unanswerable that it has naturally excited the wrath of the illogical. For it is in imperfectly educated nature to begin to revile when it ceases to reason.

Complaints were made, and what in the provinces passes for sarcasm, was let fly against the singer we have named, for his excusing himself on the ground of indisposition, from fulfilling a certain engagement. Now *Mr. Punch* has occasionally had his good-humored joke with Mr. Reeves on this subject, and begs to premise that nothing herein contained will bar *Mr. Punch* of his right to say just what he likes to Mr. Reeves or any body else. Nor, again, will *Mr. Punch's* condescending to joke upon the subject in any manner prevent his recognition of Mr. Reeves as one of the most admirable artists in the world. *Nunc tunc*, as Virgil might have said, if he had chosen.

The answer to these complaints is that British audiences consist of swindlers. It is shown that Mr. Reeves, in common with many other artists, is compelled by a dishonest British public to do double the work which he contracts to do. It is set forth by extracts from the newspapers, detailing a long provincial tour (during which Mr. Reeves has not once failed to appear when due) that the audiences have always exacted from him precisely twice the quantity of music which they were entitled to ask. They have habitually *encored* every thing. And when an exhausted singer has ventured to substitute something else for the fatiguing air which is dishonestly redemanded, they have *encored* the substitution. The consequence of this selfish injustice was that Reeves, lacking the courage of Alboni and Mario, who will seldom "take" an *encore*, got knocked up, not being a mere singing machine, and had to give his throat and lungs a few days' holiday. This brought out provincial censure and sarcasm, completely met, as it appears to *Mr. Punch* and every honest person, by the *Musical World*.

By what right, we beg to ask, does an auditor cheat and rob an artist by *encoring*? A playbill promises that if you will pay a specific sum, you shall

have a specific song. You pay the money, (or go in with an order,) and you demand twice the music you have bargained for. Do you serve any body else so, except an artist? If you buy a pair of trowsers, and they please you, do you *encore* your trowsers, that is, require the tailor to give you another pair? Do you *encore* a dozen of oysters, asking the second lot for nothing, because the first was sweet and succulent? Do you *encore* a portrait, and because a painter has succeeded admirably in taking your likeness, do you clap and stamp about his studio until he paints you another copy for nothing?

But "Oh!" says John Bull, and Mrs. Bull, with their usual vulgarity, "these are real things, with a value, while a song's nothing but air (hair, very likely Mrs. Bull calls it) coming out of a man's mouth, and it has no value, and he ought to be very proud that we are pleased with him."

Get out of the theater, you old idiots! Get out, you dishonest old ignorant wretches, and go to Mr. Spurgeon, or a police magistrate, or some body, and learn your duty to your neighbor! Get out, we tell you!

And yet why should *Mr. Punch* be wrath with you? Your fathers thought in the same way about books, and wondered at an author's impudence in calling mere words by the sacred name of property. And the notion is not quite extinct yet. There, we retract, we feel compassion for you, you old creatures, not anger. You may stay. But mind this. You have no right to steal music. If your house-maid stole your snub-nosed Patty's dog's-eared copy of the *Troubadour* from the piano-forte, you could call that house-maid a thief, and send for a policeman. What are you, that steal four songs in one evening? Take that hint to heart, and when next you are delighted with an effort that it has cost an artist years of expensive and laborious study to bring to the perfection that enchants you, and you feel disposed to cheat him out of it again, remember snub-nosed Patty and her dog's-eared music.

Were *Mr. Punch* a manager, he would borrow a hint from the omnibus, and write across the curtain

ALL ENCORES MUST BE PAID FOR,

and the money-taker should go round, attended by a detective, to require a second payment of the price of admission. On the other hand, if it could be shown that singers, or music-sellers, or friends with orders, had caused the encores, (for all sorts of tricks are resorted to in order to puff up indifferent wares,) the night's salary of the singer supposed to be benefited should be forfeited to the general theatrical fund. As *Mr. Punch* is not a manager, he obligingly makes a present of these suggestions to the editor of the *Musical World*.

Our Musical Correspondence.

MR. ROOT'S CONVENTIONS.

MESSRS. EDITORS: I send you a few lines which may interest some of your readers; at any rate, they will serve as explanation to those who have been disappointed in regard to recent conventions.

Monday, Jan. 12. Started at 7 this morning, on the N. Y. & Erie R. R., for Hinsdale, in Western New-York. Verily, this is the Empire State as well for musical conventions as for other things. I believe that hardly a week passes that there is not one or more of these meetings somewhere within its limits.

I confess myself partial to the Erie Railroad, partly because I have been over it so much that it is almost as familiar as the path to the old school-house of my boyhood; but more because of its excellent management, and its gentlemanly and obliging conductors and other officials. However, nothing can prevent our being "behind time" to-day, for this terrible winter has blocked up the road and frosted the rails, and we must proceed carefully. Fortunately we have pleasant company, (it does not take long to make acquaintances under such circumstances,) and the time passes agreeably. There is one man from Ohio who is enough single-handed for a whole ear-ful of grumblers, his laugh alone would drive away the blues, as the summer sun does the fogs and mists of the night. Such a laugh! at least up to B in the tenor, and merry and ringing as a silver trumpet; he says, they hear him at home a mile whenever he smiles. So that as it may; every time he laughs here all join the chorus, whether there is any thing to laugh at or not; it is infectious and irresistible. One long-faced man, who wanted to sleep, held out for a while, but 'twas no use, he had to come in to the general arrangement. I found the train I was on, being express, did not stop at Hinsdale, and I must stop at Belvidere, on this side, and take the next way-train to Hinsdale. I was asleep when we arrived at Belvidere, and tumbled myself out in a hurry on being awaked. "Hold on! stop a minute!"—too late; off goes the express train, with my unfortunate hat, forever separated from its owner. "What time can I get to Hinsdale?" is my next inquiry. "About 8 in the morning," I am told. As it is now about 4 P. M., I wrap myself in coats and shawl, and lie down in the depot until breakfast time.

