

PHILADELPHIA MUSICAL JOURNAL AND REVIEW.

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{ VOLUME I.
{ NUMBER 4.

SUMMARY OF MUSICAL NEWS.

THE two grand concerts of Parodi at the Musical Fund Hall, the first on last evening, and the second on the 25th, have awakened considerable interest among the musical savans of our Quaker City. — GOTTSCALK, the pet of fashion in New-York just now, has been obliged to omit his very successful soirées for one week, owing to an accident to his thumb. On Wednesday evening next, however, Dodworth's will be again overcrowded to listen to his characteristic compositions, so perfectly rendered and in so irresistible a manner. The talented pianist can no longer say that he is not appreciated in his native country. May success long continue to postpone his contemplated tour in South-America!

MR. A. W. THAYER, whose letters from Germany have added interest to THE MUSICAL REVIEW, and who is also known as "Diarist" of Dwight's Journal, is on his way home. Mr. Thayer has been for many years engaged in researches for the preparation of a biography of Beethoven, and has been abroad for some years with this object in view. He makes the voyage home now on account of the state of his health, and will remain but a short time.

A performance of *Don Giovanni*, as indifferent, with the exception of the beneficiary's *Donna Anna*, as the house was crowded, given for the farewell benefit of the incomparable De Lagrange, closed the season at the New-York Academy, on Monday, March 31st. And the Italian Opera was again in a "tight place" for a time; each new day brought a rumor of some new attempt to "establish the lyric drama in America." To go on at the old rate was not to be expected; Mr. Paine had already made unexampled sacrifices, but was still willing to meet the artists, orchestra and chorus half-way. Amidst these negotiations, Italian Opera took a rest until Wednesday, April 16th, when the indefatigable Max Maretzek once more stepped into the breach, and commenced a new season of Italian and German opera with Verdi's *Ernani*. The old troupe is kept much as it was before, and additions are to be made; Colletti and Boleioni are already announced, while hopes are held out of Badiali and the Signoras Vestvali and Parodi upon their return from the South. We are promised German opera once a week with De Lagrange, and *Figaro's Hochzeit*, *Martha*, and *Der Freischütz* are mentioned. Hail to thee, Max, and thanks for these last operas if we get them.

The second concert for the benefit of the "Old Ladies' Home," took place at the Brooklyn Athenæum on Thursday evening, the 3d inst., under the direction of Messrs. Hager and Perkins. Miss Maria S. Brainerd, Miss Dingley, Messrs. Allen Irving, Clare W. Beames, and others appeared, with a chorus of amateurs and a large orchestra. The programme, made up chiefly of sacred music, contained many solos, several choruses from Haydn, Mozart, and Rossini, violin solos, and an overture. Miss Brainerd sang *Ruth and Naomi*, by Topliff; *I know that my Redeemer liveth*, Handel; *Strive, wait, and pray*, by Beames; and for an encore, *Come unto Him*, from the *Messiah*. Miss Brainerd sang admirably, and was applauded enthusiastically upon every occasion. Mr.

Irving sang *It is enough*, from *Elijah*, and *The heart bowed down*, both given to the entire satisfaction of the audience. Miss Dingley should not attempt such pieces as the *Inflammatus*. Mr. Perkins played Prume's *Melancholi* acceptably. The choruses were not as ably sustained as they should have been. Not much can be said in praise of the orchestra; the overture to *Semiramide* went defectively. Pecuniarily, the affair was successful. — Mr. Joseph Becher, of New-York, has invented a piano-forte of a peculiar form and construction. The movement is arranged around a hollow cylinder placed perpendicularly within the body of the instrument. The piano on view is provided with two key-boards, and the inventor claims for it a power greater than two grand pianos. Mr. Robert G. Nellis, the proprietor of the patent, intends to commence the manufacturing of these instruments at an early day. — A concert was given, April 7th, at the Plymouth Church, Brooklyn, by classes under the direction of Mr. H. A. Pond, organist of that church. — Miss Maria S. Brainerd announces her first concert in Brooklyn on Tuesday evening, April 22d. We trust the Brooklynites will give this favorite vocalist a warm reception.

The *Churchman* of last week gives up the defense of the doctrine that "women's voices are not adapted for true church-music," to a correspondent who writes over the signature of "Sigma." A communication from this writer commences: "THE MUSICAL REVIEW AND GAZETTE, in commenting on your rejoinder to its attempted vindication of the practice of giving to women the directive control of church-music, with a bright and particular place in the curtained organ-loft," etc. Now as this is diametrically opposite to what we did maintain or desire, and as Sigma himself proves that it is so before he finishes his first paragraph, no further attention to his communication from us is at all necessary. In fact, we should not have referred to the *Churchman* at all to-day, except to join with its editor in calling especial attention to another contribution in its columns, (from H. D. E., Baltimore,) which we wish could find place in every religious journal of the land. H. D. E.'s text is, that "the object of the church is to use music as one of the means of worshipping Almighty God. The object of the directors of the music of (many) churches is to use it as one of the means of attracting men. The directors of the music of operas and concerts select such music as will draw paying audiences. The directors of music in churches select such as will draw paying congregations." A most excellent exposition follows of what true church-music should be. We are with the *Churchman* heart and soul in all such reforms as those suggested by H. D. E., as also in favor of discarding the curtained organ-loft with its operatic accompaniments.

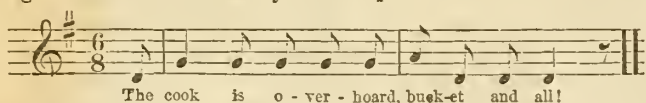
"A very pleasant novelty," says the New-Orleans *Delta*, "is the organization of a system of Home-concerts in the immediate neighborhood of our friend Jones's residence. 'The system,' says Jones, in his usual voluble way, 'is exceedingly simple and susceptible of easy explanation. Brown has two daughters; Robinson has three; Smith has two sons, twelve or thirteen years of age, gifted with musical taste, and some capacity for instrumentalization. The children of Brown invite

the family of Robinson and the young Smiths to a musical party, in which only the young people are the performers; and various sports succeed the several exercises on the piano, violin, and guitar. In due time the children of Robinson respond, and so a very delightful series of Home-concerts is immediately set on foot. The whole neighborhood becoming enchanted with the idea, it soon assumes the appearance of a regular social institution. Of course,' continues Jones, 'a judge or superintendent is elected, who decides on the relative merits of the performers, and assigns the crown of laurel (to speak metaphorically) to the victor. The children take great interest in the contest; a healthy rivalry ensues amongst them, and the inevitable result is an art-loving spirit which will last as a blessing and a heavenly boon during the remainder of their lives.'—The juvenile singing-class of Mr. Philbrick gave a concert at Marshall, Mich., on the 4th inst. The Pyne and Harrison troupe gave a concert at Louisville, Ky., on the 2d inst. The programme consisted of selections from among the best airs of Bellini's opera of *La Sonnambula*.—Miss Kimberly has been giving readings from *Hiawatha*, at Hope Chapel. Her melodious voice and correct enunciation added new beauties to the musical numbers of our great poet. We have all heard of prose-poetry; in this sense we may style Miss Kimberly's efforts the music of language.

"When she spake,
Sweet words like dropping honey she did shed,
And 'twixt the pearls and rubies broke
A silvery sound that heavenly music seemed to make."

Messrs. Blanchard and Sherwin, assisted by Miss Isabella Hindeley, Mr. G. W. Warren, and Sherwin's Quartet Club, gave a concert at Hudson, N. Y., on the 10th inst.—The Metropolis, a steamer belonging to the Michigan Central Railroad Co., has been provided with a new and elegant piano, from the manufactory of Messrs. Boardman, Gray & Co., Albany, N. Y.

The following story, an illustration of the fact that the ability to sing may sometimes prove the means of preserving life, was told to us a few days since by a retired sea-captain, a gentleman of high and honorable character. We have no reason to doubt its truthfulness. Being at sea, the cook had the sad misfortune one day, on attempting to draw a bucket of water over the side of the ship, to lose his balance, and fall overboard. One of the sailors, who was much addicted to stuttering, but who was a good singer, came running to the captain, who happened to be in the cabin, and from the head of the stairs he cried out: "Captain, the co-co-co-co-co-co—" "What's the matter?" said the captain; "sing it." The sailor instantly struck up:



Upon which the captain ran up on deck, caused the boat to be lowered, and thus saved the life of the poor "cook, bucket and all."

