

# PHILADELPHIA

# MUSICAL JOURNAL AND REVIEW.

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OUR MUSICAL SOCIETIES, should they be desirous to have announced, in advance, the time of their several concerts, will send the same, certified to by a responsible name, to our office. THE JOURNAL is designed as the people's organ, and as such will pursue an honest, unprejudiced, and independent course. We are disposed, therefore, to notice respectable concerts and musical entertainments in general, when complimentary cards are sent to the publication office, or directed to THE MUSICAL JOURNAL, Philadelphia, via Post-Office.

NEWSPAPERS.—We are desirous to complete our exchange list at once. We have received a number of solicitations to exchange, and in many instances have reciprocated. We wish but a limited yet select list; and those who have signified their disposition to exchange with us, will please record us upon their books, and forward accordingly; otherwise, after this number of THE JOURNAL, we shall understand them as unfavorable to the "concord of sweet sounds," and without music in their souls.

TO OUR SUBSCRIBERS.—Hereafter, we expect our paper in the city will be served promptly and regularly. Should any be neglected, however, we desire that notice may be sent to the office, No. 27 South-Tenth street.

CONCERT IN NORRISTOWN.—We availed ourselves of a visit to this growing place on the 3d instant. The day was truly delightful, but a rainy evening succeeded. The concert given the same evening at the Odd-Fellows Hall by Mr. I. Holstein, was but moderately attended. Mr. and Mrs. Crouch, Miss Robinson, pupil of Mr. C., also Mr. J. S. Black, were the chief performers of the evening, and entertained the company agreeably, and we believe to the satisfaction of all present. Comparatively few of our citizens are aware of the beautiful scenery which intervenes between Philadelphia and Norristown. It is a pleasant ride of but an hour, and the Philadelphia, Germantown, and Norristown Railroad was never in more competent hands than at present; H. K. SMITH, Esq., being the active and gentlemanly General Agent for the Company.

## PHILADELPHIA MUSICAL ITEMS.

We learn that Mason Kindell has leased the large hall upon York avenue, above Vine street, and has already established the Philadelphia Musical Academy for instruction in the various departments of vocal music. Two unsuccessful efforts were made lately to get up an excitement in favor of congregational singing at National Hall. This hall will accommodate four thousand five hundred persons; and at the first meeting we found about fifteen individuals. On the 25th about fifty persons were present, including children; and the Warden family entertained the very select assembly with some singing, interspersed with some "good old psalm-tunes," announced and led off by Mr. Prentzel, the proprietor of the Hall. This augurs but poor encouragement for the speedy establishment of congregational sing-

ing in our city.—On the 28th ult., Miss Caroline Richings gave a concert at the Musical Fund Hall. The programme presented some fine selections, and the lady distinguished herself by the performance of several beautiful and choice pieces, although the audience was limited.—On the 31st ult., the Handel and Haydn Society gave their first concert at Concert Hall. The audience was of the most intelligent class, and the hall thronged. Mr. L. Meignen was the conductor, and Messrs. Getzo and Collins the organists. The large organ built by Stanbridge was used upon the occasion, and the instrument sustained its excellent reputation. About eighty voices took part in the choruses, which were, without any exception, well executed, both as regards rhythmic precision and good expression. Without appearing invidious, we might mention the choruses, *Night's Shades no Longer, Come, Gentle Spring,* and *The Pilgrims' Chorus*. The several solos were received with hearty applause, and the generally-expressed opinion was, that, throughout, the concert was exceedingly satisfactory, and warrants the assertion that the credit of the Handel and Haydn is now favorably established for future and renewed musical honors.—On the 31st ult., the Misses Heron gave a concert at the Musical Fund Hall, assisted by Signor Cortesi, Mr. P. Rohr, Signor Perelli, and Signor Rondinella. A very select audience was in attendance. The selections, however, were of a high order, and doubtless duly appreciated by a portion of the assembly. The solos received merited applause, and the concert passed off agreeably.—On the 1st inst. the Philharmonic Society gave their last concert of the season. A very large and fashionable auditory filled the Musical Fund Hall. The leader and conductor upon the occasion was Dr. W. P. Cunningham. The orchestra appeared in full force, and played several overtures with decidedly good effect. The main attraction of the evening was the appearance of the new American Opera Troupe, embracing the following artistes: Miss Henrietta Behrend, prima donna; Mr. H. Millard, tenor; and Mr. Borroni, baritone; the last-named from Pync's Opera Troupe. The duet of *Fairy Wand, Maritana*, by Miss Behrend and Mr. Borroni, was well received; and the duetto, *Se la Stanchezza, Il Trovatore*, by Miss Behrend and Mr. Millard, appeared to meet with much favor. The solos, *The Sea, When Other Lips*, and the prayer, *Der Freischutz*, by Miss Behrend, received rapturous applause. Some slight defects were perceptible; but the voices being strictly musical, and of finished execution, forbid any particular allusion. The company present exhibited much enthusiasm, and adjourned, apparently delighted with the musical treat.—The Harmonia Sacred Music Society intend to give their last concert of the season at Concert Hall, towards the close of the present month, at which time Meignen's new oratorio of *The Deluge* will be performed.—The Ethiopians gave a concert at Germantown, in the new Town Hall, on the 31st ult.—Mr. Dempster is in our city, and is about to give a series of his ballad soirees, at the Musical Fund Hall.

## SUMMARY OF MUSICAL NEWS.

[UNDER this head will be found a general record of musical doings in all parts of the country, which will serve to interest as well as instruct those of our readers who desire to know what is going on elsewhere.]

THE pupils of the New-York Institution for the Blind gave a very pleasant musical performance, on Thursday of last week, under the direction of their teacher, Mr. S. LASAR, whose efficient labors in their

behalf were evinced by the decided progress of the members of the institution. Mad. De Lagrange, and Signors Brignoli and Morelli, were present, and with much kindness took part in the performances, affording the pupils an opportunity of listening to such singing as is rarely heard. Those distinguished artists never appeared to so much advantage as on this interesting occasion; and it is doubtful if they ever sang to a more critical or delighted audience. These sightless objects of sympathy appeared to enjoy the music with a keen appreciation; always applauded at the right places; and their upturned faces glowed with the exquisite pleasure they enjoyed. Several elaborate pieces were sung by Mad. De Lagrange to a chorus of blind children; and although no rehearsal had taken place, their voices blended in perfect harmony with that of the prima donna, and every part was taken up with unflinching precision. The choir of the Institution sang several pieces selected from the works of Mendelssohn, Spohr, etc., and although very difficult compositions, they were given with remarkable brilliancy. Among the pieces performed, were selections from Rossini's *Stabat Mater*, in which the choral portions were so feelingly and admirably interpreted by the pupils, that Mad. De Lagrange was affected to tears.

Mr. C. C. Genung, assisted by a number of amateurs, gave a concert at Beaver Dam, Wis., on the 19th ult.—The "Calathumpian Brass Band," of West-Greenville, Pa., were out in full force at that village lately. This band numbers about twenty pieces, consisting of three drums, a number of ancient tin pans, a copper boiler, and several sonorous cow-bells, etc.! The leader of the band distinguished himself by the performance of a very difficult solo, on the bottom of a tin-kettle.—The Brattleboro Cornet Band, assisted by a quartet club, gave a concert in Brattleboro, Vt., on the 19th ult.—In a notice of a new book, just published in London, entitled, "The Organ. Its History and Constitution," the Boston *Saturday Evening Gazette* says: "In the appendix are presented specifications of three hundred foreign and British organs. But we infer from the notice of this work in *Fraser's Magazine* for March, that no American organ is there described. The organs in Tremont Temple and St. Paul's Church are worthy a place in such a digest and encyclopedia, but we can scarcely wonder that the Englishmen and foreigners refuse to record American triumphs in this department of high art, when the directors of the Boston Music Hall intend, we learn, to ignore them, and look to Germany for an organ worthy of a place in that hall." Perhaps the German manufacturer has offered to loan an organ to the directors of the Music Hall. If that is the case, who can blame them for patronizing foreign art?—A musical instrument, novel in its character, has been invented by Mr. John D. Aiken, of Spartansburg, Pa. He calls it the "Father of Fiddles." It is described as consisting of fifty shells, or viols, with strings similar to a violin, the sounds being produced by the drawing of a hair-bow across them. It contains four full octaves, and is played with keys like a piano. Mr. Aiken has completed one of these instruments, and proposes shortly to bring it before the public.—Mr. Henry Ahner is giving his second series of Saturday Afternoon Concerts at Providence, R. I.—The Alleghenians gave their fourth and last concert at St. Louis, Mo., on the 21st ult. They sang in Alton on the 22d, and in Springfield on the 25th. Their tour, thus far, seems to have been eminently successful.