Arrived at Hinsdale about 11. At the depot several people were waiting, and on inquiring if a musical convention was to be held there, I was answered yes—but they were sorry Mr. Root had not come; that was complimentary, decidedly—didn't I look like a musical man? Didn't I look equal to the charge of the convention? I thought of my new hat, now so far away, and wished I had had it on, instead of the undignified little cap that I wore. However, I am happy to believe they made some discoveries during the day; I am sure I did, and among them is the fact, that in the mountains of Western New-York is one of the best and most successful musical associations that I have ever met.

Among the prominent musical people of that section, it will not be considered invidious to mention the name of Mr. D. D. Snyder, who has been for several years a highly successful teacher of music, and who added us much during the convention and at the concert by his singing. We closed most pleasantly on Thursday evening, and I shall not soon forget my kind friends and the winter meeting of the Allegheny and Cattaraugus Co. Musical Association. I had intended to go across to Cooperstown, without returning to New-York; but some premonitions of coming illness warned me that it would be prudent to go to one of my homes; so I decided to get back to the city as soon as possible. We ascertained that a train was due about midnight, going east; so after the concert had closed, and a little time had been spent in necessary arrangements and rest, I went to the depot to wait.

One, two, three hours passed and no train; then the obliging depot-master said he would find out where the train was. So the young man who "played on the telegraph," was roused, and after a minute the man at Dunkirk (60 or 70 miles off) said he could give us no information. Another performance on the wires was more successful, and we found we should have to wait until morning—so we made the best of the softest side of the benches and slept until the cars came.

After some detention I arrived in New-York, and the doctor said I was not a minute too soon. By Monday morning I was better and ready to start for Cooperstown, but on inquiry found the railroads were so blocked up that it would be impossible to get over to Albany. The next day it was no better; and as well as I could ascertain, I could not get straight through until Thursday morning. I mention these facts, because I saw afterwards in a paper from Cooperstown, that "for some unknown reason Mr. Root did not arrive, thus disappointing those who had assembled," or something to that effect. I think the editor must have had no means of communication with the rest of the world; at all events, it was pretty generally known this way, that there was something of a snow-storm about that time. I hope on the 17th to make all necessary explanations and apologies in person to the members of the Association in that place. The week after I was down again, and when I asked the doctor if I might go Towanda, he said, No; so with some difficulty I induced Mr. George B. Loomis to leave his business here and go for me. Next Monday evening I shall start for Geneva, unless something unforeseen happens to prevent, without asking the doctor.

New-York, Jan. 31st, 1857.

GEO. F. ROOT.

BOSTON.

FEB. 3d, 1857.—On Wednesday evening, Jan. 21st, Mr. Satter gave his second Philharmonic Soirée, at the piano warerooms of Hallet, Davis & Co., assisted by Miss Emma Davis, vocalist, Mr. William Mason, and Messrs. Schultze and Jungnickel. The programme contained a Beethoven sonata; a new piano trio, by Satter; a grand duo for two pianos, by Liszt, and the *prayer* from *Freischütz*, sung by Miss Davis. The trio and duo were, of course, the principal features of the concert. The second movement of the former (romance) came within the appreciation of a general audience, and was much admired. The rest of it did not impress us particularly, and evinced great lack of care and attention in its composition. The rhythm of the last movement did not strike us as very proper for a composition of the kind, especially as a final movement of a trio. Mr. Satter has written a characteristic letter to *Dwight's Journal*, regarding its composition. The "duo," by Liszt, we must acknowledge to be beyond our comprehension. We derived no real enjoyment from it. It was evidently very difficult, and the two artists excited much wonder by its performance—in the exhibition of great execution—but real musical pleasure it did not produce. Some parts show much harmonic beauty, but all melody seems to have been at a discount in the mind of the composer. It must belong, we think, to that "music of the future" which every one is quoting lately. Mr. Satter did not play so well this evening as usual; and this was especially remarkable in the Beethoven sonata. In the "duo" he was much too energetic, playing at times with such force as made us tremble almost for the "grand." But that was unnecessary. The "grand" did not appear to be in the least disturbed thereat, and seemed in as good tone and tune when he ended as when he began. The "duo" did not afford opportunity of hearing the pianism of either artist, separate from his associate, and the task of Mr. Mason was in consequence rather a thankless one. The vocalist on this occasion was a new candidate for the favors of the public. She acquitted herself so well as to receive an *encore*. A voice of considerable caliber, of good soprano quality, but with very little cultivation. The simple Scotch ballad, which she sang in answer to the recall, was much more in accordance with her present requirements than was the long and difficult scena and *prayer* of *Der Freischütz*. Mr. Satter's concerts, every thing considered, are among the best of the kind which are given.