The Vienna papers tell us that the Archbishop of Vienna has refused to allow a monument to be erected to Mozart in one of the churches, on the ground that the worship of genius is an act of idolatry!—Seven concerts were given in Boston last week. The oratorio of *Moses in Egypt* was given on Sunday evening, by the Handel and Haydn Society; the Automaton musician performed Monday evening; the Peale Family gave a concert Tuesday evening, and a grand orchestral concert was given on the same evening, at Music Hall. On Wednesday afternoon the Hutchinson family sang at Tremont Hall. This was their farewell concert in Boston. On Thursday evening the Handel and Haydn Society repeated the oratorio of *Moses in Egypt*. On Saturday evening the concert of the German Benevolent Society came off, and to crown the whole, Buckley's (black) Minstrels gave concerts throughout the entire week. Verily, Boston is a musical city!—The "Knickerbockers" (who, in the name of the prophet, are the Knickerbockers?) gave a concert in Utica, N. Y., on the evening of the 11th inst. They were assisted by Mademoiselle Marie La Dorna Boubont, (first soprano,) and their "music was all original, being written expressly for them." One of the most remarkable features of this concert was the offering of two prizes, the first to the lady who should best sing a song, (original, of

course,) and the second to the lady who should best perform on the piano. The prizes were to be awarded by the audience. "In order to give all amateurs a fair opportunity," say the Knickerbockers, in their modest announcement of this entertainment, "the Knickerbockers will not compete." Generous Knickerbockers! Who were the fortunate winners of the prizes has not transpired. We await the intelligence with impatience.—The Alleghenians gave a concert in Utica on the 18th inst.

The ladies of Opelousas, La., gave a concert followed by a grand supper, a few days since; the proceeds of the entertainment were appropriated towards defraying the expenses of building an Episcopal church.—Mrs. Gray, of Columbus, Ohio, gave a concert in that city on the 8th inst. She was assisted by the ladies of her class, and several amateur musicians of Columbus. Mr. Martin of Boston, presided at the piano.—A new musical organization, under the name of the Providence Concert Society, has been formed in Providence, R. I. Mr. Reincke is the leader; and the Society proposes to give a series of Saturday-afternoon concerts.—A company of *genuine* darkies, under the name of the "Oriental Minstrels," are giving concerts in the Western States.—"Fast-Day," (April 10th,) in Worcester, Mass., was prolific of musical entertainments. In the evening the Mozart Society performed Handel's oratorio of the *Messiah*, at the City-Hall, and Mr. E. S. Nason, with his juvenile classes, gave a grand concert in Brinley-Hall. Both concerts were largely attended.

Mf. De Ham, assisted by Mdle. Henriette Simon, and Messrs. Kinsler, Vogel, and Smidt, gave a vocal and instrumental concert in Pittsburgh, Pa., on the 8th inst.—A series of "chamber-concerts," at Bangor, Me., was closed by a musical entertainment given in Market-Hall on the 8th inst.—A new musical association, called the "New-England Pilgrims," gave a concert at Lowell, Mass., on the 18th inst.; the proceeds of the concert are to be appropriated toward purchasing the E flat, or largest bell of the largest chime, proposed to be placed on the St. Anne's Church, of that city.—The members of Wright's Brass Band of Lewiston Falls, Me., gave a vocal and instrumental concert at that place on the evening of the 16th inst.—Mr. Covert, assisted by Miss Steven, gave a concert at Worcester, Mass., on the 14th inst.—The young misses of Janesville, Wis., gave a concert on the 10th inst., in that place, under the direction of Mr. J. Suffern, to a crowded and highly-pleased audience.

PHILADELPHIA MUSICAL ITEMS.

The Musical Fund Society gave their last concert of the season at the Musical Fund Hall on the 10th inst., before a large and highly appreciative audience. The music by the orchestra was grand and effective, and their several performances gave good evidence of musical skill and training. Madame de Lagrange was, however, the main attraction of the occasion, and creditably did she sustain her well-earned reputation as a vocalist of the first rank. Her execution displayed both grace and force; and the purity as well as compass of her voice, may be safely defined as of a superior order. Signors Brignoli and Amodio very ably acquitted themselves also; and we are safe in recording this as one of the most successful concerts of the season, testified to by the several encores and repeated hearty applause of the discriminating auditory.—Mr. Dempster gave the last of his ballad soirées at the same hall on the 12th inst., and drew together a respectable concourse of our citizens, partial to the sentimental and pathetic style of song, for which Mr. D. is renowned.—Mr. Perelli's last soiree of the season took place upon the same evening at his room in the Musical Fund Hall. A select and discriminating company filled the place, which gave evidence of satisfaction and delight. A lady amateur sang the *Cavatina de Romeo* in a very clever manner, exhibiting a fine quality of soprano voice, under a good degree of cultivation. Owing to several of the pupils being indisposed with colds, much of the duties fell upon the Misses Heron. Mr. Perelli is entitled to credit for the rapidity with which he has perfected the musical education of the young ladies referred to; artists they may be called, for they sing equally well in English or Italian. The gentlemen amateurs each and all acquitted themselves well. The selections also were good, and the entire performance delightful.

The Sixth Annual Concert of the Philadelphia Band, No. 1, was given on the 15th inst., at the Musical Fund Hall. The Band presented an exceedingly attractive appearance, being attired in their new and splendid uniform,

and performed several favorite selections from the operas of *Rip Van Winkle* and *Il Trovatore*; also, the overture to the *Crown Diamonds*. Their music was well executed, and interspersed by the attractive and valuable assistance of the Misses Heron, Mr. H. Millard, Mr. Borroni, and Mr. B. C. Cross, pianist. The large audience appeared highly gratified throughout, and it may be added, the programme was of a very pleasing and diversified character.—A grand concert was announced to be given at Washington Hall on the 15th. If any thing performed there was *grand*, then our dictionary deceives us in the meaning of that word. The celebrated "De Kalb Quartet," which had received the admiration and elicited the applause of the most critical audiences in the United States, were present, as per programme; but we trust never to have the unpleasant agony of hearing them again. Of the numerous professors engaged upon this occasion, it would be time lost to speak.—Mlle. Teresa Parodi, assisted by the favorite contralto, Madame Amalia Patti Strakosch, and Signor Leonardi, will give two grand concerts under the direction of Maurice Strakosch, on the 22d and 25th inst., at the Musical Fund Hall. The programme will comprise choice gems from the great masters of classical, sacred, and miscellaneous music, and the admission-fee is fixed at one dollar each.—Carl Wolfsohn's third and last soirée of the season will take place on the 28th inst., at the Assembly Buildings. He is to be assisted by Miss Caroline M. Shepard and Messrs. M. H. Cross, Preiser, and Henckeroth. The well-known ability of these artists will doubtless draw a crowded house.—Professor Thorbecke gave his second classical soirée on the 8th inst., at the Assembly Buildings. The entertainment was well attended, and embraced selections from Beethoven, Spohr, Chopin, and others of celebrity.

It gives us pleasure to learn that the Musical Union has received a charter, and is now a "body politic in law." During this season this excellent association has given eight concerts under the direction of Messrs. Rohr and Thunder. At the first and second, Mehul's oratorio, *Joseph and his Brethren*, was produced; at the third, Mozart's Twelfth Mass; fourth and fifth, Rossini's *Stabat Mater*; sixth, operatic gems on occasion of the opening of the new National Hall; seventh, Mozart's festival, (Mozart's centennial birthday;) and as the eighth, we may count the great concert for the benefit of the poor, which was principally gotten up and sustained by the members of this Society. At the last meeting the following gentlemen were elected officers: President, Mr. I. Huneker; Vice-President, Mr. I. Walsh; Secretary, Mr. Ed. Holmes; Treasurer, Mr. A. B. Reichenbach; Librarian, Mr. Ch. Saxe; Musical Conductor, Mr. Ph. Rohr; Directors, Messrs. H. Thunder, Prof. Newland, W. Foley, Umstead, O. Hefty, Eastman, W. Ashe, Doyle, etc. Their last concert of the season will be given on the 22d of April, at Concert Hall, for the benefit of Professor Rohr, when Ries' beautiful cantata, *The Morning*, will be performed.

Mr. H. Millard and C. G. Borroni gave their farewell concert at the Musical Fund Hall, to a large and fashionable audience, on the 18th inst.

CARL BERGMANN'S CONCERTS IN NEW-YORK.

PROGRAMME OF THE FOURTH CONCERT.

1. Grand Symphony in D Major. Haydn. 2. Rondo Brillante for Piano with Orchestra. Mendelssohn. (Miss Lebrecht.) 3. Pilgrim Chorus from the Opera, "Tannhauser." Rich. Wagner. (Performed by the Arion and Orchestra.) 4. Grand Overture, "Leonora," No. 3. Beethoven. 5. March, Aria, and Chorus from the Opera, "Maggie Flute." (Arion and Orchestra.) Mozart. 6. Die Forelle. Piano Solo. Heller. (Miss Lebrecht.) 7. Scherzo in C sharp minor. Op. 52. Schumann. 8. Chorus, "Die Botschaft." Muller. (Arion.) 9. Overture, "The Merry Wives of Windsor." O. Nicolas.

THE attendance at these concerts is still increasing, and the City Assembly Rooms are fuller than ever. We notice particularly a more liberal patronage on the part of the ladies, than heretofore. We are glad of this, for the success of these concerts is a success to good music, and an immense step towards the establishment of a higher standard of musical art in this country.