The Music Hall, Boston, is "bound to shine." A splendid and showy lamp, costing \$500, has been added to the exterior entrance of the Hall, on the Winter-street side.—The "blower" of the organ in the Baptist Church, Charles street, Boston, on Sunday, the 23d, ult., drew his pipe, and coolly and comfortably proceeded to smoke; the fumes of the burning tobacco floating through the organ-pipes, excited not a little optical and olfactory sensation.—Mr. George A. Armstrong, assisted by young ladies of Ann Arbor, Mich., entertained the citizens of that place on the evening of the 13th ult., by the performance of Mr. Root's celebrated cantata, *The Flower Queen*.—The second annual complimentary concert for the support of *Dwight's Journal of Music*, was given at Boston, on the 29th ult.—It is a fact that there is a church in Boston where the congregation praise the Lord through the pipes of an organ worked by steam!—Mr. Jules Holstein, assisted by Mr. and Mrs. Crouch, Miss Robinson, Mr. I. S. Black, and the Norristown Brass Band, gave

a concert at Norristown, Pa., on the 2d inst.—The choir of the Universalist Church, Buffalo, N. Y., gave a concert in their church on the 28th ult.—Buffalo is really beginning to "look up" in musical matters. Mr. and Mrs. Robert Denton gave a concert a few evenings since, and Mr. George C. Rexford is making preparations to give shortly a musical entertainment on a grand scale.

The pupils of the Kentucky Institute for the Blind gave a concert at Louisville on the 28th ult., for the benefit of the family of the late Mr. Gotschall. This concert was managed entirely by the blind; and was given under the direction of Mr. I. B. Smith, the musical teacher in the blind-school, who performed some original compositions. Miss Ellen Emmons played two of her own pieces, one of which, the *Diamond Polka*, is pronounced by the musical critics of Louisville, as exceedingly beautiful.—The Fulton and Lyons Musical Association gave a concert under the direction of Mr. Bennett, at Lyons, Iowa, on the 18th ult.—There is a new "family" giving concerts in the West; they call themselves the "Cleveland Family."

Le Grand Cushman, an eccentric vocalist, "with a beard a foot and a half long," gave a musical recitative entertainment at Chicago, Ill., on the 27th ult.—An automaton clarinet-player is about to be brought before the public in Boston. It is pronounced by those who have witnessed its operations a most wonderful piece of mechanism.—The Hutchinsons gave concert in Worcester, Mass., on the 1st inst.

## NEW-YORK ACADEMY OF MUSIC.

LA SPIA BY ARDITI.

A SUCCESSFUL novelty, in the dearth of Italian opera, is like an oasis in the desert. It is first a pleasant change to the eye; and then, if it offers you only impure water with which to appease your thirst, it will be always better than nothing. But if it happens that this green and shady spot in a world of dust has the agreeable surprise of some nice fruits in store for you, you will be very apt to declare this lonely place the most charming you have ever seen. Luigi Arditi's opera is somewhat like such an oasis. It was well received by a thirsty public, pretty fairly supported by the press, and may be considered as a genuine success.

The libretto is based upon Cooper's novel, *The Spy*. That it contains a great amount of nonsense, is a matter of course. Where is the Italian opera—where is, in fact, any opera, with exception of a few of Gluck, of Beethoven's *Fidelio*, Wagner's *Tannhauser*, and *Lohengrin*—which has not a nonsensical libretto? But Signor Manetta's poem has less improbabilities than the majority of its colleagues—and that's a blessing. That arias take place in it where there is not the least necessity for them, is self-evident. If the tenor or the prima donna had not his or her sufficient number of airs, what would become of Italian opera? With exception of these little inconsistencies, the libretto is well done, giving to each act two or three exciting scenes and tableaux, and leading on the action in a very satisfactory, progressive manner. Some people were shocked at the introduction of *Hail Columbia* at the end of the opera. But what does it matter? We take it as an act of modesty on the part of the composer, who evidently thought it necessary to recompense those of the audience who might not have been satisfied with his own music. But now, how is this music? Exceedingly popular—a real store-house for organ-grinders, and composers of potpourris and piano-fantasies. There is a lively chorus in the Donizetti style; a sweet romanza, ending with very sweet tones for *liberta*; a charming, brilliant cavatina for the prima donna; a powerful aria for a kind of contralto, with many low and high tones as in the celebrated *Fides* arias; a very effective septet without accompaniment, and many other nice little bits of melody. It is true, there are also two or three somewhat bold reminiscences, but this is not more than may be found in the majority of modern operas. Besides, if that alone is good operatic music which can be easily retained by the listener, the composer may be excused if he trusts to the inspiration of others, where his own leaves him for a time. We really think that Signor Arditi has as much melody as can be fairly expected of any composer who risks himself once more on the well-trodden path of Italian opera. As to his style of writing, it is much more Donizetti than

any thing else. It is true, there are some Cabelletta endings *à la* Verdi; but the music in general is very far from the hop-and-skip style of this latter composer. It is shaped after Donizetti, well written, pretty well voiced, and instrumented as much as necessary. Signor Ardti knows his pattern by heart, and is quite sufficiently up to his business. The effects come in naturally enough, well prepared and finished, and represent, as all Italian opera does more or less, very good fresco painting. To conclude, there are very many Italian operas which are worse, and few which are better, than *La Spia*.

All the performers of this new entertainment did well, from the chorus to Signor Allegri, who had as good a burning house performed as was ever seen on the stage. Miss Henssler sang her somewhat difficult music (the best in the whole opera) as fluently as a first performance allowed. Her sweet voice sounded pretty even, and made a good impression. What is still wanting in her is *abandon* and sharper outlines. There is a want of coloring in her singing, which makes it rather dull. But as she has almost constantly by her side the best teacher for this, (Mad. de Lagrange,) she may soon acquire this necessary requisite for good dramatic singing. In fact, two or three of her fioritures showed already the influence of the good stage company Miss Henssler enjoys for the present. Mad. de Lagrange, as Fides, mother of the Spy, had not much to sing in the first two acts, but in the third she came out in her usual splendor. Signor Morelli's first aria is a little high for his voice, but he managed it with all that skill and routine for which he is renowned. He is decidedly one of the best acting baritones now on the stage; unfortunately, he seems to have a great inclination to force both his singing and acting. Signor Brignoli, Spy, as usual; fine voice, but no style. Why does he not cultivate a little more his falsetto? It is the worst we have heard for a long time. And then, did the composer intend to have *Liberta* sung, first piano, then crescendo, and then piano again? Signor Gasparoni has some inclination to sing out of tune; but considering the scarcity of good base singers at the present time, we may well be satisfied with his representation of Maj. Wharton. The orchestra, under the composer's own conductorship, was very good—better than we have heard it for a long time. There was great animation and yet discretion in its playing. Signor Ardti is not only a good composer, but decidedly the best operatic conductor in the States.

THE POETICAL MUSICIAN AND THE MUSICAL POET.

OUR friend, the musical editor of the New-York *Daily Times*, seems unable to see the difference between these two classifications. As the matter is of general interest, it may be worth while to refer to it again in a more detailed manner. We call that man a "poetical musician," who has found by inspiration, or by chance, or by whatever means it may be, a musical phrase or motive, which he works out or elaborates according to the customary laws of composition. If he proceeds in this task with poetical feeling, and genius or talent for music, the result will be something similar to what we admire in Haydn, Mozart, Mendelssohn, and others. A "musical poet," on the other hand, is the man who does not sit down to compose before he has conceived the *poetical* idea, (not the mere *musical*;) this he endeavors to express musically and to treat throughout in perfect harmony with itself. That this was Beethoven's manner of proceeding, is manifest in his works of the second and third periods, in Schubert's, Schumann's, and others' compositions. With this explanation it is evident, that composing in the former style must be easy compared with that of the latter. This is more fully proved by the manuscripts of the two great masters, Mozart and Beethoven, which are left to us. While we find very few corrections in the former, we find repeated changes and alterations in the latter. Yes, even that which now appears to us as the most beautiful, fluent, and inspired melody, was sometimes in the beginning nothing but a few notes which were changed and elaborated until they expressed perfectly the poetical idea previously conceived by the composer.

A true artist derives advantage from every criticism which is made upon him, whether it be liberal or illiberal.

A MUSICAL COMPOSITION.