On Saturday evening, 24th inst., Mr. Zerrahn's second Philharmonic Concert, occurred at the Melodeon. Besides the aid of local talents in the solo department, he was assisted by Herr Louis Schreiber, the trumpeter, of New-York. Had it not been intensely cold, the house would undoubtedly have been crowded. It was well filled notwithstanding. The orchestra performed Beethoven's 5th symphony, 2d part, to Mendelssohn's *Hymn of Praise*, *Le Carnaval Romain* overture, by Berlioz, and Herold's *Zampa* overture. Mr. Schreiber played two solos, and Messrs. De Ribas and Koppitz performed a solo for English horn and flute, arranged from an opera, by Halevy. The symphony was excellently done—better than it has been our fortune to hear it for a long time—the overture, by Berlioz, was very fine, and the cornet-a-piston solos of Mr. Schreiber also good. Mr. De Ribas's solo on the English horn was good too; and altogether the whole concert was good, and every body enjoyed it. Our musical community are very much indebted to Mr. Carl Zerrahn for his enterprise and energy in giving us orchestral concerts this winter. Had it not been for

him, we should probably have been obliged to forego this accustomed annual luxury this season. Let the people thank the good conductor by a liberal patronage. The third concert takes place next Saturday.

On Monday evening, 26th inst. there was a grand "Old Folks' Concert," at the Melodeon, under the direction of the venerable and antiquated Mr. Schultze. These concerts are getting to be immensely popular, and are always attended by crowded audiences.

On the same evening the "society" and "congenials" had a private soirée, at Chickering's rooms. For the most part only the "congenials" are admitted to these concerts; an arrangement by which they are enabled to enjoy themselves and the music, without fear of the contamination of a contact with the vulgar portion of the outer world; "our Otto" was the director of this concert.

The fifth concert of the Mendelssohn Quintet Club was given on Tuesday, 27th Jan., with the solo assistance of Mrs. J. H. Long. A quartet by Haydn, part of a quintet by Onslow, andante and scherzo, from a posthumous quartet by Mendelssohn, and a clarinet quintet by Mozart, were the performances of the Club. Mrs. Long sang a cavatina from *Lucia*, and the *Maud* Serenade by Mr. J. C. D. Parker, which we have already had occasion to refer to. This received an encore, due alike to the composition and to the performer. It is a beautiful song, and it was charmingly sung by Mrs. Long. We would once more recommend it to your readers, who desire an excellent song for the parlor.

The afternoon concerts at the Music Hall occur regularly once a week, or every Wednesday afternoon. Three have now been given; the solo performer at each being the young boy-pianist, Carlyle Petersilea, referred to in our last. He is a precocious youth, but not at all fit to appear as a public performer at present. These concerts are conducted by Mr. Zerrahn, and consist usually of one symphony, one solo performance, and several light orchestra pieces. They are well worthy of patronage, and we are glad they get it. To-day is the anniversary of Mendelssohn's birthday, and it is to be celebrated this evening by two "festivals." One of them at Chickering's by the Quintet Club, and the other at Hallet, Davis & Co.'s by the Choral Society. The Handel and Haydn Society will probably give the first performance of Costa's *Eli* on Sunday evening next.

The third concert of the "German Trio," which was to have been given last Saturday evening, was postponed on account of the severity of the weather. It will probably occur during the present week.

QUI VIVE.

HUDSON, N. Y.

FEB. 2D.—It is a long time since our city has been noticed at all in your journal, and lest you might suppose that our love for music had entirely died out, it seems proper that you should be a trifle posted in regard to musical matters among us. And first among the signs of interest in music, we may mention our Union Choir meetings, in which most of the choir-members in the city unite for mutual benefit, and the rehearsals of which are both pleasant and profitable. This Association is productive of much good in cultivating the general taste for sacred music, and bringing the members of our different choirs into a better acquaintance with each other. It is ably conducted by Mr. F. A. Blanchard. We have had comparatively few concerts here this season, (and some of those were but sorry affairs—peace to their ashes!) but two *home* productions deserve especial mention. The first was given by the young ladies of the Female Academy, under the direction of their accomplished Principal, Rev. J. B. Hague, the prominent feature of which was the performance of Schiller's *Lay of the Bell*. The ladies were assisted on the occasion by Mons. Cherbuliez, and Mr. T. M. Towne, of Albany, with several gentlemen of this city. There is much musical talent of a high order among the pupils at Mr. H.'s popular Institution, and it is gratifying to see it so successfully cultivated and developed. We can only say that the concert was such as these young ladies always give—a most excellent one—though from the character of the music, perhaps not as well calculated to please the masses as some they have heretofore given of lighter character. They are now preparing a programme of miscellaneous music, to be given on the 10th inst. They are always welcome.

A musical entertainment was given Jan. 8th, by the misses in the excellent public school of which Miss Butler is principal. As this was a superior thing in its way, it deserves more than a passing notice, reflecting as it certainly did, the highest credit upon their musical abilities, as well as the skill and fine taste of their teacher in music, Mr. F. A. Blanchard, under whose direction the concert was given. Notwithstanding the excessive severity of the weather, our spacious City Hall was well filled by those to whom the lovely musicians were no strangers. The ample platform was covered with a miniature forest of evergreens, from the recesses of which, at the touch of the piano, there poured forth a band of an hundred and fifty fairies, the *sight* of which, without any music, would have many times repaid the little fee demanded at the entrance. As if by magic, in less than half the time usually consumed in arranging such a multitude, the entire host were tastefully grouped, and prettily introduced themselves with: "We come again with songs to greet you."