Haydn's Symphony in D is a very interesting composition, in as far as it must excite our curiosity to see such an amiable, candid old gentleman as Father Haydn, endeavoring bolder strides than usual. This symphony moves in larger dimensions and breathes a grander spirit than most of his compositions. It is a noble work, full of delicious melodies, simplicity and charming pretentiousness. It was admirably played.

The most interesting number of the programme was of course Beethoven's *Leonora* overture. This overture, the most popular of the four which Beethoven composed for his opera *Fidelio*, found the following appreciation in 1806, in a Vienna paper of some standing, called the *Wiener Freimüthig*.

"Recently the overture to *Fidelio* was played in the Augarten, and all impartial musicians and amateurs agreed that such an unconnected, confused, and ear-disgusting thing was never before written. The most cutting modulations follow each other in really horrible harmony, and some small ideas, which have not even the appearance of grandeur, a solo for the horn, which probably is intended to announce the arrival of the governor, for example, flnish the unpleasant and deafening impression of the whole."

Such was the reception which one of the grandest overtures of Beethoven met fifty years ago. We give it for the edification of the musical critic of the *Albion*, who seems to be of about the same class as the unknown critic of the Vienna paper. The *Leonora* overture is an admirable kaleidoscope of the many musical beauties of the opera, grand in conception, and grander still in execution. It is a difficult work to perform, but went off pretty fairly.

The Arion as usual, made a hit with the choruses from *Tannhauser* and *Maggie Flute*, which accounts for their repetition in the last concert. Miss Lebrecht is an advanced pianist, who should, however, endeavor to acquire a better touch and some little variety of expression. The lady is young, and evidently talented; therefore success to her.

PROGRAMME OF THE FIFTH CONCERT.

1. Concert Overture in A major. No. 7. Julius Rietz. (First time in America.) 2. Pilgrim Chorus, from the Opera, "Tannhauser." (By request.) R. Wagner. (Arion and Orchestra.) 3. Concerto for the Violin. Mendelssohn. (Mr. Theo. Thomas.) 4. March, Aria, and Chorus from the Opera, "Maggie Flute." Mozart. By request. (Arion and Orchestra.) 5. Overture Characteristic, "Le Carneval Romain." Hector Berlioz. (First time in America.) 6. Grand Symphony in C major. Franz Schubert.

Again a room so crowded that we could scarcely find a seat, for the programme was this time very tempting. Two new overtures by two prominent composers of Europe, Schubert's fine symphony in C, and Wagner's *Pilgrim Chorus*, are rather choice baits for the lovers of refined music. We are really indebted to Mr. Bergmann for introducing into this country not only the high conceptions of a man like Berlioz, but also those minor efforts of modern composers, as, for instance, the overture to *Merry Wives of Windsor* by Nicolas, and that of Rietz. The latter is a first-rate musician, who was for some time musical conductor in Düsseldorf, the same post formerly held by Schumann and Hiller, and is still the conductor of the celebrated Gewandhaus concerts in Leipzig. His overture is well written, and very effective. Berlioz's music is, of course, of another kind. If there ever was a *characteristic* overture, it is his *Roman Carnival*. It is the most beautiful musical description of life at Rome during the time of carnival we know of. We hope it will be soon repeated when we shall give a more detailed account of it. Berlioz's music, with its rhythmical singularities, is a very difficult task for any orchestra, even the very best; the more satisfactory must it be to our artists of these concerts that they were able to present us with such a clear and intelligible reading.

Schubert's symphony, with its beautiful melodious andante and Beethoven-like scherzo, has, however, one fault; it is very long, and should never be played at the end of the concert. Mendelssohn's interesting concerto for the violin was played by the talented leader, Mr. Thomas, in a superior manner, much better than we ever heard it before in this country. The only objection we would make was to the somewhat thin tone of the player, but this, we presume, was more the fault of the instrument than of the performer.

WILLIAM MASON AND CARL BERGMANN'S FIRST CLASSICAL SOIREE, NEW-YORK.

PROGRAMME.

1. Quartet in F minor, No. 11, Op. 95. Beethoven. (Messrs. Thomas, Mosenthal, Matzka, and Bergmann.) 2. Ave Maria. Robert Franz. (Miss Henriette Behrend.) 3. (a.) Tonjours. Valse de Salon. (b.) Lullaby. (c.) Etude de Concert. Wm. Mason. (Mr. Wm. Mason.) 4. Lied. Wenn ein treues Herz. Proch. (Miss H. Behrend.) 5. Quartet in E Flat Major, Op. 47. R. Schumann.

THE success which the Matinée of the above gentlemen have met with, occasioned these soirées, principally for the benefit of those who are prevented from attending morning concerts. As these soirées are intended for the promulgation of the highest standard in music, we think our public ought to be thankful to Messrs. Mason and Bergmann for their introduction. Unfortunately, the weather on the evening of this first soirée was very stormy, so that only a small audience was col-

lected at Dodworth's Academy. However, this did not prevent those who were there from enjoying all the performances thoroughly; yes, we think even that Beethoven's and Schumann's quartets were better appreciated and understood, than when they were first performed at one of the matinees. This ought to be so, for only idiots will be able to resist for ever the beneficial influence of the thoughts and labors of men of genius. As we have written already about almost all the pieces of the present programme, we have only to add that the execution on this occasion was very worthy. Miss Behrend pleased her admirers very much, and Mr. William Mason met an enthusiastic reception, not only for his fine playing, but also for the two new charming compositions of his own, with which he favored the public on this occasion. *Lullaby* is a kind of cradle-song; it was persistently encored, and will prove very popular. The *Etude de Concert* is one of the most difficult studies we have heard for a long time. The right hand has to play passages of sixths, fourths, etc., in rapid succession, while the left hand is fully occupied with the movements of a very fine melody.

(From THE NEW-YORK MUSICAL REVIEW.)

THE PRIZE SONGS—PRIZES ANNOUNCED.

City and County of New-York, ss.

Henry Page of said city, being duly sworn, says that he is the book-keeper of THE MUSICAL REVIEW AND GAZETTE; that he has had sole charge of the votes received upon the Songs sent in to compete for the prizes awarded by the said paper; that he has carefully counted the said votes; that the Song No. 1, "Sweet and Low," received the largest number of votes; and that the Song No. 4, "My gentle Mother's Song," received the next largest number of votes.

And deponent further saith, that he has opened the sealed envelope attached to each of these Songs, and finds that Mr. OTTO DRESEL, of Boston, is the author of the Song No. 1, and therefore entitled to the prize of Two hundred dollars, and that Mr. CHARLIE C. CONVERSE, of New-York, is the author of Song No. 4, and is therefore entitled to the prize of One hundred dollars.

HENRY PAGE.

Sworn before me, }
April 15th, 1856. }

R. H. CUDLIPP, Commissioner of Deeds.

By the above statement, it will be seen, that Mr. OTTO DRESEL, of Boston, takes the first prize of *Two hundred dollars*; Mr. CHARLIE C. CONVERSE, of New-York, the second prize of *One hundred dollars*. We have sent the amount to which he is entitled, to each of these gentlemen. A few facts in regard to the result of the voting may not be uninteresting to our readers. While the number of votes received has been small in comparison to the large list of our subscribers—smaller indeed by far than we anticipated—they come to us from all parts of the country, and in sufficient number to give a true indication of the opinion of the majority of those to whose decision the award was submitted.

The Song No. 1, by Mr. Dresel, to which is awarded the first prize, has received about twice as many votes as either of its competitors. The Song No. 4, by Mr. Converse, to which the prize of \$100 is awarded has received nearly three times as many votes as either of the others with exception of No. 1. The song which has received the least number of votes, (one only,) is No. 5, the Baby, a song which is by no means the least meritorious of the eight.

It is no wonder that this enterprise should have caused much excitement amongst artists, amateurs, and critics; no wonder that many comments have been made upon the merits and demerits of the songs; and last, not least, no wonder that some of our kind friends of the musical press should have pronounced the whole set (of course, always with exception of one or two) decided trash. Now, this last symptom of sympathy from artists and critics is such a common thing with regard to prize-songs and prize compositions in general, that we should have wondered very much if the contrary had occurred. In fact, we do not think that there ever were prize compositions of any kind that were not declared by some bad, and by others indifferent. But has this necessary diversity of opinion prevented the small or great amount of artistic benefit which was derived from them? Certainly not; for when time has removed the excitement and the bad blood which the award of prizes had necessarily created amongst the unfortunate competitors and their friends; when a calmer reflection has produced a more just opinion, at least *something* good has been discovered where before nothing was found but want of merit, or even that which was positively bad. It has

been said that to award prizes for compositions is of no use to art itself. One of the German papers lately had a long article upon this subject, and Mr. Dwight has repeated it. With regard to our prize-songs this is certainly not true; for the "very fine song," the "real work of art," of the eight, which, according to Mr. Dwight, would, if awarded a prize, "do true service to the cause of music as an art," has received the first prize. But even if our subscribers had voted for two others of the songs, for instance, for No. 7 or No. 5, there would have been exhibited on their part no want of appreciation for good music. For both songs are meritorious; No. 7 as much so as any of the whole set. In fact, each of the songs, if viewed in the remembrance that musical culture of a higher order is rather of recent date in this country, may claim some merit for itself.