We willingly make room for the following communication, the irony of which, although we ourselves come in for a share of it, is healthy, and likely to do good:

TO THE EDITORS OF THE MUSICAL JOURNAL: GENTLEMEN: I have composed, with great care, a song. I regret that I should not have done it in time to be a competitor for the prize; but—alas! who can command genius? I have long known that I can write only as the inspiration comes on. This song, though strictly original, is in part made up from a German song which some one had written before me—as, I believe, most modern (even American) songs to be—nevertheless I claim it, and have put my name to it, and I challenge any body to produce the original. From a large part of the so-called original music which I see in various publications, (I do not except that which comes in THE JOURNAL) I have thought that this song may possibly carry a good lesson to some of the young artists. I have only to add, that while I do not profess to be a poet, (though I may in all modesty ask if Burns ever wrote a better song than this?) I have chosen to bring the two arts into close connection in my lyric, because I always desire good company, and because I fear the sentiment might not be suggested, or be sufficiently obvious to all your readers, enlightened, as they must be, by the mere music. Pray do me the honor, and your subscribers the favor, to insert the song, both words and music; and just at this moment it occurs to me that this explanatory note, by way of preface, will be equally interesting and instructive to all under whose notice it may come. Should the inspiration of genius at any future time come over me, you shall hear again from your most obedient servant and constant reader,

TE-DLE-DE.

THE WOULD-BE POET OR MUSICIAN.

Composed by TE-DLE-DE!

*con ispirazione*

A youth whom I could name Do - sired a po - et's

*con fuoco* *vigoroso*

fame, (Te-dle-de!) So ho Pe - ga - sus strode, And

*rallentando*

toward Par - nas - sus rode. (To - dle - de!) A youth whom

*a little more so*

I could name, Do - sired a po - et's fame.

2. Pegasus he was slight,  
And could not bear the wight, (Te-dle-de!)  
As both fell in the gutter,  
Pegasus he did mutter: (Te-dle-de.)  
Pegasus he was slight,  
And could not bear the wight.
4. And so a dunce may aim  
Through music to reach fame, (Te-dle-de!)  
And think poor Mendelssohn,  
By him is quite outdone, (Te-dle-de!)  
And so a dunce may aim  
Through music to reach fame.
3. "What should a thing so coarse  
Do with a flying horse? (Te dle-de!)  
A man of lead or iron  
Should have a cart to lie on. (Te-dle-de!)  
What should a thing so coarse  
Do with a flying horse."
5. Let every stupid drone  
Let artist life alone, (Te-dle-de!)  
And take to honest toil,  
Nor pen nor paper spoil, (Te-dle-de!)  
Let every stupid drone  
Let artist life alone!

## MUSICAL FABLE.

THE CROW AND THE NIGHTINGALES.

At an appointed time, the Nightingales assembled in a beautiful grove, for the purpose of celebrating the return of summer, with glad songs. In every tree were scores of honey-throated songsters, and at a given signal they all burst forth in a song of ravishing sweetness. At a short distance from the grove stood a lofty barren tree, and on its topmost limb was perched a Crow, who listened to the warblings of the Nightingales with evident pleasure. He nodded his head, winked his eyes, and kept time with his foot. At length he resolved to aid the singers, and without further thought, left his perch and flew to a tree which was crowded with Nightingales. They good-naturedly made room for him, and continued their song. The Crow, eager to display his skill, opened his beak and burst forth in a terrific caw-cawing. He did not heed the mortified looks of the singers, but with all the strength of his voice continued to pour forth such a cataract of discordant sounds, that the voices of the poor Nightingales were quite overwhelmed; and in vexation, they hastily took flight, leaving the Crow alone in his glory. He saw, when it was too late, that he had destroyed the pleasure of his friendly hosts, and flew back to his former perch, with the determination to listen, and sing no more. The moral is self-evident.

## Our Musical Correspondence.

## DOMESTIC.

## BOSTON.

APRIL 1, 1856.—Notwithstanding the lectures of the season, concerts and miscellaneous entertainments still crowd upon the public in as rich profusion as ever, and, being generally of a character corresponding with the popular taste, have been quite as well attended as the more musical performances earlier in the season. Not all have been of this class, however; and we have been favored within the past fortnight with some of the most attractive concerts of the season, musically considered, among which we find Mr. Gustave Satter's Philharmonic *soirées* at Messrs. Hallet, Davis & Co.'s Rooms. A series of three miscellaneous concerts have been announced by Mr. Satter, two of which have already transpired; the first, March 20th; the other, one week later. Mesdames Long, De Ribas, and Mr. Kreissman, vocalist; Miss Eliza Joselyn, and Messrs. Long and Blodget, pianists; Mr. De Ribas, obœ; and the Mendelssohn Quintet Club are the assisting artists for the course. At the first concert Mrs. Long, Messrs. Satter and Long, and the "Club" appeared in selections from Cherubini, Beethoven, Donizetti, Willmers, Mozart, Kuchen, and Wagner.

The sonata in C minor, for piano and violin, by Beethoven, played by Messrs. Satter and Fries, and the adagio and finale from the quintet, with clarinet, played by the "Club," were the gems of the evening. Mrs. Long's conceptions of the ballad, *We Meet by Chance*, by Kuchen, was so favorably received as to cause its repetition. A grand fantasia on themes from the operas *Lohengrin* and *Tannhauser*, by Richard Wagner, composed and played by Mr. Satter, was tumultuously applauded; and although the last piece on the programme, nearly the entire audience remained to hear a fantasia in *Le Prophète* from the same source. The programme of the second concert, containing selections from Stephen Heller, Mercadante, Mendelssohn, R. Franz, Herz, and Lafont, and Verdi, was given by Mrs. De Ribas, Mr. Kreissman, Mr. Satter, and B. C. Blodget. The sonata by Heller, fantasia on Mendelssohn's song, *Es ist bestimmt in Gottes Rath*, was played with true artistic effect by Mr. Satter, and received the flattering commendations of the audience. Quite a novelty at this concert was a grand duo, for piano and obœ, by Herz and Lafont, performed by Messrs. Satter and De Ribas. Mr. De Ribas is an able player of rare merit, and as a musician is justly esteemed. The last piece, a fantasia on themes from *Ernani*, composed and performed by Mr. Satter, received the same encomium as the corresponding piece of the previous occasion, and the audience broke up with more enlarged views of the merits of this series of concerts.

A concert, under the auspices of the Harvard Musical Association, for the benefit of Dwight's *Journal of Music*, took place March 29th, when the services of Mrs. J. H. Long, Messrs. A. Kreissman, O. Dresel, J. Trenkle, and the Mendelssohn Quintet Club were kindly volunteered. Selections from Mozart, Chopin, Rossini, Haydn, Franz, and Beethoven, were given with the same ability that has characterized their previous efforts, and the concert passed off apparently to the satisfaction of the good-sized audience in attendance.

Last Sunday evening the Handel and Haydn Society gave Rossini's *Moses in Egypt* in the Music Hall, with the solo assistance of Mesdames E. A. Wentworth, S. E. Harwood, F. A. Hill and Messrs. A. Arthurson, J. Q. Wetherbee, J. W. Adams, and S. B. Bull. Having in mind the favor with which this work has been received in former seasons, we were surprised to see so thin a house; perhaps the "gift enterprise" was not carried to that state of perfection at this or at former times, or the sedate oratoric concert-goers may have become sufficiently satiated with more solid works earlier in the season. The choruses were given in a manner reflecting great credit to that Society, and, most of all, to their conductor, M. Zerrahn. The solos were all given acceptably.

## ASHLEY, MO.

In April, 1855, the board of directors of Watson Seminary employed the Rev. J. B. Poage as Principal of the above-named institution, located in Ashley, a pleasant little country village in Pike county, Mo. The Principal being a great lover of vocal music, and believing that its introduction into his school would not only advance the interests of the school and scholars, but that it would aid in the proper development of the minds of his pupils, he to this end employed a teacher of vocal music, who (his violin in hand) first commenced teaching the scholars to sing a few tunes or songs by rote. After he had accomplished this, he then commenced drilling them on the elementary principles of music. As music in school was something new in this part of the world, it was the subject of much conversation in the village and neighborhood. Some persons were highly pleased; others thought the singing in school might do, but that the violin was an outrage. Some few persons were so much shocked that they will not hear the Principal preach, (he allows a fiddle to be used in his school.) Not intimidated by the many reports and burlesques thrown out, the teacher has practiced with and drilled his scholars almost daily throughout the year. At the close of the second session the citizens of Ashley and vicinity were permitted, free of charge, to witness the performance of the cantata, *Spring Holiday*, under the direction of Miss M. R. A. Warren, teacher of instrumental music, and Mr. J. A. McAfee, teacher of vocal music. The performance was highly creditable not only to the teachers but to the young ladies, (many of whom were very small girls.) We have heard but one sentiment expressed in regard to the performance—that of unbounded delight. We believe that every patron of the school will in future not only be willing, but will be highly gratified if vocal music is continued as a school study. No teacher need despair in future, if he will but persevere; and we hope that the time is not far distant when every school throughout the length and breadth of the land will be taught the principles and practice of that divine science. PIKE.