It was sweetly and effectively rendered, and the following pieces none the less so. Did limits permit, we should be glad to review each, particularly the solos, duets, and quartets, in the latter of which they were finely aided by Messrs. Towne and Graf. The whole was exceedingly creditable to Mr. Blanchard; and we congratulate him, with his fair pupils, on having given the most elegant juvenile concert ever produced in our city. We hope yet to hear many a sweet song from the dear ones who, on this occasion, achieved such an enviable success.

A LOVER OF MUSIC.

TROY, N. Y.

FEB. 2D, 1857.—The Black Swan, assisted by G. F. H. Laurence, pianist, gave a very excellent entertainment on the evening of the 21st ult.

but her audience was so extremely scattered and slim, that she deemed it quite needless (so we opine) to give an exhibit of her "extraordinary range and compass of voice." Mr. Laurence, in several of his pieces elicited "considerable" applause, but failed to receive an *encore*. What a living curse are thin assemblies to traveling artists!

Once more we are happy to speak of the great pianist Thalberg. He came to us almost unexpectedly, yet every body in town expected him, and an overflowing auditory welcomed him with much cheer as he appeared upon the stage on the evening of the 25th ult. And oh! how deliciously sweet, how sublimely grand were his performances. Mad. D'Angri sang in excellent tune, with perfect grace and elegance, and was deservedly enored in nearly all her pieces. Morelli, though advertised, was unable to appear, having contracted while traveling a severe and troublesome "cold." But the great pianist and Mad. D'Angri fully made up for this seemingly sad deficiency, and the audience dispersed in the highest glee.

Another concert still was given by Mr. Thalberg, on the 29th ult., when he was accompanied by Gottschalk in one piece only, *Norma*, which was to the minds of those who heard it, a perfect exhibition of the really sublime in music! Mad. D'Angri and her daughter, Mdle. Mathilda D'Angri, sang in several pieces, which were received with rapturous applause. Signor Abella, styled conductor, accompanied with exceeding skill and aptness, and we should judge is a well-bred and competent musician.

E. C. H.

ALBANY.

FEB. 4TH.—"We still live"—though we narrowly escaped being entirely carried away by our feelings during the late Thalberg campaign, and, under present circumstances, it is not deemed safe to attempt a full report of so exciting a matter. January 23d brought us Thalberg, D'Angri, and Morelli. Of course, we expected much, and our highest anticipations were more than realized. Again, on the 27th, another Thalbergian feast is spread, and lo! Thalberg, D'Angri, Mdle. D'Angri, and *Gottschalk!* Every thing was fine, and the duet, rendered by the two greatest* artists in the world, on two of Boardman, Gray & Co.'s magnificent grand pianos, was beautiful, massive, surpassingly grand. We confess it entirely beyond our powers of description, and will not attempt it. To be appreciated it must be heard. As a sort of *dessert* to this entertainment, we can not forbear to mention a morning *matinée* with Gottschalk at Mr. Collier's rooms, when, for an hour and a half, the distinguished pianist astounded with his marvelous execution, and entranced us with his weird and enchanting harmonies. Among other gems he gave us, (the ponderous and merciless criticism in last REVIEW notwithstanding,) a magnificent interpretation of Henselt,† for which his auditors were a thousand times obliged. It is a master-piece, and was played in a masterly style, we don't care how he played it in New-York.—Dodworth's Band had a some what thin house, which was by no means what they deserved, though we have heard them play better than on this occasion.—Mr. Warren's concert for the poor, drew more than a crowded house, hundreds being unable to gain admission. As Mr. Warren's concerts are always popular, it is only necessary to say that this was equal in all, and superior in some respects, to his former efforts. At the close of the entertainment, Rev. Dr. Wyckoff took occasion, by way of some well-timed remarks, to stir up the minds of the people in regard to the necessities for a decent concert-room, for which a thousand thanks. We were surprised, however, that the fine taste of so great a lover of art and artists, as the Rev. Doctor, should have deemed the ungenerous fling at Thalberg at all necessary, in order sufficiently to laud the merits of those who could not have relished the allusion.—Mr. Cone's concert was not as well attended as it should have been, for two reasons. The public were already surfeited; and still worse for sacred music, the same public care vastly more for a buffo song, "Anvil Chorus," or variations on *Hail Ya-kee Doodle*, than for a *Pro Peccatis*, a chorus from Mozart's 12th Mass, or Beethoven's Sonatas. Consequently, a programme made up of selections from 12th Mass, and other sacred music of a high order, such as *should* be loved, but is not, meets with comparative neglect. The concert was in most points highly creditable, and worthy of encouragement. But I trespass again, and defer other matters.

ALLEGRO.

NEWPORT, R. I.

ABOUT six months ago Eben Tourjee, Esq. of Fall River, changed his place of residence, and became a citizen of this ancient town. Tourjee is a genius in his way, and a perfect musical enthusiast, consequently he was not long in developing the latent musical taste of our community, and moulding it into a palpable form. He commenced first a juvenile class and closed the first term with two crowded concerts at Aquidneck Hall, on which occasions he had a chorus of 314 pupils. He has now an adult school of 143, and a private class in the cultivation of the voice, of 63! His present juvenile class is rehearsing that poetic gem, *The Flower Queen*.