We could not have expected that every competitor should write in the style of Schubert, Schumann, and Franz. If every song of the eight had shown this character, America would be the most advanced musical country of the age. We have no glorious past of our own in this kind of composition, and it would be folly to presume that we were ripe enough to commence where the Germans arrived only at a very late period of the history of their musical art. But that we have offered some good songs, in spite of the little which has been done here in this field, is already a very good sign, and *must be attributed to nothing else but the fact that we offered prizes of two hundred and one hundred dollars for the two best songs*. If we had not tendered this encouragement to our artists, the public would have been deprived not only of the benefit of their efforts, but also of the opportunity of showing its own soundness of judgment and knowledge of the matter. That we have afforded this opportunity is a just source of pride and satisfaction to ourselves. When we started the idea of making our subscribers judges over the songs, there were many who feared that the votes would not be a very flattering testimonial of the state of musical art in this country. But we had a better trust in the progress that art has made within a few years; we even thought that our own efforts in this journal for the cause of good music would not have been without some influence upon the large number of our readers. The result of the vote shows that we thought aright, and we may now say with some propriety that our enterprise has been crowned with a glorious success—a success not only as regards the benefit of musical art, but also as a triumphant justification of our desire to test the musical knowledge of our country in a just and appropriate manner.

SOLUTION TO ENIGMA.

The following is the solution to the Enigma which was published in the preceding number of THE JOURNAL:

Fesca — Mattheson — Spontini — Handel — Bach — Attwood — Haydn — Corelli — Romberg — Hasse — Feo — Croft — Adams — Lowell Mason — Xtra.

FELIX MENDELSSOHN BARTOLDY; COMPOSER OF "THE WEDDING OF CAMACHO."

Sheet-Music Notices.

DRAWING-ROOM MUSIC.

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Book Review.

THE NEW-YORK GLEE AND CHORUS BOOK: containing Glee and Part-Songs, Arrangements from Operas, and a selection of the most useful Choruses. By Wm. B. Bradbury. New-York. Mason Brothers. 256 pages. Price, \$1.25.

A very useful and much-needed book. It is now some four months since it was issued, and we may be thought somewhat tardy in reviewing it; but we had our reasons for this course, which has enabled us to point to its success and popularity as evidences of its adaptedness to the want it was intended to fill. The sale of the *The New-York Glee and Chorus Book* has far exceeded that of any previous similar publication, and it must be most gratifying to its author, that the examination of a specimen copy has been almost invariably followed by an order for a number.

It is therefore needless to speak of the merits of this book, but we will briefly call attention to its contents. There are, first, a large number of new Glee, the most of which are highly popular and not too difficult; some of the best of these are by Mr. Bradbury, others are arranged from Abt, Marschner, and other popular German writers. There are a few operatic choruses, arrangements from Flotow and others. And last, there are five of the very best Grand Choruses for Oratorios. A glance at these contents, will show that the *New-York Glee and Chorus Book* is just the thing for the numerous Musical Conventions and Festivals, which are springing up in every county almost, while it will prove a very welcome visitor at the fireside and in the singing-class, or social musical gathering.

Our Musical Correspondence.

BOSTON.

APRIL 14.—Mr. Satter's third soiree, which occurred April 2d, passed off with even greater *éclat* than either of the preceding, and the elegant saloon was crowded to its utmost capacity, by a large and fashionable audience. By the way, it is surprising to us that no more of our artists have discovered the adaptedness of the rooms of Messrs. Hallet, Davis & Co. to the giving of chamber-concerts and musical soirees. Tastefully arranged as they are, without regard to expense, the eye as well as the ear comes in for a share of the enjoyment. The assisting artists at this concert were Miss Eliza Josselyn and Mr. B. J. Lang, pianists; A. Kreissman and club, vocalists; and the Mendelssohn Quintet Club. The programme contained the overtures to *Coriolanus* and *Egmont*, for two pianos, by Beethoven; adagio and finale from the Quartet in D, by Haydn; duo concertante for piano and violin, by Benedict; and David's andante and finale from the clarinet quintet, by Mozart; piano quartet in F minor, by Mendelssohn; rondo et barearolle, by Satter; the overture to *William Tell*, by Rossini, and four vocal pieces. The two overtures for two pianos were performed by Messrs. Sutter and Lang in a masterly manner, and Mr. Satter's performance of the *William Tell* overture was, to say the least, surprising.

Two additional representations of *Moses in Egypt* have been given by the indefatigable Handel and Haydn Society, on the evenings of April 6th and 10th, respectively, with the same assistance as at the first. The second rendering was better than the first, in that the soloists were more free in their

roles and the ensemble was much more perfect. Messrs. Wetherbee and Arthurs evinced their usual ability; Messrs. Bull and Adams conducted themselves creditably; Mrs. Wentworth, always good, was never better; the thankless rôle allotted to Mrs. Hill was well sustained; and Mrs. Harwood (debutant) gave general satisfaction in the difficult rôle of the Queen. Mrs. Harwood has a soprano voice of great compass and force, and withal of good quality. Some palpable faults in the management of her voice will prevent her taking the stand as vocalist, for which she is endowed by nature. Nevertheless, she will prove a valuable acquisition to our somewhat limited circle of oratorio singers. The Fast-Day performance of the oratorio was inferior to either of the preceding, owing to a large falling off of orchestra and chorus, and the attendance was but small.

A revival of the Germania Society's rehearsals scenes of former times is being experienced at the Music Hall. A series of six orchestral concerts on consecutive Wednesday afternoons, by the same orchestra that figured at the orchestral concerts in the winter, has been announced, three of which have already transpired. The tickets have been placed at the popular price of twenty-five cents, and each Wednesday afternoon witnesses a crowded hall. The programme of the third concert, before us, contains: 1. Symphony, A minor, Mendelssohn; 2. Overture, *Zanetta*, Auber; 3. *Invitation to the Dance*, Weber; 4. *Vagabond's Polka*, Gungl; 5. Overture, *Der Freischütz*, Weber. The same ability is manifest that characterized the performance of this company last winter, with no element of popularity wanting.

Shakspeare's great comedy and gorgeous spectacle, *A Midsummer Night's Dream*, is just now being put upon the stage at the Boston Theater, with all the original music by Mendelssohn, and additions by Horn, T. Cooke, and T. Corner. Splendid new scenery has been furnished, large additions have been made to the orchestra, which is ably conducted by T. Corner, and the vocal parts are sustained very creditably by members of the company.

ALBANY.

APRIL 16.—"There's a good time coming" for the musical interests of this crooked city, a time when there shall be less of envy and elbowing among the musical profession here—a time when the "lions" shall sit down with those who, perchance, may not be "seized and possessed of" that dignified title, and a piano shall lead them. We chanced, a few evenings since, to be one or two of a large and eminently happy party of professionals and amateurs, at the elegant rooms of an enthusiastic lover of music and the fine arts, a gentleman of means and of refined taste. Verily it was a pleasant time, and one more enjoyable could scarcely be imagined. Contraltos and elergymen, delicious daughters and deacons, poets and pianists, lovely ladies and laughing landscape painters, sweet sopranos and saucy sinners, profound professors and "pertly wicked" punsters, whiled away the time with laugh and song, and a wee bit of the graceful dance, until we came suddenly upon the small hours "ayant the twal," and reluctantly adjourned, hoping we live to enjoy many such social gatherings. There have been no concerts of particular note since my last, though one was given last eve by a choir in this city, which had some good points, and if length were merit, it would rank wondrous high. Only think of a programme of *nineteen* pieces, with *six extras* by way of encores and "side issues." Programmes, in nine cases out of ten, are too long. What did you say? "So are letters?" Then here's a *cadence*. Yours, ALLEGRO.

RAHWAY, N. J.

APRIL 3.—Our citizens had a great treat afforded to them last night in a sacred and miscellaneous concert, given at the First Presbyterian Church. The artists were Mrs. Clara M. Brinkerhoff, Miss Annie Kemp, Mr. Frazer, and Mr. G. Washbourn Morgan, (the organist of Grace Church,) assisted by our amateur townsman, Mr. H. N. Oliver. The first part (sacred) was selected from the oratorios of *Judas Maccabeus*, *Last Judgment*, *Elijah*, etc., by Handel, Spohr, Mendelssohn, etc., and was admirably sustained by the artists named. We would particularly notice *Sound an alarm*, by Mr. Frazer; *Oh! rest in the Lord*, by Miss Annie Kemp; and Torrente's anthem, *Show me thy way*, by Mrs. Brinkerhoff. We were especially pleased with the organ accompaniments of Mr. Morgan, and more especially with his performance of the march from Meyerbeer's *Prophete*. Much as we have always admired our fine organ, we have never heard its powers so finely developed. In the second part our admiration was elicited by Miss Kemp's execution of the Tyrolienne, *Not for Gold*, which afforded her a good opportunity of displaying her rich contralto voice and neat style of singing. Wrighton's little ballad of *Minnie* was very well sung by Mrs. Brinkerhoff, and gained her great applause. Mr. Frazer sang a very pretty ballad of his own composition, *Oft as dewy evening falls*, which we think destined to become extremely popular. Taken altogether it was a musical treat such as is seldom offered to small communities like ours, and every one went away delighted.