## ROME, N. Y.

MARCH 28.—This flourishing place contains about nine churches, great and small, the largest of which is the Presbyterian. This church has a very fine organ, from the manufactory of Messrs. Jardine, of New-York. It has about forty stops, and is a very efficient instrument. The singing here has formerly been under the training of Mr. D. B. Shelly, a man eminently qualified to develop the abilities of a choir, and has sustained a high reputation for purity of style; but at present, owing to some difficulty between the old choir and the trustees of the society, we are dependent upon a choir composed mostly of new recruits whose performance might be audible were the organ played a little softer. There is an abundance of musical talent here, which, if united, would form a chorus of no mean merit; and why can not we have a musical convention to concentrate these forces and secure so desirable a result?—We had an "Old Folks' Concert" at Spencer Hall, on Monday evening last, under the direction of Mr. B. W. Durfee, of Rochester. Of course old folks were delighted, and young ones were tickled at the display of short-breeches, knee-buckles, high back-combs, mammoth bonnets, and other relics of the past; but whether such concerts tend to elevate musical taste in a community is, in our humble opinion, doubtful.

## BENTONVILLE, O.

MARCH 14.—A musical convention, under the direction of Mr. D. H. Baldwin, of Cincinnati, has just closed in this place. This is something new away out here among the rocks and hills of Adams county. A few months ago, Mr. S. S. Glaze commenced teaching a class in vocal music in this place. Previous to that time but little interest was felt in music here; but he has succeeded in raising quite an excitement on the subject, which has resulted as above. There are persons in the community who would pay a dollar or two to take their families into a circus rather than pay fifty cents to encourage the practice of music; yet by the practice of the right kind of music, and cultivating a correct musical taste, we hope to overcome such prejudices. The convention continued three days, and closed with a concert which was well attended.

Before the convention closed it was determined to hold another, to commence on the 27th of May at Manchester, O. J. S.

## BROOKLYN.

MARCH 28.—We had the pleasure last evening of attending a concert at the York-Street M. E. Church, given by the members of the choir and several amateurs from other choirs, under the direction of D. P. Horton. The programme comprised music sacred and secular, consisting of choruses, trios, etc., the performance of which did credit to the leader. A repetition of the concert was called for. Success to the Normals! G.

## Foreign Intelligence.

## LONDON.

(Correspondence.)

MARCH 7, 1856.—The frightful catastrophe of the burning down of Covent Garden Theater still excites the greatest influence on the public mind; even the Peace-Congress is put into the background by it. What is to become of all the people who gain their daily bread by being employed on such a vast establishment, not to speak of the members of the orchestra, the chorus and ballet, all of whom must suffer intensely by the event? There are an immense number of persons engaged in peculiar occupations at the theater, who, although indispensable there, can not at once find suitable employment elsewhere, from the very fact of the peculiarity of their work. Public charity will interfere, no doubt; but how far will that reach, and for how long will the enthusiasm last? When the seven days' wonder has ceased, and other gloriou

ews, appalling murders and dreadful accidents, have taken away the terrible prestige which this awful thro still exercises. Rumors of all kinds are afloat. Mr. Lumley is said to have given orders to have his theater (Her Majesty's) forthwith put in order for commencing with an Italian company. London can not remain without this rendezvous of fashion. Mr. Lumley, having gained his point, and remaining in possession of the lease, has some of the highest aristocratic names to back him and to attract others by the blazing light of those anointed favorites of fortune. An amalgamation of both houses would be the most advisable arrangement. Engagements are already contracted by Mr. Gyo for Covent Garden. If he could but straight remove to Her Majesty's, all would be right, as he wants nothing but a house; scenery and dresses can be had. But alas! there are anterior circumstances on record which shut the door of disappointment against the very nose of entering hope. Mr. Costa's orchestra would not go without him; and will Mr. Costa lead them back to that place which he left in disgust, and in opposition to which he was one of the most powerful agents in establishing the Royal Opera at Covent Garden? Coventry Lane is talked about as attainable, but *pro primo* it is too small a theater to make so expensive an establishment pay; and if Her Majesty's opens in opposition, public favor will be divided, and neither company pay. Unless something unforeseen happens and great exertions and sacrifices be made by powerful agents, we see nothing but a gloomy future before us for Italian opera in London. (On the Continent royalty would interfere, government-grants be given, etc. This by way of parenthesis.)

The relative position of the two Philharmonics becomes every day more antagonistic. Jenny Lind, on ascertaining the "true state of affairs," (we personally believe that the fact that the Old Society had held out Schuman's *Paradise and Peri* as a bait to her, and her enthusiasm for that composer, went a great way towards her consenting to sing there,) and that the New Philharmonic had the priority in bringing out that work, at once gave her promise to give also at one of the concerts of the New Philharmonic. Mr. Goldschmidt is to give also at both Societies. By a wanton mismanagement of the directors of the establishment, they have forced their two alternating leaders and best violins, Messrs. Sainont and Blagrove, to resign, an irreparable loss for their orchestra, a wofully less choice than that of the New Society, from the fact that some of the superannuated members will not make room for younger and better performers. It is at all times difficult, we acknowledge, to find out that one is no longer an ornament to the place he fills; but it is a necessity in nature and art that we progress; young and healthy shoots are allowed to grow up into sturdy trees, by casting away the old and useless branches. We are convinced that the active and zealous management of the New Philharmonic has already reached the two leaders of the Old to the New, and on better terms too. The oratorio, *Eli*, continues to draw immense crowds at Exeter Hall; it is to be given in the provinces, to begin with Norwich. Mr. W. Chappell's work, *Popular Music of the Olden Time*, illustrative of the national music of England, is a clear and concise *resumé* of all the existing materials in regard to standard works on the subject, weeding them with remarkable clear-sightedness and correct reasoning from useless and pernicious matter, such as, for example, Dr. Burney's criticisms, which are generally trite, biased, and even contradictory. Mr. Chappell not only has the great merit of establishing the fact that merry old England has its national tunes, a fact till hitherto denied and disputed; but he must be highly complimented for the felicitous and interesting manner in which he has done his meritorious task. The airs are harmonized with happy skill by Mr. G. A. Macfarren, whose well-established fame guarantees at all times of his conscientious and artistic co-labor.

The Queen has gone to see the ruins of Covent Garden. Many *on dits* are out about the origin of the fire; even an arrest is spoken of, but nothing official has transpired as yet, and the future of Covent Garden and the Royal Italian Opera looks as gloomy as the blackened, cracking walls of the ill-fated building.

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MANCHESTER, ENG.

MARCH 10, 1856.—There is not very much going on here at present in musical matters to interest your readers. In fact, as I have before stated, the want of a public room sufficiently large for concerts, etc., prevents almost anything being done worth recording in your pages; but this will soon be remedied, as both the new music hall and the Mechanics' Institute are now rapidly approaching completion, and then we shall have ample convenience for concert and musical performances on a large scale. I had the pleasure, "a few evenings ago," of being present at the first performance of a sacred cantata, *Praise the Lord, O my Soul!* the one hundred and third psalm, the music composed by J. Thorne Harris, son of the organist of the Cathedral, Manchester.

I enclose you part of the programme, by which you will see that it is divided into thirteen different movements, as instrumental symphony, and vocal solos and choruses. The performance was excellent and proved the work to be the production of a master. Where all is truly excellent, it is difficult to mention what pleases you most. Still I can not refrain from mentioning a tenor solo, by Herr Reichardt, the words of which are, "Gracious is the Lord, and merciful, etc.," and the concluding chorus, "The Lord hath prepared his seat in heaven," leading to a splendid figure on the words, "Oh! praise the Lord, ye angels of his." The performance was enthusiastically received by a very critical audience, there being present most of the professional musicians of this and surrounding towns, including several music-bachelors, and doctors in music. I heard one opinion from all, and that was testifying to the excellence of the work. At the close of the performance arrangements were made for producing the work in Edinburgh, Huddersfield, and some other towns, the names of which I did not hear, directors from the musical societies of these towns having been present at the performance. As I understand the work is to be performed by both Harmonic Societies of London, you will perhaps get a more full notice than I am able to give you.

Singing-classes, and societies for the practice of good psalmody, anthems, and other choral music are prevailing here very much now; and the signs of the times are such as to cheer the hearts of those who are desirous of seeing an extended desire for good choral music. Having had occasion to visit many villages and small towns in this district lately, most of them places which I have not been in for the last twelve or thirteen years, I have been most agreeably surprised, not only at the rapid growth of the places, but also to see in many of the places of worship excellent and well-played organs, or equally good harmoniums, and most of them with choirs to match, where, I remember when there before, there was perhaps a violin or two shrieking clarinets, with perhaps a violoncello, choir on a par, and females singing the tenor part, with perhaps ten or a dozen males singing the treble part with might and main. How pleased was I to see the change, and how proud to feel that I had been a laborer in helping on so delightful a movement.

PARIS.