This musical furor could not last long without producing its legitimate results, a musical society; and accordingly, on Nov. 11th, one was permanently organized at the State House, under the name of the "Newport Musical Institute." Its officers were chosen from among the young, energetic, musical men of our city, and it already numbers 111 members, 18 honorary members from among the most influential of our non-musical community, and an orchestra in good practice, of 8. They are now rehearsing Mozart's *Twelfth Mass*, which they will soon sing in public, for the benefit of the poor. They next take up *The Settlement of Jamestown*, a cantata from the *Song Crown*. These results have only been achieved by the untiring energy of Mr. Tourjee, and we

* ?!—EDS. JOUR.

† Was it Henselt's concerto?—EDS. JOUR.

doubt whether any other city can show a parallel increase of musical interest in the same time.

We hope soon to have a well-constructed Music Hall, for the use of the Society, and have already engaged the interest of men of means and influence in its behalf. If we keep on at this rate for the next year, we shall almost be entitled to the appellation of "Musical City."

There has heretofore been little or no interest in musical matters here, if we except a "Philharmonic Society," and a recent attempt to form an orchestra to assist it. This Society has been the fruit of ten years' labor in the musical field, by an accomplished musician, but does not seem to have felt, as yet, "the inspiration of this hour." "Two music stores" have sprung into existence recently; and altogether, this is an era of harmony, of dulcet sounds, and glowing musical inspiration, not soon to be forgotten.

VERITE.

From another source we learn that the orchestra mentioned in our last as having been formed in Newport, are getting on rapidly, and with the Philharmonic Society, both under the care of our old friend, Wood, are preparing for their first public performance on February 12th. Will the "Musical Institute" excuse us for the suggestion that Mozart's *Twelfth Mass* and the *Settlement of Jamestown*, sound strangely in conjunction? How can both these pieces be appreciated by the same ears?—[EDS. JOURNAL.

TOWANDA, PA.

JAN. 31st.—The third Annual Convention of the Bradford County Musical Association came off at this place, on the 27th, 28th, and 29th inst. The convention was largely attended. Very great disappointment was felt by the members in not meeting Prof. Root, who was prevented from being present by ill-health. Prof. Root sent Mr. Geo. B. Loomis, of the Normal Musical Institute, to fill his engagement. Resolutions were passed regretting the illness of Mr. Root, and expressing the satisfaction felt with Mr. Loomis as a musician, teacher, and gentleman.

W. C. B.

TO CORRESPONDENTS.

Shrewsbury, Pa.—Mr. W. B. Bradbury is engaged in the preparation of a new book of church-music to be published next July or August. It is for this that he is receiving compositions. . . . We do not know that there is anything wrong in taking poetry from newspapers to set to music. It would be courteous to acknowledge the source whence taken.

R., Vt.—"I wish to inquire with regard to the anthem in The Hallelujah, p. 350, Bow down thine ear. Am I right in saying to my classes, that in passing from the first to the second strain, at the words, 'For I am poor and needy,' there is a change from F major to F minor? Again: How am I to instruct my pupils to determine what the change is, and also, in other cases, where we pass from one key to another?" You are perfectly right in the case specified above, the change is direct from F major to F minor. But how does one know this? To pass from one place to another knowingly, supposes a knowledge of the place we are in, of the place to which we go, and of the way by which we go. First, The place we are in; that is, the original key. Second, The place to which we go; that is, the new key introduced. Third, The way by which we go; that is, modulation. This last, however, we have nothing to do with here, for the change is an immediate transition from the one key to the other, not a modulation. First, How do we know we are in the key of F in the first strain? Because we hear the tones which constitute the key of F arranged for that key, and not for its relative minor; these tones are, F, G, A, B flat, C, D, and E; thus we know what the key is when we find of what tones it is composed. But on passing to the strain, "For I am poor," we find the tone A, the third to the tonic, is taken away, and A flat is substituted. This at once gives us that peculiar effect which we call minor; the tones constituting the key are not all now heard, yet all are heard but one, namely, D, and all that are necessary to announce the key distinctly as F minor. The characteristic tone is three; it is the minor tonic third, especially, which produces the peculiar effect which we call minor. Now we know that a piece is in a certain key, major or minor, when we hear those tones which are necessary to constitute the key; and if we are acquainted with musical notation, then we may see, by looking at the written representation of music, what key is represented, etc. In this case, we look at the written music, and see in the first strain the tones indicated which constitute the key of F major; and we look at the next strain, ("For I am poor,") and we see the tones indicated which constitute the key of F minor. One can not understand this theoretically, unless he understands transposition theoretically, and one who really understands transposition must necessarily understand the example now under consideration. If one does not understand this, then he should be taught the transposition of the scale.

This must be taught by gradually leading the ear to appreciate tone-relationship; we know of no other way. There may be, indeed, a mere mechanical rule, namely, the signature; but to go by this is not to go by knowledge, that is, such a knowledge as would raise one above the signs, and enable him to fix the proper signs although there were none written; but it is rather to go by faith. Other changes must be decided on the same general principle, which amounts to this, namely, that to know what any key is, we must know of what tones it is composed; and when we know of what tones a key is composed, we know, of course, what it is; so that if the tones B, C, D, E, F sharp, and A and G are heard, we know that the key must be G or its relative minor, etc. We will add, that it gives us much pleasure to know that such a very beautiful motet as this (Bow down thine ear) is appreciated and taught. Wherever it is well understood, it will do much not only towards the promotion of a true musical taste, but also toward the appreciation of a proper musical religious expression; for this is truly an anthem well adapted to religious uses. Solemn, dignified, rich in melody and in harmony, it is at once musical and religious, and exceedingly well suited to express the emotions implied in the poetry. We do not think that in any of the books, European or American, a more beautiful and devotional motet than this is to be found; we have used it much, and we

know from experience, that when sung almost daily for three months as a devotional exercise at the opening of a school, it does not tire; far from it, it grows upon one constantly; like pure gold, it shines the brighter for the polish of much usage and repetition.