SALEM, N. J.

APRIL 7, 1856.—South-Jersey is really waking at last. The triumphant success of the Cumberland County Convention at Bridgeton a few weeks since, has started us in our quiet town, and induced Mr. Root, who was the conductor at Bridgeton, to meet us here. It was an occasion of deep interest; and we feel that a strong impulse in the right direction has been given to church-music in this county. Much is due, both in Cumberland and Salem counties, to Mr. Theo. E. Perkins, through whose indefatigable labors these Associations have been formed, and through whose means we became acquainted with our conductor, Mr. Root, who is sufficiently well known to need no praise from us.

Both Associations meet again in September, when Mr. R. has given us encouragement that he will be with us again. P.

TO CORRESPONDENTS.

Portland, Mich.—“Do you ever hear it remarked that single chants are too monotonous?” Yes; we sometimes hear it so said, but not by those who take a legitimate view of chanting. Chanting is, in its original design and intention, a tonal utterance or recitation of a psalm. The plain chant, by which we now mean chanting to a single tone, is but a little removed from reading to a monotone; it is the nearest approach which the voice of song makes to the voice of speech; and there are most approved elocutionary readings of emotional poetry, especially in the solemn style, which are hardly distinguishable from the plain chant, except at certain cadences or concluding of sentences. Chanting has much degenerated in latter years, so that, instead of its being a tonal recitation of a psalm, it has, in many cases, become a psalm-singing of a tune or melody. This true idea of chanting is the vocal utterance of the psalm, and not the singing of such a musical form as we call a tune. The true design of chanting can never be realized in the use of the florid double-chants now in extensive use in the churches; though we are glad to know that these mis-called chants (such as Dupuis’ Chant, Mornington’s Chant, and others of like character) are giving way to a better style in some churches, both in England and in our own country. If tune-singing is looked for in a chant, or if musical variety is expected, there will be disappointment from the best single chants; but if the utterance of the psalm itself is looked for as the thing desired, they will be found to be most truthfully adapted to the purpose. One of the best chant-books ever published in England is *The Anglican Chant-Book*, (Nocello;) it contains exclusively single chants. Mr. Monk, Mus. Bac., Oxon., the editor, writes in the preface as follows: “Double chants have been rejected.” “The ground of this deliberate exclusion is not that they are an innovation simply, but that they were an innovation after the cathedral service had plainly reached its highest perfection. They (double chants) date with the decline of the grand ecclesiastical style, and originated in mere accident.” Again: “A still stronger ground of condemnation is to be found in the fact that they are nearly all, more or less, inferior compositions. Springing up in an age when church-music had lost most of its solemnity and gravity, they are, for the most part, the productions of a lowered tone of feeling, and in many instances exhibit no little levity of character; indeed, in later composers they seem at times to have degenerated into mere volatility and prettiness.” Again: “But it is not merely that they (double chants) are inferior in a musical and in an ecclesiastical sense, there is another reason for rejecting them. After an experience of many years spent in a college, during which the writer has been in the habit of singing in a choir, or accompanying it on the organ twice a-day, he has at last arrived at the settled conviction that double chants do not work well; at all events, that single chants work far better.” Again: “It might be supposed that single chants would prove tiresome from their being repeated so often; but, on the contrary, their very brevity appears to make them the more animated. The truth is, that the craving for double chants arises from a decay of true taste, and from a longing for a continuous melody, which has ended in a passion for prettiness. Against such levity all true lovers of the pure Anglican chant will protest as loudly as the warmest advocates for the artless Gregorian.” We have made these quotations, because of the high authority of the author, and because the subject is one of great importance, especially in our Episcopal churches; it is one, too, which is exciting some attention at the present time in many parts of the country. If musical entertainment is looked for in the chant, the single chant will very probably be regarded as monotonous, but to those who delight in chanting the psalm, they will never be thought so. There may be monotony of pitch and great variety in expression, or in the appropriate adaptation of one’s easy and natural tones of voice to the various emotions. To a man possessing the musical element merely, and who does not look beyond this, there may be monotony, but to one who unites with this the religious element, and chanting is always regarded as a religious expression, there will be an ever-changing variety, and, unobstructed by its outward form of expression, the spirit will ascend. “Do the congregations of the Episcopal churches in your city join in chanting? If not, what are the reasons?” We are sorry to say, that generally there is not much chanting by the people. Chanting is in most congregations, in direct opposition to its original intention, treated as a choir-service merely, to be heard only, and not done. As to the reasons, we suppose the principal one is, that it is not fashionable for the people to open their mouths in song and praise the Lord. In a recent conversation with a very distinguished organist in New-York in relation to the want of interest almost everywhere manifested towards the singing service, and especially with reference to a chapel about to be opened, he remarked: “We shall not be able to have church-like singing there.” “Why?” “Because rich people will attend that chapel.” (Mark 10: 23.) How hardly shall they who have riches enter into the spirit of chanting, which is the spirit of worship, which is the spirit of the Kingdom of heaven. There are churches, however, in which this subject is receiving attention, and in which efforts are making to bring into the singing-service the whole vocal power of the people. We have most favorable reports from Philadelphia on this subject; and we know of at least one church in that city where the chanting, and, indeed, all the singing, was by the people. See the preface to a little book, entitled, *Chants and Tunes for the Book of Common Prayer*, by Rev. Messrs. Tyng, Stevens, and Cooper. Published by Mason Brothers, and by Lippincott & Co., Philadelphia.

G. A. A.—“Is there strictly such a thing as a minor scale?” In order to answer this question, we must first decide what is meant by a “scale” and a “minor scale.” The word “scale” is the name applied to a certain ascending or descending series of sounds. Thus, we say we have two scales, the diatonic, consisting of eight sounds, with five larger and two smaller intervals; and also the chromatic scale, consisting of thirteen sounds, with twelve intervals. Again, the diatonic scale is named major or minor according to the order or succession of its intervals; when the interval between one and three consists of a step and a half-step, the third is called the minor third, and the scale itself, from this principally, is also called minor; and when the third between one and three consists of two steps, it is called the major third, and the scale is then also called the major scale. Major and minor are the names applied to these different forms of the scale. Is there strictly such a place as Ann Arbor? Ans. It depends upon what is meant by Ann Arbor. If one means by it some ideal or imaginary thing which his own brain has conjured up, but which has, in fact, no existence elsewhere, then we should say there is no Ann Arbor. But if by Ann Arbor is meant a town or village in Michigan, in which there is a flourishing college, with learned professors, diligent and most promising students, in which we once received most kind attention, and in which there are many excellent people and beautiful ladies, then the answer is

Yes—most pleasing remembrance and heart-throbbings say Yes—and a charming place it is, too. One might as well ask whether there is a major scale as whether there is a minor scale. “Can any thing short of the full minor chord be recognized as a minor chord?” Can any one short of a perfectly-developed man be recognized as a man? A chord may be a chord and yet not be a full chord. It can not be necessary to illustrate a thing so plain “Does not it (the full minor chord) on taking any other than the full minor chord, become a part of a diatonic major chord or discord?” We shall really have to strike our flag to this question; if it has a meaning we are not able to discover it, and must ask for more light. We do not understand how “the full minor chord” may take “any other than the full minor chord,” and then “become a part of a diatonic major chord.” We give it up. “Is it consistent with the laws of harmony to modulate from one minor chord to another minor chord?” The term modulation does not refer to passing from one chord to another, but to passing from one key to another, and a key supposes three chords. If the querist means to ask whether it is proper to pass from one minor chord to another, any one who has given a little attention to the most common musical progressions will tell him Yes; for such progressions are of very frequent occurrence in good music.