MARCH 9, 1856.—There are many people who, after having been successful in one thing, attempt other tasks, which do not prove so easy to manage as they thought they would. Finding at last, that it "won't do," they return to their first business, which, in the end, must make up for all former losses and unfortunate experiments. We fear, it is much so with Signor Bottesini, who, after having attempted conductorship and the composition of an opera, comes back again upon his contrabass, which evidently answers his purposes better than any thing else.—*Manon Lescault*, Auber's new opera, is said to be as fresh as ever. We hope that this is not the same freshness which has been attributed to all the operas of Auber, for the last fifteen years.—Mad. or Mlle. Gristi is still singing *Norma*; the Conservatoire Concerts are still playing Beethoven's Septet for string-instruments; and Vivier is still promising a concert.

PRAGUE.

Wagner's *Lohengrin* has been given already four times, with an enormous success. *Tannhauser* was performed some fifteen times; and this in the city for which Mozart wrote his *Don Giovanni*! "O horror!" we think we hear the Dominio Sampsou of the London *Musical World* exclaim.

Book Review.

DR. CROUCH'S ELEMENTS OF MUSICAL COMPOSITION. New-York. J. Alfred Novello. 4s. 6d. sterling.

This is the third edition of this popular work, revised by Mr. T. Pickering. The improvements in musical typography have allowed examples to be properly incorporated with the explanation, so as to present both at one view; several illustrations also, referred to only in the former editions, are here included at length, amounting to an addition of several pages. A few notes by the editor, distinguished by being printed in a different type, have been inserted. And finally is added, as an appendix, the series of questions and answers prepared by the Doctor for the examination of his pupils, while studying from his "Elements of Musical Composition."

THE PSALTER NOTED. By the Rev. Thomas Helmore, M.A. J. A. Novello: New-York. Price, 63 cents.

Carefully compared and made to agree with the Psalter of the Standard Prayer-Book of the Church in the United States, by the Rev. Edw. M. Peeke, M.A.

SIX GRAND SONATAS FOR THE ORGANO, by F. Mendelssohn Bartholdy. New-York: J. A. Novello. 7s. sterling.

Very useful and interesting pieces for the Organ, which should be in the hands of every player of this instrument.

Sheet-Music Notices.

DRAWING-ROOM MUSIC.

NO. I.

Wm. Hall & Son, New-York.

EUGENE GRANDE MAZOURKA GUERRIERE. Par W. V. Wallace. 75 cents. MARCHÉ DE NUIT. Par Gottschalk. \$1.

VOCAL MUSIC.

NO. II.

"I HEARD THY FATE WITHOUT A TEAR." Ballad. J. W. Hobbs. 20 cents. TO THE WOODS, TO THE WOODS. Vocal Duet. Stephen Glover. 35 cents. SWEET KATE OF NORTON VALE. Ballad. C. Stimpson. Arranged for the Guitar, by C. C. Converse. THE OLD MAN'S HOME. Arranged for the Guitar, by C. C. Converse. COME, HASTE THEE HOME. Composed by A. C. Farnham. Arranged for the Guitar, by Converse.

SHEET-MUSIC PUBLISHED FORTNIGHT ENDING APRIL 5.

By Oliver Ditson, Boston.

VOCAL.

MEET ME IN THE FOREST SHADE. Doane. 35 cents.—MONEY, (TIN,) COMIC. Haaco. 25 cents.—ANNIE IN THE MYRTLE DELL. Converse. 25 cents.—AN! MOTHER, DEAR. (Das Ollnde Mädchen.) Procl. 25 cents.—THE CALL OF THE NYMPHS. Duet. Scwall. 25 cents.—EIGHT FOUR-PART SONGS FOR MEN'S VOICES. Abt.—GOOD-NIGHT, A FOUR-PART SONG. Abt. 20 cents.—OH! SING FOR ME OUR FAVORITE SONG. Doane. 25 cents.—"ONAWAY." Song from "Hiawatha." Converse. 25 cents.—ANNIE LAURIE. For three voices. Wastrop. 20 cents.—MY NATIVE FLOWERS. Cherry. 20 cents.—SI LOIN, (FAR AWAY.) Haven. 25 cents.—THE HEATHER BELLS. Song or Duet. Wurzel. 25 cents.—I'VE A HOME IN THE WOODS. Woodbury. 25 cents.—WILL NOBODY COME? S. GLOVER. 20 cents.—THE FOREST FAIRY, (Abeche Assonta.) Cavatina. Venzaro. 25 cents.

INSTRUMENTAL.

CHEER, BOYS, CHEER. Varied. Grobe. 25 cents.—VILLIKINA AND HIS DINAH. Varied. Grobe. 25 cents.—A LITTLE MORE CIDER TOO. Varied. Grobe. 25 cents.—DANN WALTZ. Varied. Grobe. 25 cents.—COME E BELLO. "Operatic Tit Bits" No. 2. Grobe. 35 cents.—ROMANTIC WALTZES. For two performers. Lanner. 75 cents.—IMPROMPTU RONDO. Salter. 35 cents.—BO PREP POLKA. Montgomery. 20 cents.—FLEURS MELODIQUES DE LA RUSSIE, (CHANT NATIONAL.) Beyer. 40 cents.—GRAND MARCH IN NORMA. No. 33 of "Ditson's Band Music" on cards. \$1.

By Lee & Walker, 188 Chestnut street, Philadelphia.—OH! SAY DO YOU REMEMBER LOVE. Arranged by W. J. Lemon. 25 cents.—O'er THE LONE SEA. Composed for the Piano, by H. Heitz. 20 cents.—PAULINE. A Ballad, composed for the Piano, by J. W. Cherry. 25 cents.—SHADOW AND SUNSHINE. A pretty Ballad, composed for the Piano, by J. W. Cherry. 25 cents.

By John Marsh, New Masonic Temple, Chestnut street, Philadelphia.—OH! LET ME WEEP. A Song for the Piano, by H. S. Colman. 25 cents.—BE TRUE TO ME. Composed for the Piano, by F. N. Crouch. 38 cents.—MINNA. For the Piano, also Flute and Violin, by F. N. Crouch. 38 cents.—THE WAYSIDE SPRING. Words by Carpenter, music by F. N. Crouch. 38 cents. The above are select drawing-room songs, each with lithograph title-page.—CHERRY VALLEY POLKA. Exceedingly brilliant, for Piano. A. De Bonna.

By Robinson & Son, 24 South-Fifth street, Philadelphia.—SCHWABSCHE'S VOLKSLIED. 9 pages—Piano variations, by C. Voss. 50 cents.—THE MUSICAL BOUQUET. 12 pages of Music for the Piano. 75 cents.

By Winner & Shuster, 110 North-Eighth street, Philadelphia.—HOW SWEET ARE THE ROSES. Song, with beautiful colored lithograph by Alice Hawthorne. 50 cents.—LET US LIVE WITH A HOPE. Ballad for the Piano, by A. Hawthorne. 25 cents.—LISTEN TO THE MOCKING BIRD. Solo and chorus for Piano, by A. Hawthorne. 25 cents.—I'VE LOVED THEE LONG. Song for the Piano, by James W. Porter. 25 cents.—CAST THY BREAD UPON THE WATERS. A Sacred ballad, by A. Hawthorne. 25 cents.—I WENT TO GATHER FLOWERS. A Ballad for Piano, by Frank Drayton. 25 cents.—MY EARLY FIRESIDE. A song for Piano, by Alice Hawthorne. 25 cents.—NOBODY'S BOY. Solo and Chorus for Piano. By Frank Drayton. 25 cents.—THE HIAWATHA POLKA. Composed for Piano, by Alice Hawthorne. 25 cents.—THE FIRESIDE SCHOTTISCH. Composed for Piano, by S. H. W. 25 cents.

### TO CORRESPONDENTS.

M. G. H., Philadelphia.—"Has the editor of THE MUSICAL JOURNAL a distinct identity, or do the names of the proprietors answer for both. Also, what course will THE JOURNAL pursue with reference to operatic performances?" Looking at the initials, we are inclined to address Mr. Green Horn, and reply, once for all, that neither of the proprietors whose names appear upon THE JOURNAL, is the editor; moreover, the writer has a local habitation, is daily seen and known among men, and breathes, lives, and occupies a separate existence amid the vast multitude which throng this terrestrial sphere. As to your other inquiry, become a subscriber to THE JOURNAL for one year, and you will know.

R. S. C., Philadelphia.—THE JOURNAL will, without fail, be furnished to every subscriber regularly for one current year. We take no three or six months' subscriptions, and can not serve you with the numbers, singly. If you have any misgivings, and can not venture the amount of annual subscription in advance, we will endeavor to excuse you from receiving the paper, and trust in the mean time you may abundantly prosper.

G. W., Montgomery Co., Pa.—"Will you not send THE JOURNAL at a less price to a music-teacher?" No, sir. The thought is preposterous. We think every true musician, that is, one who loves music in his soul, and not a mere automaton professor of the art, ought to pay the full price, and cheerfully too; because he should be better able to appreciate, as well as understand, the contents of our paper, than such who are non-singing school-masters.