A. H. T.—"How shall a large company of singers be arranged in the body of an ordinary church, so that the conductor of the music can most easily control them?" We suppose the quartet refers to those occasional gatherings which are made round the country, perhaps called musical conventions. The best way is to build a stage round about the pulpit, large enough to accommodate the singers; when they rise they will face the audience, and the place for the conductor is then in front of the singers, where they may all see him, with his back to the audience. The treble should occupy the front seats on one side, and the alto should occupy the front seats on the other side. The tenor should be placed behind the treble, and the base behind the alto.

Jeduthan.—"Do you approve of the singing of anthems in public worship by a choir?" Most certainly, if the following conditions are complied with:

First. The choir must be able to sing the anthem. By this we do not mean to scream it through in tune and in time, but to sing it with appropriate and heart-felt expression.

Second. The anthem must be worthy of being sung, first, with respect to its words, and second, with respect to its music. Anthems, so called, which are unworthy in both these respects, are found in abundance in our church music-books. There are not a few which seem to have been written with no higher aim than merely to furnish a pretty piece of music, or a piece in which the choir may show off to advantage, or vice versa.

Third. The congregation must be able to appreciate the piece, and to enter into it as an exercise of religious worship. This is indispensable.

Fourth. It must be done with the full approbation of the minister.

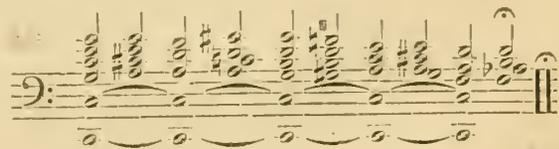
Now we have sometimes known of instances where all these conditions were evaded. The choir really could not sing what they undertook to sing; the piece itself was not worthy of being sung; the congregation understood nothing about it, and were apparently no more religiously engaged than they would have been at a cattle-show; and, finally, the minister submitted to it, as something which it would not be safe for him to oppose. We advocate anthem-singing when under proper regulations, circumstances, etc.

The following remarks by Dr. Nares, made about seventy or eighty years ago, respecting English choirs, anthems, etc., are quite pertinent, and may apply to many places in our country at the present time:

"Having been in country churches where what they called anthems were sung in parts, I own I have been usually mortified by the performance; though, at the same time, I pitied the performers, who had against them not only their own inexperience, but the badness of the music, nor could I help observing, that the same time and pains bestowed upon some easy music, composed in good style, would have produced an effect more creditable to the singers, as well as more pleasing to the people."

C. H. C., Mass.—"Will you please inform me whether Mozart composed his Requiem for his own personal obsequies, or for another? If for another, can you tell me for whom? Did he live to complete it? What was his age when he died?" Most of these questions have been asked over and over again in books, pamphlets, and private circles, for the last fifty years, without eliciting any positive answer. The general belief in our days is that, in 1791, Mozart received a commission from some unknown hand to compose a requiem, which was to be in his best manner, and entirely in the style which he himself approved. It is said that the stranger was a certain Count Wallsegg, known as a distinguished amateur of that time. Mozart, on the one hand, having wished all his lifetime to compose a requiem, but being by necessity and circumstances always prevented to accomplish this wish, on the other hand, feeling that his bodily powers were failing him, thought this "mysterious command a very strange coincidence, and exclaimed more than once to his wife and friends that this requiem would be for his own funeral. After his death, (December, 1791,) there was found only an unfinished score of the composition; the completed one, it was thought, had been given to the "stranger;" and Mr. Suessmayer, a friend and pupil of Mozart, was offered to complete the score. He did so, claiming several pieces as his own. Whether he had a right to do so or not we consider still a matter of discussion and doubt, in spite of the discovery of a full score of the Requiem announced in the Allgemeine Musikalische Zeitung, No. 5, for January, 1839. It may be, however, that Professor Jahn, who is just publishing his life of Mozart, will tell us in his third volume, to be expected in about three months, something new and positive about the authorship of the Requiem, which for us is really of very little importance.

Brandon, Miss.—Your papers came safely to hand, and will appear as we can make room for them. We thought we had acknowledged their receipt before: please excuse us that we did not. We make room now for your graphic picture of the state of the mails in your section, and it is by no means a local one this winter.



FINIS.

W. B. C.—"I have just had a little dispute with a musician respecting the extent of an accidental flat or sharp. He says that its influence never extends beyond the measure in which it is found. I contend that, where no intervening note occurs, it extends into the succeeding measure. Please to say which is right?" It depends upon usage. In this country, and in England, we usually consider the influence of an accidental to continue until it is contradicted, either by a natural or by a note upon some other degree of the staff than that upon which the accidental occurs. In this way the influence may be extended through a dozen measures. But the Germans generally write a new sharp or flat for every measure. Both, therefore, are right. W. B. C. is right according to the American practice, and the "Musician" is right according to the German practice.