M. T., N. J.—“We have a very good choir, who in general sing well, but there is a custom prevailing with them on which I desire to ask your opinion. Do you approve of singing one line of a verse quite loud, and the next very soft? or of singing one verse considerably quicker than another, because the sentiment of the hymn is supposed to call for these changes?” We can not answer definitely unless we know the particular hymns, tunes, and circumstances. We can say with regard to changing the time from quick to slow, or vice versa, that we can not suppose that it can ever, under any circumstances, be in good taste to do so; there may, indeed, be sometimes a very gradual accelerando, or the contrary, but it must be so gradual as not to attract attention. Church-music does not admit of great contrasts, and almost all attempts at a mere mechanical expression by observance of certain marks (dynamic) are offensive to good taste and to pious feeling. Still, a chorister, and every one who sings, should give a proper expression to that which he sings. We believe, however, that this expression must always come from the heart itself; nothing short of this will do. Counterfeit expression, put on for effect, may deceive to some extent, but it can not reach far, and soon disgusts with its hypocritical sighings, throwing up of the eyes, and vain attempts. A choir should be trained to feel right and to sing right; they should sing right because they do feel right. We think very many choirs fail by attempting to give an affected expression to their song; and in almost all cases we prefer a plain performance. It is in better taste, considered both musically and religiously. In these remarks we refer to hymn-singing and not to mere tune-singing. There are many tunes which are marked for different dynamic degrees of power; such tunes, if used in connection with words to which they are appropriate, may generally be sung in accordance with these directions. But this, when properly observed, will not have the appearance of affectation; it will appear natural, or like something belonging to the tune. The safest rule is that which we have already mentioned, sing plainly. But, above all things, let singers learn to feel, let the true feeling in all cases, be brought up first. When this is the case, the expression by a well-trained choir will generally be right. The direct answer to the question, then, as near as we can come to it, is: No; we do not approve of such changes.

H. T., Del., will find “appropriate music” to the hymn (Prayer-Book, hymn 56) in *Chants and Tunes for the Book of Common Prayer*, a small tune-book, prepared by several clergymen, and published by Mason Brothers, New-York, and J. B. Lippincott & Co., Philadelphia. We can hardly conceive of a more appropriate musical utterance for the strong religious desires so beautifully expressed in this hymn than that furnished by the tune called *Lent*, No. 87. Although suitable to a congregational performance, yet it is also equally well adapted to a small choir or quartet; yet the incongruity, to say the least, of the singing of such a hymn of worship in church by a quartet is most manifest. The people should offer the prayer *viva voce*. The tune to which he refers wants character, dignity, solemnity, depth of feeling, and really is destitute of almost every thing required by the poetry. It has a pretty melody, but prettiness is out of place in such a hymn as this, and, indeed, in any hymn. No style of music called sacred is in worse taste than that which, calling in the aid of the chromatic, and lots of Ps and Fs, is only fit to express the sentimentality of a silly, make-believe love-song. An attempt to observe the dynamic notation printed in connection with the tune would complete the picture of the absurd and ridiculous in its performance. Try this tune, *Lent*, but try it not for what it is in itself, but only as affording an appropriate musical utterance for the hymn. Enter into the spirit of the hymn, try to sing that rather than the tune, and if the heart responds, or if the real power of the hymn is felt, or the expressed emotions are realized in the experience of the singer, the tune will do its humble part well. But if there is a desire for musical prettiness or spruceness, look elsewhere; the tune our correspondent mentions will do better; yet spare the hymn, we beseech you; sacrifice not the deep-felt religious lyric to an affected, dandy-exquisite, foppish tune.

S. C.—“If flats and sharps do nothing in vocal music but to point out the place of the tonic, why might they not be dispensed with, and designate the place of the tonic by some mark at the beginning of the tune?” Flats and sharps are characters used to modify the staff, so as to render it capable of representing or indicating certain tones. A house is not built for the purpose of pointing out the residence of a man, but for the purpose of providing such a residence. The tones named sharp or flat are required in the very nature of things, not to point out mechanically the place on the paper where the tonic is represented by a written character, but to constitute or determine the tonic itself; the scale itself, and, of course, the tonic depends upon these tones. Sharps and flats (written characters) in connection with the staff, are the signs of such tones. Now, we can do without them, but it would be very inconvenient, for since the realities (the tones themselves) exist in Nature, the signs, or something by which they may be indicated to the eye, are important. We can, as mere animals, do without many of those things which belong to an intellectual, moral, and cultivated existence. We can remain in ignorance, but who does not desire to know of the things that are? Dear querist, do please to learn a little more of music before you do away with flats and sharps, which have now for centuries, or ever since our present beautiful and simple system of notation has been invented, proved so useful. We could not read Handel, Bach, or Gluck, Haydn, Mozart, or Beethoven without them.

A. N. C.—We have no means now of ascertaining what the questions were which we

omitted to answer, and of course do not know the reasons. We endeavor to answer all questions which are sent, provided they have no personal bearing, and provided we know what to say. Hallelujah, p. 316: "The natural on the fourth line, ninth measure, is to annul the previous sharp. The natural in the second measure, second staff, is to annul the previous flat; so also of the natural in treble. They are none of them strictly necessary, but only convenient, so as to relieve the mind of the performer from a particle of doubt. By the flat in the treble the music passes into the key of F, and by the following natural in the bass it passes back again to C. When a piece moves in strict unison, there are, of course, no consecutive octaves; but when the movement is in unison and octaves, (as is often the case,) then there are consecutive octaves, but in such a case the consecutive octaves are not unpleasant; it is only when they occur in harmony that they are so regarded. "Ground Base." When the subject of a base strain, say of two or four measures, is several times repeated, or repeated as the base to upper parts differing from those of the first strain, the base is said to be a "ground base;" that is, the ground, or foundation, or base, is the same in each strain.

Do Ruyter, N. Y.—"Do accidentals ever change the key? If so, please give the rule." Accidentals do not change the key of a piece of music, but they are sometimes the sign of a change in key. Accidentals often occur, however, without any change of key. Flats and sharps are used to designate tones intermediate between the tones of the so-called natural scale. By means of these intermediate tones we can build a scale upon any tone we may choose, and the tone we have selected is indicated in notation by the flats and sharps (or the absence of these) in the staff at the commencement or elsewhere. For example, if we find in a piece of music the tones A, C sharp, G, F sharp, B, E, D, regularly employed, we have the key of D, as that is the only key which contains those tones; we say, if we find those tones regularly employed, for it may be that a foreign tone may be for an instant introduced into a scale without necessarily changing the key. Having said this much, we prefer not to answer your other queries at this time, since, if you find the answers yourself it will be all the better for you, and we think you can do it now. We will add for your aid, that the general rule is, that the key of a piece of music is determined from its harmony.

Thomas H., Pa.—"I have now one year's time, which I wish to devote to the study of music. Where would you recommend me to go to receive good instructions upon the piano-forte and organ, and in musical composition, for the least amount of money, and what will be the expense per term?" You will find competent teachers either in Philadelphia, New-York, or Boston; the expense will vary according to the number of lessons you desire to take per week, and the board with which you would be satisfied. If you select New-York, the expense would probably be more than in either of the other cities, while you would have some advantages not to be procured elsewhere. There are also institutions in various parts of the country devoted exclusively to music, (see advertisements,) where thorough instruction can be obtained.

Virginia Grove, Iowa.—The following saxhorns would be a good selection for a band of six instruments: E flat soprano, B flat tenor, E flat alto, B flat baritone, B flat base, and E flat contrabass. These could be procured (good instruments) for \$120. For a band of twelve instruments get 3 E flat sopranos, 2 B flat tenors, 2 E flat altos, 1 B flat baritone, 2 B flat bases, and 2 E flat contrabasses; cost about \$240. For a band of ten instruments, omit one each E flat alto and B flat base. For a band of eight get two each E flat sopranos and B flat tenors, and one each of the others. This last set would cost about \$150.

Warren, N. H.—"Is the character placed before the first note of the fourth measure in Exercise 5, page 31, of Johnson's Thorough-Bass a double sharp?" Yes. "On the fourth page of The Battle of Prague, on the last brace, I find the F clef written on the upper staff, and is not contradicted on that page. Is that correct, or should the G clef be restored at the third measure?" In the copy of that interesting composition entitled The Battle of Prague, now lying before us, the G clef is restored at the said third measure, as it should be.

Brookline, N. H.—"I chanced not long ago to hear a singer from one of the cities in Massachusetts say that it was not in good style to speak the words when singing church-music so plainly as to be distinctly understood by the congregation. If this is in bad style, will you tell us what is good?" We differ essentially in opinion from the "singer from one of the cities." If a choir are performing a mass to Latin words, it is not of so much consequence whether the words are heard or not; but if they are singing a psalm or hymn in the vernacular, distinct and clear enunciation is not in "bad style."

New-Berlin, Pa.—The wholesale price of The Shawm is \$7.50 per dozen. The price of Musical Vade-Mecum, 62½ cents. Marx's Musical Composition is the best work, price, \$3. Woodbury's and Parker's, for smaller corks, are both good, price, 75 cents each. We do not send books by mail at our risk. Upon the receipt of the money we will mail the books, postage pre-paid. Uncle Sam must see that the money comes to us, first, and afterwards that the books reach you.

Lambertville.—"In the chorus on page 330 of The Shawm, at the third measure of the second brace, beginning 'So the heathen shall fear,' to what key is the piece transposed? G minor; if you sing it correctly you will at once recognize the key. "Kinck," of the interludes, is the same as he of the Organ-School.