Anglo Sax., Philadelphia.—We favor our own country productions from an acorn to an oratorio. Send the MS. for examination.

D. R. S.—Your article is not adapted for the readers of THE JOURNAL.

Atlanta, Ga.—"You have been saying all sorts of hard things about 'figured base,' etc., of late, and now I wish to say a few words. Although to professional organists figures are of no use, yet to hundreds of other persons are they not of use? For instance, here is a young man who has not much time for study, and yet wants to learn to play a few tunes. Now, would you not teach him the nature, position, and figuring of triads and chords, passing notes, and a few other principles in thorough base? He might then play the parts with his right hand and the base with his left. I think it requires a great amount of practice to enable one to play church-music from the score. While figures are of no use to the professional player, I contend that they are of great assistance to the beginners, and especially to adult pupils." A difference of opinion between us, that is all. We thought we had been explicit enough upon this subject heretofore, but were not aware that we had said "all sorts of hard things." Let us recapitulate our opinion, however: 1. Figures will not enable any one to play church-music correctly. 2. Figured base will not enable any pupil, youth or adult, to learn to play church-music more easily or quickly than he can learn to play from score. We consider a knowledge of the principles of harmony, that is, the laws of chords, their successions and progressions, as of great assistance to any one desirous to become a player of church-music; but a knowledge of "figured base," (we use the term in its strict signification, as a musical stenography or short-hand,) as of utterly no use at all, and we look upon the time spent in learning to play from figures as completely thrown away.

Joliet, Mich.—"Is it right, in arranging music for brass bands where the instruments are of one kind, to arrange the parts for the E flat soprano, E flat alto, and E flat base in different keys; and the B flat tenor, B flat baritone, B flat base, and B flat contra-base in different keys, or all in the same key; that is, the E flat instrument in one key and the B flat in another?" These instruments are called "E flat" or "B flat," as the case may be, from the fact that their natural scale is either E flat or B flat. For convenience it is usual to write for them in the key of C, in order that the natural key of the instrument may correspond with that written key which is represented by neither flats nor sharps. Therefore if in an orchestra the violins, etc., are playing in the key of three flats for example, the part for any E flat instrument would be written in the key of C, and the part for any B flat instrument would be written in the key of F. In a sax-horn band the parts for all the E flat instruments must correspond in key; so also the parts for the B flat instruments must correspond in key. For a sax-horn band, comprising instruments in the two different keys, where the parts for the E flat instruments are written in the key of C, the parts for the B flat instruments will be in the key of F. We presume we have answered all your questions, and there is therefore no necessity for referring to them in detail.

Beldere, Ill.—"The New-York Observer some time since had an article condemning the alteration of a line of Mrs. Steele's beautiful hymn, Father, whatever of earthly bliss. The line referred to was the first of the last verse, 'Let the sweet hope that thou art mine,'

which was changed to 'O let the hope,' etc. I have since noticed in another paper this article copied with the remark from the editor that 'such an act betrayed the grossest ignorance and egotism.' Now, to my mind, the altered form is much the best. What think you?" We agree with you; lyrically, the last form is much the best, as the first form brings the accent upon the unimportant word "the." Besides, we for one are glad to get rid of the namby-pambyism of "sweet" hope. We noticed the article you refer to at the time it appeared, but did not think it necessary to reply. There are a certain class of people who will still think, say what you will, that the first form of any thing is the best. They have not solid sense enough to rid themselves of the effect of early associations, and prefer that which is bad to which they have become used, to that which is good but new to them. With regard to the second editor, all will admit that he proved there was "ignorance" somewhere.

New-York.—"Will you please state if there must necessarily be a leader in a choir besides the organist? If so, please state his duties, as also those of the organist in such a case." If the necessary qualifications be found united in one person, there is no necessity for a leader apart from the organist. But it is often the case that a man may be a good conductor of a choir and yet a very poor organist, and vice versa. In this latter case the leader has the charge of the music; he is captain of the ship, as stated in our answer to R., and the sole duty of the organist is to play his instrument when and as directed.

### A MUSICAL BIOGRAPHICAL ENIGMA.

BY I. REMINGTON FAIRLAMB.

I am composed of fifty-four letters.

My 1, 10, 13, 26, 51, was the *maestro di capella* to the Duke of Baden.

My 6, 18, 20, 36, 53, 38, 31, 27, 8, was the friend and rival of Handel.

My 13, 29, 46, 16, 36, 3, 44, 43, was the *maestro di capella* to the King of Prussia.

My 15, 51, 44, 42, 38, 11, composed seventeen oratorios and five cantatas.

My 17, 49, 52, 21, was a distinguished organist and composer of the seventeenth century, whose name will never be forgotten.

My 18, 36, 20, 39, 54, 34, 41, was the composer of several very beautiful pieces performed at the coronation of George IV.

My 21, 18, 25, 9, 44, was the son of a wheelwright and a pupil of Porpora.

My 26, 30, 19, 40, 23, 11, 4, was a celebrated violinist of the seventeenth century.

My 33, 22, 28, 17, 2, 19, 47, was the greatest violoncellist in Europe.

My 37, 49, 12, 31, 7, is described by Dr. Burney as being the "most learned, natural, and elegant composer of the eighteenth century."

My 47, 7, 22, was a distinguished Italian composer of the eighteenth century.

My 48, 33, 14, 35, 20, became the organist of Westminster Abbey after the death of Dr. Blow in the year 1708.

My 49, 24, 18, 50, 12, is a distinguished English organist.

My 3, 14, 39, 2, 3, 11, 6, 18, 12, 14, 8, is a successful and popular American composer.

My 5, 20, 33, 51, is extra, and therefore nothing will be said about it.

My whole is the name and a title of one of the greatest musicians and composers of the nineteenth century.

The solution will be furnished in our next number.

(Reported for THE MUSICAL JOURNAL.)

### OUR CHURCHES AND CHOIRS.

No. I.

ST. PETER'S EPISCOPAL CHURCH, PHILADELPHIA.

THIS department of THE MUSICAL JOURNAL for the present entrusted to our especial care, is one which of all others is the least desirable; but in the discharge of its duties, our object shall ever be to give fair and impartial criticism (if such they are worthy of being called,) ungarbled by prejudice or favoritism; and if, in any instance we feel that an intimate acquaintance with the connected with any of our choirs would prevent a consistent discharge of the duties, we shall assign the task to other hands.

St. Peter's Protestant Episcopal Church, situated at the corner of Third and Pine streets, is among the oldest of our city churches, and the reminiscences by-gone years are vividly recalled on entering this ancient structure. Innovations have here been made upon the architectural fancies of our ancestors and the interior has been suffered to remain with scarcely a single alteration. The old-fashioned high-backed pews, so conducive to that rest, which many of our modern church-goers love to enjoy, form a striking feature, which distinguishes this from most other churches; though we confess, our ideas have moulded by tastes more modern. The organ, which is situated in the gallery, was built by H. Corrie of this city, many years since, and in appearance, will compare with the general antiquated style pervading the building. It was at one time doubtless considered a perfect specimen of organ building; but time and modern improvements have wrought such important changes, that we think some alteration in this department might be introduced with great propriety. The organist is Mr. C. Borhek, a gentleman of musical taste and ability, who for many years has filled this position. The choir, which is a quartet, evince considerable taste in their performances; although the parts are not properly balanced. The soprano possesses a voice, exceedingly full and effective, though we noticed one fault, which a little care might readily correct. We allude to a certain forcing of the voice upon some of the upper tones, and this habit, so common to many who are considered good vocalists, though not as apparent to them, is always distinctly noticed by the listener. Never suffer the voice to be forced beyond its capacity, but let delivery be free and unconstrained; its effects even in the largest hall, will

thus be greatly increased. The contralto, though lacking in power, is a voice of much sweetness, combining those sympathetic qualities so essential in quartet singing. The base is well sustained, by a gentleman possessing a full and pleasant voice, which a little more care in its delivery, however, would materially improve. The tenor, at least on the occasion of our visit to this church, was entirely too weak; in fact we should have averred that this part was not represented at all, had not our eyes convinced us of its truth. It is presumed, that quartet-choirs are resorted to for artistic effects rather than for those of a more devotional character; hence the importance of a careful selection of voices, so nearly balanced in volume and quality, that no prominence of any one part can be discovered. Yet how rarely is this the case; some one or two, ambitious of being heard, almost invariably destroy the effect which a more subdued manner would secure.

The chanting of this choir, though admirable as regards precision and unity of movement, is open to the same objection which we conceive to exist in all Episcopal choirs; that hurried and almost irreverent manner in which this most beautiful part of the service is dispatched. We are aware, that the opposite extreme amounts to a mere whining drawl, and while both should be avoided, a medium course will always secure that effect which this simple yet truly beautiful form of music is capable of producing.