N. D., Cin.—“Can you tell a constant reader how long the piano-forte has been in use?” The piano-forte was invented (we have so seen it stated) by Schröder, of Dresden, in 1717. It was introduced into England by Zumpe, a German trader, in 1766. The manufacture of the instrument in this country commenced, so far as we know, about the beginning of the present century. Mr. Chickering entered the field a little before 1820, and brought the instrument to the very great state of perfection in which we now have it, after some twenty or thirty years. We say in which we now have it, though in the hands of the present Chickering it seems to be still advancing, for the grand pianos of these gentlemen now command universal approbation, so that even Thalberg uses them in his concerts.

P. W., Pa.—“Can a man become a good singer who is unacquainted with written music, or who can not sing by notes?” Yes; it is not absolutely essential that, in order to become a good singer, one should be able to read music. Many good singers can not read music. Even some professional singers of high reputation on the stage can not sing by notes. How long will it be before it is understood that learning notation is one thing, and learning to sing quite another thing? We do not undervalue a knowledge of notation; but a blind man who never saw a musical character, and who has no knowledge whatever of written music, may be a good singer; so again we say, Yes.

F. Clef.—“Will you please to inform me if the following-named consecutive fifths and octaves are excusable: Sabbath-Bell, p. 364, lower brace, from fourth to fifth measure; from eighth to ninth measure, and from twelfth to thirteenth measure, between the base and treble in each case?” In metrical tune-writing in ecclesiastical style, and where there is a short pause between the lines, such consecutives may, if needful, be allowed. The unpleasant effect is not in such circumstances felt, but this piece is in quite a light and secular style. There are no pauses at the end of the lines, and the effect of the consecutives is felt to be bad. We think they are inexcusable.

P. T.—“When and where was the first musical paper published?” Marburg edited a musical paper in Germany, in 1760. We have no older musical periodical than this. The Musikalische Zeitung, in Leipzig, was commenced in 1793.

A. G., Charlotte, N. C.—“The A B C duet may be obtained of Oliver Ditson, Boston, Miss., for 25 cents.”

PHILADELPHIA MUSICAL ITEMS.

THALBERG is again with us, giving a series of “farewell concerts,” the first on the 30th ultimo, the second on the 4th instant. The audience on each occasion was large; and the enthusiasm, especially upon hearing the performances of the great pianist, apparently unabated. His rendering of *Oberon*, (*Don Giovanni*), first time in this city, met with warm applause, and *Lucrezia Borgia* and *La Tarantelle*, being favorites with our musical citizens, always receive hearty tokens of approbation, particularly when executed in a style and manner faultless, because of the exhibition of artistic excellence. Madame D'Angri's performance of *Casta Diva* and *Fille du Regiment* was truly admirable. She has well sustained the high reputation as an artist of the first rank which preceded her introduction here; and we have heard able critics and competent musicians advance the opinion that her voice is fully equal to any other living soprano whose presence has been with us.

Madame Johannsen has made upon each occasion an exceedingly favorable impression. Her purity of voice, added to a graceful and effective delivery, wins her at once to public favor. She sang an aria, *Puritani*, *Robert le Diable*, and *German Lied* by Kucken, and was greeted by cheering tokens of applause. Mr. Rudolphsen, as usual, sang with ease and good effect; among the best of his selections, *The Wanderer*, by Schubert.

S. Thalberg also gave a free concert to the female pupils of our public schools, upon the 4th, in the new and capacious hall lately erected by Dr. Jayne upon Chesnut street.

On the 26th, our “American Academy of Music” was formally opened by a grand concert and ball. This large establishment has been leased to E. A. Marshall, and it is currently reported that in the early part of March, operatic performances will commence. Madame Gazzaniga, one of the leading voices in the Italian opera-houses, and a representative of music belonging to the Verdi school, is to be the prima donna. Her quality of voice is said to be very superior, and her arrival is looked for in New-York very soon, upon the arrival of the steamer *Baltic* from Liverpool. A new and excellent basso, Signor Arnoldi, is also engaged, together with Madame D'Angri, and probably Tiberini, Morelli, Brignoli, and Amodio. The arrangements are, however, not completed, and we defer therefore any extended notice of the opera-house, until some definite public announcement is made.

HANDEL OUT OF TUNE.

“THIS celebrated composer, though of a very robust and uncouth appearance, yet had such a remarkable irritability of nerves that he could not bear to hear the tuning of instruments, and therefore this was always done before Handel arrived. A musical wag, who knew how to extract some mirth from his irascibility of temper, stole into the orchestra on a night when the late Prince of Wales was to be present at the performance of a new oratorio, and untuned all the instruments some half a note, others a whole note lower than the organ. As soon as the Prince arrived, Handel gave the signal of beginning *con spirito*; but such was the horrible discord, that the enraged musician started up from his seat, and having overturned a *double-base* which stood in his way, he seized a kettle-drum which he threw with such violence at the head of the leader of the band, that he lost his full-bottomed wig by the effort. Without waiting to replace it, he advanced bareheaded to the front of the orchestra, breathing vengeance, but so much choked with passion, that utterance was denied him. In this ridiculous attitude, he stood staring and stamping for some moments amidst a convulsion of laughter; nor could he be prevailed upon to resume his seat, till the Prince went personally to appease his wrath, which he with great difficulty accomplished.”—*Political Magazine*, 1786.

Book Review.

THE MUSICAL BOUQUET AND INSTITUTE CHOIR: A collection of Songs, Duets, Trios, and Choruses for the School-room and the Social Circle. By Wm. B. Bradbury and Chas. C. Converse. Ivison & Phinney, 321 Broadway.