Kingston, Mass.—"Do the Old-Folks' Concerts have a tendency to increase or diminish correct musical taste?" You can hardly be an attentive reader of THE JOURNAL; our opinion has often enough been expressed that they are of positive injury to the progress of musical taste, and a hindrance to the improvement of church-music.

Plainfield, Ohio.—It does not seem to us that "a female voice should sing the tenor to soften that part," as we can not understand how such a thing is effected. If a female voice sing tenor at all, it should sing it at its proper pitch; that is, an octave lower than the treble.

Cherryfield, Me.—"Please tell the use of the asterisks and crosses affixed to some of the tunes in The Shawm?" They are the composer's private signatures or marks, and serve the same purpose as initials.

W. C., New-York.—We have never heard, nor heard of, the so-called "double-toned" piano-fortes; we have heard those that gave a very uncertain tone, however, and can not recommend that kind.

Mechanicsburg.—We do not know the address of "Graffilla," and never heard of the man. We can not account for the number failing to reach you, but have forwarded a duplicate.

(Reported for THE MUSICAL JOURNAL.)

OUR CHURCHES AND CHOIRS.

No. II.

ST. PHILIP'S EPISCOPAL CHURCH, PHILADELPHIA.

St. Philip's Protestant Episcopal Church is located on Vine street, below Eighth. The building is large and commodious, capable of seating about twelve hundred persons, and finished throughout in a neat and tasteful manner. The Rev. E. Neville, D.D., was for many years connected with this church, under whose charge large accessions were made. Rev. Mr. Cooper is the present rector. The organ, which was built by the Messrs. Hook, of Boston, contains twenty-six stops, two sets of keys, and pedals. Though we do not regard it as equal to some other instruments of the same class by these builders, it being somewhat defective in the reeds; the pedal-base, also, is entirely too heavy. The organist, Dr. T. Moore, is a gentleman who, we believe, makes but little pretension to organ-playing; at least his performances seem to indicate nothing extraordinary. As an accompanist to the music we have heard, he, however, succeeds very well. The choir consists of a double quartet, though four good voices would be far more effective. The tenor is very well sustained by voices of tolerable quality, as is also the contralto, among which we could distinguish one voice of remarkable purity and fullness; the soprano and base, however, exhibit voices scarcely ordinary either in quality or volume of tone. The singing, though marked with sufficient rhythmic accuracy, appears almost entirely devoid of expression, partaking of that automatic style so general among church-choirs. One feature which impressed us favorably was the remarkable precision with which the entire congregation united in all the musical exercises.

An arrangement which we regard as highly objectionable, but which has been adopted by nearly all choirs, exists in those immoderately long curtains, seemingly for the purpose of screening modest performers, but which tend to destroy the best effects of good music. We could never understand why choir-singers should be excluded from view, while the minister is obliged openly to face the audience; with equal propriety might he retire behind a screen while engaged in preaching. If ashamed to be seen singing the praises of God, we would advise all such to retire as soon as possible. If invented for the purpose of enjoying an unobserved *siesta*, indulging in a cosy chat, or poring over the contents of a two-penny Sunday paper, then let the church authorities investigate the matter, insist upon an *exposé* of the conduct of those behind the curtains. Such a procedure, we doubt not, would for ever banish these five-foot appendages, which dangle so ungracefully in front of almost every choir. Who has not been aroused from pleasant, and perhaps profitable reveries, by the noise of ponderous gilt rings sliding over brass rods; and as the curtains drapery is thus removed, we always feel that nothing but a species of mock-modesty could have originated an invention so utterly devoid of good taste; if otherwise, why would singers thus be willing to expose their faces during a part of the services, and invite the gaze of the curious by making as much noise and parade as possible? We protest against the entire arrangement; and if those who are most deeply interested really knew how much it detracts from the effect of their performances, we are satisfied they would for ever discard the use of curtains.

The remarks in regard to "scenes enacted behind curtains" are in no wise intended to refer to the choir in question; but the evil is one frequently alluded to, and from motives of duty we feel bound to condemn any such acts of impropriety.

(For THE MUSICAL JOURNAL.)

THE EXPERIENCE OF A MUSICIAN.

By BENE PLACITO.

CHAPTER I.

MUSICIANS are a class of men generally regarded by the world as insignificant and worthless. The profession places the musician in a position which renders him a kind of slave for those who wish to enjoy the advantage of his abilities; and yet these qualities are the most desirable to those who possess a taste for the art itself. It is true the tendencies of his profession are such as to lead him into every shade of society, from the vulgar to the most refined; and for this reason, many who pride themselves upon the dignity of their position regard him as a mere hireling, subject to the same bounds, and governed by the same laws as those who wait upon them in the character of servants. Some shun a man in this capacity as a matter of duty, because they regard him as habituated to the evil associations of the world, and therefore an unfit companion for the drawing-room or parlor. But how few there are who at some time during their lives have not endeavored to become performers upon some musical instrument. A worthless one has been purchased, merely to "learn on;" as an impression prevails that any thing will do, if it only possesses sufficient shape for the purpose. This class seldom succeed, but attribute their failure to a lack of ability.

Another undertakes the same; perhaps procures a better instrument, purchases one of the many "self-instructors" (?) that cover the counters of music-dealers, and determines to become a self-taught musician. For a short time, the task appears exceedingly interesting; but alas! the book is soon thrown aside in disgust, and he determines to try it by "air," practices a strain of some negro melody, a polka, or dance, but finally becomes weary of the attempt; the instrument is discarded, while he feels that he is never destined to become a musician, and sells out at a reduced price.

But there are others who make the attempt properly, and finally accomplish,

with the assistance of a teacher, the object of their wishes. Aware of the existence of this class, I considered myself safe in adopting the profession; and shall endeavor to record my experience for the benefit of those who may contemplate entering the same uncertain road to wealth and fame.

Having fully decided upon entering the world as a musician, and claiming the title of professor, I however, felt doubtful regarding my abilities. I accordingly consulted Webster, and found a musician to be one "skilled in music." This would have destroyed my hopes, had I not consoled myself with the reflection that things have changed since the days of Webster. I was aware that I was not exceedingly *skillful*; but how many others of the same grade were claiming the title of professor, and profiting by unbounded assurance. There was Signor Vargues, whose likeness adorned every music-store in the city, professing to teach any instrument, and actually assuming the title of composer. There, also, was Professor Blank, the pretended author of many compositions which he could neither understand nor perform; while Professor Walter confessed that he could make more upon the music furnished to his pupils, and by recommending pianos at certain stores and factories in the city than he could by instructing those who purchased them, from the fact that many persons are too blind to see the tricks of trade, and can not buy a piano without having a professor to recommend it.

In entering upon the duties of my vocation, I was somewhat surprised to find that so many were inclined to regard native talent with disdain, and to express a preference for every thing foreign; in fact, many American professors actually discarded publications of native origin on account of the figures marked for fingering; while one American professor actually affirmed that he could never distinguish the thumb-mark from a double sharp: he was taught in the foreign school, and always insisted that the thumb was the first finger. I finally determined to adopt whatever course the pupil should desire, and by so doing win those to my favor who would otherwise reject me. And, by pursuing this course, I soon gained some notoriety, if not popularity, as a teacher.

(To be continued.)

MUSICAL PRETENSION.

THERE is probably no science, among the professed exponents of which are to be found so many unlearned pretenders, as that of music: in fact, established rules of art seem to be of little avail in detecting pedantic aspirants, who by tact or presumptuous boasting, succeed in cloaking their ignorance, and thus persuade the community into a belief of their superior attainments, while in fact, they may be destitute of every qualification which would entitle them to the position they seek to occupy. Such men are usually governed by motives of selfishness alone; and may, by what the world calls *humbug*, succeed for a time; and hundreds are now thus reaping rich harvests from the ignorant and credulous, while real merit, ever modest in pressing its claims, may starve for want of proper encouragement. These remarks of course can not apply to any who are recognized as honorable, educated musicians; governed by those rules upon which art is based, and who are laboring to advance the interests and elevate the standard of musical taste; but every profession, every circle in life has its empirics.

A few years since, "French without a Master," proved a most attractive bait, at which many a verdant would-be Parisian, clutched with a convulsive grasp; and in so doing, dropped his hard-earned quarter into the complacent publisher's pocket; but the sequel has proved that this polite language is still confined to an exceedingly limited number, notwithstanding all the facilities presented for acquiring its knowledge in "twelve easy lessons."

All who have the least idea of what the science of music really is, are aware that a mastery of all its difficulties is not the work of a few days, nor even months; but years of persevering study are required to give the student even a partial insight into all its mysteries; and as he patiently toils on, unraveling the tangled web, he feels at every step how little he really knows; and regards an entire lifetime as too short to attain that perfection which once filled his dreams with bright pictures of future greatness. But this is a progressive age; and modern aspirants for fame and wealth are not satisfied to tread the path chosen by their ancestors; they discard those antiquated forms which eminent masters of the past regarded as the only true standard of musical excellence; and now, if a man is not *great* as the author of a book, or a pretending musical composition, at twenty, his case is regarded as utterly hopeless.