The exceeding rapidity which characterizes the chanting of many choirs, must necessarily prevent a clear and distinct utterance of the words; thus sacrificing all the beauties of poetry to a habit, as devoid of good taste as of religious feeling. We hope this defect may be remedied; for we can not conceive how the simplest form of musical declamation can be reconciled to the reckless rapidity with which these solemn and beautiful portions of God's word are usually rendered.

(FOR THE MUSICAL JOURNAL.)

### HANDEL AND HAYDN CONCERT.

The first concert of a musical society is always the most important era in its history, as it invariably constitutes the basis upon which future success depends. It matters not how much real merit may characterize subsequent efforts; if first impressions are unfavorable, they will be found exceedingly difficult to eradicate; and years of arduous toil will be required to retrieve the first false step.

To chronicle the success of a new society, then, is always a more pleasant task than to mourn over its failure; and such is our privilege in relation to the concert of the Philadelphia Handel and Haydn Society, given at Concert Hall on Monday evening, March 31st.

A well-selected programme attracted an unusually large audience; and the music generally was performed in a manner highly creditable; in fact, there was but little to which exception could be made. The organ voluntary, by Mr. J. A. Getze, was truly a pure and classic performance; while that of Mr. C. Collins, Jr., though entirely different in style, was marked by a degree of taste and skill which elicited the warmest approbation of the audience. The soprano *Cavatina Di Romeo* was rendered in an artistic manner, by a lady amateur, whose full voice and excellent vocalization were displayed to great advantage in this beautiful composition. The *cavatina* from *Il Trovatore*, also by a lady amateur, was loudly enjoyed; and from the position we occupied (thanks to the managers for dispensing with curtains) the performer of this most beautiful of Verdi's gems appeared quite young; although her voice and execution gave evidence of careful and correct training.

The choruses, without exception, were given with accuracy and expression: the *Pilgrim Chorus*, from Lombardi, was really beautiful; though a slightly accelerated movement, we think, would have added to the effect. The only difficulty we found in appreciating the various performances, was a chant of really singular musical construction, by a nameless author. The voices, though excellent, appeared unequally balanced; and the accompaniment (piano) presented a most novel combination of uncommon chords; the performer, though hidden by the instrument, we judged to be a participant in the quartet, and not the accompanist of the evening. We congratulate the conductor, Professor Meigen, and all interested in this Association, upon the success of their first concert; and doubt not that next season will witness a series of musical triumphs even greater than the present.

(FOR THE MUSICAL JOURNAL.)

### PHILHARMONIC CONCERT.

The third and last concert of the Philharmonic Society was given at the Musical Fund Hall, on Tuesday evening, the 1st instant, to a crowded audience. The performances of the orchestra, composed entirely of professors under the direction of Dr. Cunningham, were marked throughout by accuracy, precision, and good taste; though the general effect might have been increased, by the addition of a few stringed instruments; many of the most beautiful passages, seemed marred, by too great a preponderance of brass. The programme presented many choice gems from Italian and English operas, sustained by the principal artists of the "New American Opera Troupe."

Miss Behrend as prima donna, possesses a voice of moderate power,

though her vocalization in many respects is quite defective, while her peculiar manner of rendering music in a concert-room, certainly evinces a want of correct taste. Excessive action, accompanied with spasmodic efforts to produce effect, oftentimes defeats the object contemplated by the performer; while established rules of art can never consistently be violated for the sake of originality.

Mr. Borroni has a good baritone voice of considerable power and flexibility, though there is an apparent tameness in his singing, which we can not admire. His part, however, in the duo from *Belisario Quando di Saugue*, was well sustained.

The youthful and prepossessing appearance of Mr. H. Millard, in connection with the fact of his being an American Tenor, evidently had an important bearing upon the cordial greeting he received on this his first visit to Philadelphia.

Mr. Millard possesses a voice of moderate power and compass, unusually sweet and pure, evincing throughout the Italian school, in which he has been educated. His style is chaste and unaffected, though his singing is somewhat lacking in animation; a fault which experience will doubtless correct. Mr. M. we doubt not, is destined to occupy an elevated position among artists; the applause he received on this occasion, fully attested the satisfaction he gave to the audience.

We regretted the necessity of an announcement, that a Terzetto in the first part would be omitted on account of the *non-arrival* of the music from New-York: such occurrences always detract from the pleasure which an audience anticipate; some of whom probably invest their admittance-fee upon the very pieces thus omitted. We hope the managers of this popular Society may renew their exertions, and thus sustain the reputation which their concerts enjoyed in former years.

### MUSICAL EDUCATION.

A DEFECT, which our Pennsylvania system of common-school education presents, in excluding music as a branch of study, is one which demands an immediate remedy. We might endure with some degree of patience a system which is depriving our children of advantages which no other period of life can so effectually secure, if we could discover the least semblance to argumentative force in any thing which the opposers of this movement have advanced to sustain their position. It, however, requires a degree of temerity, which a superabundance of ignorance or self-esteem alone can give, openly to avow hostility to the general dissemination of a science, universally recognized as the most beautiful and ennobling, that can claim the attention of man; and to denounce it as trifling and unfitted for those who are soon to mingle in the formalities of the world, and there test the stern realities of life, is a slander which no species of false reasoning can sustain. Its influences are in fact too refining to find an echo in hearts contaminated by close contact with the world, and to whom nature has denied those sympathetic feelings which gush forth from the heart, rendering earth beautiful, and shedding sunlight upon every dark spot in life. But independent of any enjoyments which a musical education is capable of contributing to social life, compare it with any study pursued in the school-room, which is intended to prepare the student for usefulness in after-life, and see if nothing more important than a mere accomplishment is not embodied in that which a few would have us regard as useless.

The uncertainties in life render it important that a system of education should be adopted which will prepare all for contingencies which may arise; and while hundreds who have descended from affluence to comparative poverty are now supporting themselves honorably by the exercise of talents which a musical education fortunately developed, (though it may only have been given as an accomplishment,) its possessor is now fully able to appreciate its importance. But how is it with those less favored, who have never enjoyed the advantages which can only be secured to the masses by introducing the study of music into our public schools?

The seamstress, exhausted and weary, toils on amid the solitude of her cheerless abode, stitching from early dawn until the far-spent hours of night consume the feeble taper which sheds its flickering glare around, and withal obtains scarcely sufficient to allay the cravings of hunger. No joyous melody awakens bright hopes of happiness in her heart—no gleams of sunshine illumine the rugged path of life; but earth, so beautiful to others, to her seems shrouded in gloom. Unfitted by education to mingle in circles of refinement, we may with propriety

ask a simple question: How much might a musical education, obtained in the school-room, have contributed to render her position in life one of independence and comfort, by preparing her to impart a knowledge of a science, the general diffusion of which is now almost a certain guarantee of honorable support to ladies of talent and industry? We regard it of absolute importance that every child should, to a certain extent, receive a musical education. It may not be necessary in a majority of cases to call this knowledge into requisition as a means of support; but it renders comparatively harmless those reverses of fortune to which all are exposed. Let the controllers and directors of our schools follow up the commencement made in the Normal School, and we feel assured that the slight opposition which may at first be evinced will soon cease, as the important moral influences of musical training become apparent.

#### CHURCH CHOIRS.

WE have promised in our plan that our purpose is, in subsequent numbers, to give a critical notice of the performances of our city Choirs; at the same time referring to the singing of the congregation, and a brief history of the church to which we may allude. We are dictated neither by sectarian prejudice, nor any other influence, to guide our pen in this matter.

As an important part of the devotional exercises of the sanctuary, we think the subject is deserving of all the attention which can possibly be bestowed upon it; notwithstanding, by some, the duty or business (if we may so speak) of choir singing, is looked upon with a disparaging eye, as an engagement of a derogatory character, rather than a position of eminence.

We know not why, with any degree of reason, those who assist or lead the praises of God in the choir, should thus be subjected to stigmatizing epithets; or why the choir should not be viewed rather as a society, meriting not only the respect, but the heart-felt congratulations of the Christian community. This censorious feeling adverted to, though not general, still prevails to a certain extent. It is manifested oftentimes, by professing Christians, towards those who cheerfully lend their voices in the choir; and it will become our duty, in due course, to check this manifest injustice with language of open rebuke. Especially do volunteer amateur singers merit and deserve the encouragement of our congregations, so long as they continue in the church choir to advantage, and conduct themselves with becoming propriety; and indeed, we know not why those who consecrate their musical talents to our churches, and receive for the same a certain remuneration, should not also receive the marks of common civility from their Christian brethren. It is true, that a catalogue of forced reasons may be alleged to condemn the performances of secular singers in our churches, and in some instances, good reasons to condemn also the wanton display and frivolity witnessed in other of our choirs; but even so—exceptions to the rule intervene, and the just should not be condemned with the guilty. We are ready to discountenance any departure from the strict bounds of decorum, and proper subordination, by our choirs; but are equally ready to denounce all uncharitable reflections issued against members of choirs, unless well assured of palpable improprieties, or in violation of a becoming respect for the sacredness of the place they occupy.