The handsome appearance of this volume will predispose the reader to a favorable opinion which further examination will confirm. For a School Music-book, uniting clear, methodical, and thorough elementary lessons with music sufficiently easy, yet of high character, we are not aware of any compilation more carefully and successfully executed. The preliminary instructions are arranged with great skill, perspicuously stated, steadily progressive, with every principle illustrated by well-adapted exercises. The several stages and keys are dwelt upon at sufficient length to make a permanent impression upon the pupil's mind, yet not long enough to break up the chain or the sense of progress. The music is varied, chaste and agreeable; some of it original and some arranged. Several of the pieces bearing Mr. Bradbury's signature will add to his already well-established reputation; and Mr. Converse gives admirable promise in some of the tunes bearing his name. We think that not a little is to be expected from a career so ably and judiciously begun. The pieces are arranged with piano-forte accompaniments, and the words, as for such a work they should be, are generally tasteful and excellent, and often very beautiful. A fine feature also, for practical use in schools, is the chaste and appropriate selection of sacred pieces at the end. The volume, though neither large nor pretentious, is well fitted for its purpose, combining those elements of good taste, unexceptionable moral tone, and musical scholarship, which are needed for the instruction of young ladies and the edification of the social circle.

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SPECIAL NOTICES.

SHEET-MUSIC PUBLISHED DURING THE FORTNIGHT ENDING FEB. 7.
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* Postponed from January 20.

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TENOR. *mf*

1. The boat-man's song Is borne a - long Far o - ver the wa - ter so blue: And loud and clear The

ALTO.

2. O'er sil - very tide, With sail spread wide, How swift - ly he's glid - ing a - way; Like yon - der bird, His

SOPRANO. *mf*

3. We hear his shout, 'Tis ring - ing out, As swift - ly he's near - ing the shore, His eye is bright, And his

BASE.

Unison.

voice we hear Of the boat-man so hon - est and true. He's row - ing, row - ing a - long, He's

song is heard, All through the long, bright summer day. He's row - ing, row - ing a - long, He's

heart is light, As gay - ly he plies the light oar. He's row - ing, row - ing, row - ing a - long, He's

row - ing, row - ing a - long, He's row - ing and sing - ing his song, He's row - ing and sing - ing his song.

row - ing, row - ing a - long, He's row - ing and sing - ing his song, He's row - ing and sing - ing his song.

row - ing, row - ing, row - ing a - long, He's row - ing, row - ing and sing - ing his song, He's row - ing and sing - ing his song.

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SOPRANO.

ALTO.

TENOR.

BASE.

To praise and pray—to hear thy word, And grate-ful of - ferings
mp *Cres.*

With those who love and serve thee best, And in thy name re-

FIRST CHOIR.
SOPRANO.

ALTO.

TENOR.

BASE.

1. Sweet is the work, O Lord, Thy glo - rious name to sing, To praise and pray—to hear thy word, And grate-ful of - ferings
mp *Cres.*

3. Sweet—on this day of rest, To join in heart and voice With those who love and serve thee best, And in thy name re-

bring, And grate-ful of - - ferings bring.

2. Sweet, at the dawn-ing light, Thy bound-less love to
mp

- - joice, And in thy name.. re - joice.

4. To songs of praise and joy, Be ev - ery Sab-bath

bring, And grate-ful of - - ferings bring. 2. Sweet, at the dawn-ing light, Thy bound-less love to tell; And
mp

- - joice, And in thy name.. re - joice. 4. To songs of praise and joy, Be ev - ery Sab - bath given, That

tell; *mp* And when ap - proach the shades of night, *Cres.* Still on the theme to dwell. *f* Still on the theme, *Dim.* *Still on the theme to dwell.

given. That such may be our best em - ploy, E - ter - nal - ly in heaven, E - ter - nal - ly, *E - ter - nal - ly in heaven.

when ap - proach, &c.
such may be, &c.

mp And when ap - proach the shades of night, *Cres.* Still on the theme to dwell, *f* Still on the theme, *Dim.* *Still on the theme to dwell.

That such may be our best em - ploy, E - ter - nal - ly in heaven, E - ter - nal - ly, *E - ter - nal - ly in heaven.

* Soprano omit the words in italic.

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MAESTOSO.

W. O. PERKINS, 1857.

SOPRANO.

1. Praise to God, im - mor tal praise, For the love that crowns our days; Bounteous source of ev - ery joy, Let thy praise our tongues employ.

ALTO.

TENOR.

2. Lord, to thee my soul should raise, Grateful, nev - er - end - ing praise; And when ev - ery blessing's flown, Love thee for thy - self a - lone.

BASE.

The Lord is in his Holy Temple.

SENTENCE.

W. O. PERKINS. Dec., 1856.

TENOR.
The Lord is in his ho - ly tem - ple: The Lord is in his ho - - ly tem - ple. Let

ALTO.

SOPRANO.
The Lord is in his ho - ly tem - ple: The Lord is in his ho - - ly tem - ple. Let

BASE.

all the earth keep si - lence. Let all the earth keep si - lence be - fore him, *p* keep si - lence,

Let all the earth. . . . Let all the

CRES.

all the earth keep si - lence, Let all the earth keep si - lence be - fore him, *p* keep si - lence,

p keep si - lence, Let all the earth, Let all the earth keep si - lence, keep si - lence, keep si - lence be - fore him.

earth, Let all the earth, &c.

DIM. *p* **DIM.**

p keep si - lence, Let all the earth, Let all the earth keep si - lence, keep si - lence, keep si - lence be - fore him.

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