#### MUSIC COMMITTEES.

THE perplexities which music seems to entail upon some churches, are often used as an argument for the entire abolition of choirs; yet if the true cause be ascertained, the result, in most instances, will fix the blame, not upon music, nor upon choirs, but upon those whom the church has appointed to superintend this department, a *trio* usually known as the *Music Committee*, though in reality, the term *music-less*, would in most instances be more appropriate. We do not object to the existence of this body, for we consider its appointment of vital importance to the musical interests of every church; though we are often at a loss how to reconcile the inconsistency usually displayed in the selections which are made. It is presumed that nearly all churches have sufficient musical taste and talent among their congregations, from which

a suitable selection could always be made; although these qualifications are seldom regarded as important, in the appointment of such committees. Men are authorized to select organists and choristers, who are entirely ignorant of every principle of musical art; yet who at times are willing to exercise all that authority and officious dictation, which they imagine their position requires, thus producing feelings among occupants of the organ-gallery, which must result in frequent changes as well as introducing bickerings and dissensions in the church, which are always found exceedingly difficult to harmonize. Now it is no stretch of imagination to suppose that such a committee would be unable readily to decide what style of music would best suit their capacities, and in so doing, satisfy the church. Might we be permitted to suggest a plan, both satisfactory and cheap, (an important consideration where churches are poor,) it would be this.

Let the Music Committee announce, that they wish to engage an organist or conductor, (terms and qualifications need not be named,) but a short time will elapse before a score of applicants will besiege the premises; let each one, as he enters his name, fix a minimum price for his services; after this is accomplished, inform him that one, two, or three, Sabbaths will be given him for trial; and if satisfied with his performances, he will receive an answer in the course of a year, or as soon as all the applicants have had the same opportunities of contesting for the position. This plan we consider perfectly feasible, and in some respects at least, very desirable; particularly on the score of economy. The chief objection it presents, would be the difficulty which might be experienced by the Committee, in remembering whom they liked best; yet this could very easily be obviated, by selecting the one who should be fortunate (?) enough, to come *last* on the list. Our suggestions may not be entirely original to all; we, however, submit them for the benefit of all Music Committees. If they meet their views, they are welcome to try them; although we wish them to relieve us of all responsibility, should they fail.

#### "HIFALUTIN" CHURCH MUSIC.

THE leading word of our title is not found in the dictionary; but popular use has given it a meaning, and, we believe, it has been adopted as belonging to the Anglo-Saxon category.

The following article, descriptive of the Church of St. Bardolph's, is so truthful that we have deemed it worthy of the space. It is not unlike scenes which we have witnessed in our city. Not many Sabbaths ago we wended our way to church, and after being seated, saw the laborious efforts and inhuman distortions of an organist, which was ocular demonstration that he played nothing short of most *thorough-base!* though at times a little discordant. Soon after, a base solo, full seven pages in length, fell upon the ears of the patient congregation with terrible effect; and to this, it was said, the professor played a *fugue* accompaniment on the organ. Should any of our readers be so unlearned as to inquire what this means, we will give them the æsthetic character of the "fugue," as defined by the distinguished professor and organist. Said he: "The leader sang a solo, all by himself, with *great decision!* My accompaniment was a fugue; that is to say, in describing this sort of music, 'the right hand letteth not the left hand know what it doeth.'" Some who read, may realize and appreciate the article:

"When you heard the brass rings travel over the wire to which the red curtain was attached, shutting up the choristers in the seclusion of their perched-up loft, then you might know that some grand exploits of vocalism were to come off. The sexton, who had been dispatched in good season to the 'sacristy,' to obtain from the rector the number of the psalm and hymn, having returned with a small slip of paper on which they were indicated in pencil, a great whispering and consultation having taken place, which resulted in the selection of tunes, Mr. Tubingen placed the music-book on the rack, and the bellows of the little big organ were put in play.

"Never was a more brilliant sparkle and scintillation elicited from the windy bellows of a blacksmith's forge. The head and shoulders of the organist swayed up and down like those of a Chinese eater of the narcotic drug, in the accompaniment of an improvisation upon the keys, which made the whole congregation involuntarily twist their necks and look aloft, and at last with a full choral blast from the tenor, base, and treble, the magical effect was complete.



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# The Son of the Muses.

Words translated from GOETHE, by JOHN S. DWIGHT. Music by ZELTER.

ALLEGRO.

1. Through coun - try and through ci - ty, I pipe my lone - ly dit - ty, I weave the eun - ning rhyme, I

2. I scarce can wait their com - ing, The flow'rs of ear - liest bloom - ing, That first peep out in spring; I

3. I sing where no one list - ens, Where ice all round me glist - ens; These are the win - ter flow'rs! And

stride a - bout at leis - ure, But al - ways mind the meas - ure; With me all goes by time, To me, To

sing them though they are not, If win - ter comes. I care not, The fond old dream I sing, I sing, The

when they melt I wan - der, And seek the hill - side yon - der, And still find pleas - ant hours, And still, And

me all goes by time, To me, To me all goes by time.

fond old dream I sing, I sing, The fond old dream I sing.

stil find pleas - ant hours, And still, And still find pleas - ant hours.

4. The young folks, met for pleasure  
Move briskly to my measure,  
Under the linden tree;  
The stupid rustic, grinning,  
The starch, prim maiden, spinning,  
Must own my melody.
5. Wings to my feet ye give me,  
O'er hill and vale ye drive me,  
Your darling child must roam;  
Say why, ye kindest muses,  
Your wiser will refuses  
To take the wanderer home!

# Teach me, O Lord.\*

## M O T E T.

Wm. R. BABCOCK, Organist of Central Church, Boston.

**SOPRANO.**  
Teach . me, O Lord, the way of thy sta - tutes, and I shall keep . . . . .

**ALTO.**  
Teach . me, O Lord, the way of thy sta - tutes, and I shall keep . . . . .

**TENOR.**  
Teach . me, O Lord, the way of thy sta - tutes,

**BASE.**  
Teach . me, O Lord, the way of thy sta - tutes, and I shall

it un - to the end, shall keep it un - to the end, shall keep it un - to the end.

. . . . . it un - to the end, un - to the end, shall keep it un - to the end.

and I shall keep it, un - to the end, shall keep it un - to the end,

keep . . . . it un - to the end, un - to the end, shall keep it un - to the end,

Give me un - der - stand - ing, and I shall keep thy law, Yea, I shall ob - serve it with

Give me un - der - stand - ing, and I shall keep thy law, Yea, I shall ob - serve it with

Give me un - der - stand - ing, and I shall keep thy law, Yea, I shall ob - serve it with

\* We recommend this Motet, by Mr. Babcock, to all young composers. It is far removed from the commonly prevailing secular music, and is in excellent and true church style. A man must know something of music before he can write such a motet, short as it is. If choirs will study this and similar music, they will grow in musical knowledge, strength, and taste. We beg choirs to try it, to keep it on hand, and repeat it over and over, until they find it out. It will repay their labor. Eds.

my whole heart, I shall ob - serve it with my whole heart. Teach me, O Lord, the

my whole heart, I shall ob serve it with my whole heart. Teach me, O Lord, the

my whole heart, I shall ob - serve it with my whole heart. Teach me, O Lord, the

my whole heart, I shall ob - serve it with my whole heart. Teach me, O Lord, the

way of thy sta - tutes, and I shall keep . . . . . it un - to the end, shall

way of thy sta - tutes, and I shall keep . . . . . it un - to the

way of thy sta - tutes, and I shall keep

way of thy sta - tutes, and I shall keep . . . . . it un - to the

keep it un - to the end, shall keep, shall keep it un - to the end.

end, un - to the end, shall keep, shall keep it un - to the end.

it un - to the end, shall keep . . . . . it un - to the end.

end, un - - to the end, shall keep, shall keep it un - to the end.

# O come, let us Worship.

INTROIT. ANTHEM.

MODERATO.  
TENOR.

O come, let us wor - ship and bow down; Let us kneel be - fore the Lord our Ma - ker; For he is our God,

ALTO.

SOPRANO.

O come, let us wor - ship and bow down; Let us kneel be - fore the Lord our Ma - ker; For he is our God,

BASE.

For he is our God, And we are the peo - ple of his pas - ture, And the sheep of his hand. | 1st. | 2d.

For he is our God, And we are the peo - ple of his pas - ture, And the sheep of his hand. | 1st. | 2d.

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- 6 " " " " " F to F, 135
- 5 " " " " " " doub. reed, F to F, 150
- 5 1/2 " " " " " F to C, 175
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