A genius of the modern progressive school discovers that our adopted system of vocalization or notation is exceedingly defective; and modestly announces a discovery, which, though it may be as simple as the mind of the author, is destined to revolutionize the entire musical world.

Another has ascertained that Mozart and others of the same caliber, lived too early to enjoy the advantages which the present age possesses; and announces that he has invented a system, by which all the intricacies of musical science become plain and comprehensive. Another informs us that the usual tax upon time and study, besides a vast amount of *money*, can be saved, by confiding ourselves to his especial musical care; pledging his *honor* to impart a thorough knowledge of the "art divine" in a space of time incredibly short; and strange as it may appear to some, these appeals are sure to meet with a remunerative response from a portion of the community, who are apparently more willing to support any thing tinged with empiricism than they are to encourage artists of real merit.

We hope, however, that this folly, which is filling the world with mere ephemeral musicians, will soon be unmasked; and then as musical education steadily advances, art will triumph over every species of innovation that is not based upon the established principles of musical science.

(For THE MUSICAL JOURNAL.)

MUSICAL FUND SOCIETY CONCERT.

THE concert of the Musical Fund Society, on Thursday evening, the 10th inst., at their hall in Locust street, was one of the most brilliant and successful of the season; every seat was occupied, and many who delayed procuring their tickets until evening were doomed to disappointment in not being able to obtain admittance. The large and efficient orchestra of the Society, numbering about thirty-five instruments, under the direction of Professor L. Meignen, acquitted themselves in a most creditable manner. The overture *Le Jeune Henri*, by Mehul, was received with marked tokens of approbation by the audience.

But the great attraction of the evening was Madame Lagrange, who, as an artist, in many respects is incomparable. Her performance of the *Hongrois* and *Souvenirs de St. Petersburg*, both of which were loudly encored, was sufficient to establish her reputation as one of the greatest living artists. Her extraordinary compass of voice, and perfect vocalization, enable her to triumph over difficulties which would seem too great for the human voice to accomplish.

Brignoli possesses a superior voice, and occasionally produces a pure full chest-tone; but in the higher register this is almost entirely discarded, while his transitions are marked by an abruptness which at times renders his singing almost unpleasant. Amodio, with his rich, massive voice, and still more massive form, acquitted himself in his usual artistic manner.

Signor Parelli presided at the piano; and with all deference to his reputation as an artist, we confess ourselves surprised at the vigorous style of his accompaniments, at times sufficiently loud to destroy the effect of the voices.

The occasion, however, was one of the few which our citizens sometimes enjoy; for seldom, indeed, are we permitted to listen to a trio of artists in the concert-room equal to the above. We trust the efforts of this old-established Society, which has been the means of dispensing so much good among its members, may be appreciated by the community; for at present no name is more potent, or a better guarantee of an artistic entertainment, than the Musical Fund Society.

(For THE MUSICAL JOURNAL.)

PHILADELPHIA BAND CONCERT.

THE Sixth Annual Concert of this organization (better known as Beck's Brass Band) was given at the Musical Fund Hall on Tuesday evening, the 15th inst. The entertainment was well attended, and the performances of the band were marked by that perfection which has for years given them a reputation second to none in the country. The overture to *Crown Diamonds*, though not so well adapted to their instruments, was most admirably performed; but the *Pot-pourri from Il Trovatore* was the crowning gem of the evening.

The Misses Heron, to both of whom the name "artist" can unhesitatingly be applied, fully sustained the reputation they enjoy as the best vocalists in our city. Miss Agnes was particularly successful in her rendering of the *Cavatina from Romeo*.

Mr. Millard, of whose singing we have hitherto spoken, seemed somewhat unfortunate in the selection of his pieces; at least we were not as well pleased with his performances as on a former occasion. Mr. Borroni was in excellent voice, and his singing impressed us very favorably; we should, in fact, regard him as perfectly acceptable if he would only correct the habit he seems so fond of indulging; we allude to the introduction of every conceivable embellishment into his cadenzas. It matters not what the final word may be, he is sure to ornament it by running the same notes two or three times in succession, and then leaving it with a prolonged hearty shake, which makes one nervous in trying to divine when the end will really be.

Altogether we were much pleased with the concert; but we can not say as much in favor of the audience, which, though apparently composed of a respectable class, evinced the most rude behavior throughout the entire evening. Nearly every piece on the programme had to be repeated to gratify the relentless demands of a part of the audience. We never object to the most vociferous applause where the least discrimination is used; but hope these gentlemen obtained the worth of their investment; and that hereafter some regard to propriety and the voices of singers may govern them when thus tempted to overstep the bounds of politeness.

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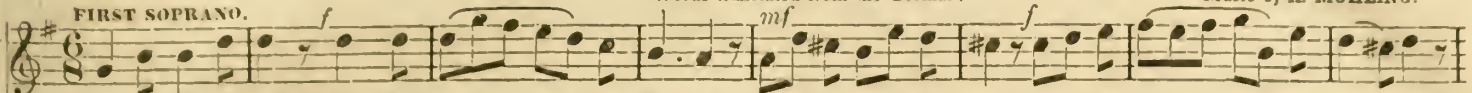
Life's a varied Scene.

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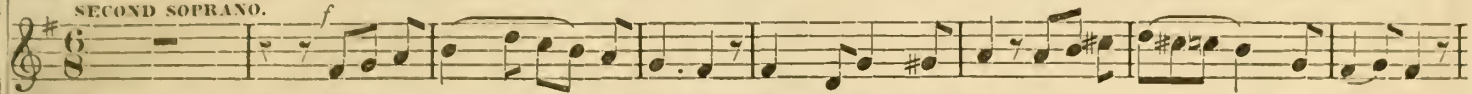
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FIRST SOPRANO.



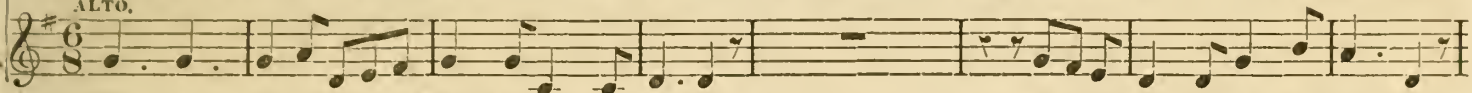
1. Life's a va-ried scene, Fraught with joy..... and sor-row, Both have ev - er been, Both shall be..... to - mor - row.
2. If there comes a day, Blessed with means..... of pleas-ure, Let your feel-ings play, Seize the prof - - fered trea - sure.

SECOND SOPRANO.

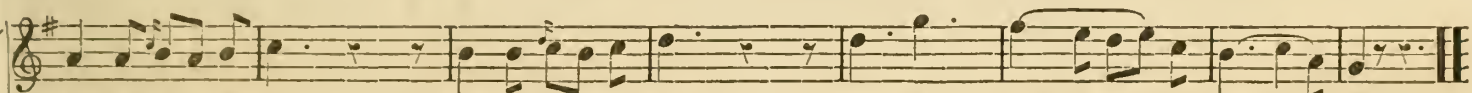


3. Beauty's glittering gem, Rich - es' gan - - dy glow-ing, Hang on for - tune's stem, Broke by breez - - es blow-ing.
4. Change and ills are here, Thorn - y ways..... we're treading, Lit - tle life to cheer, Much that all..... are dread-ing.

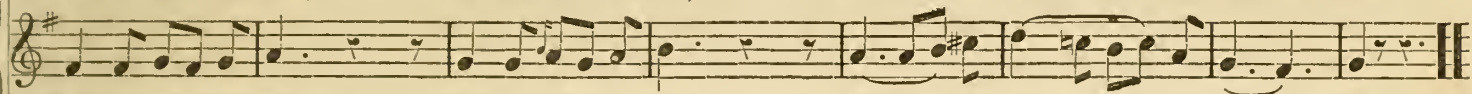
ALTO.



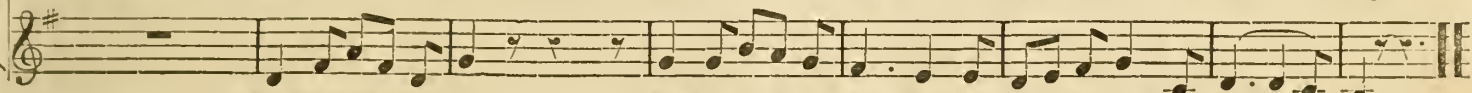
1. Life's a va-ried scene, Fraught with joy and sor-row, Both shall be, shall be, to - mor - row.



But through good and ill, Earth-ly be - ing fill, Peace from hope..... we bor - - row.
But, if for - tune lower, 'Tis but for an hour, Short its tran - - sient mea - - sure.



Earth-ly splendor's vain, Pride and power must wane, Fleet - ing good..... be - stow - - ing.
But 'tis ve - ry well, Joys, at length, 'twill swell, God..... in heaven..... is shed - - ding.

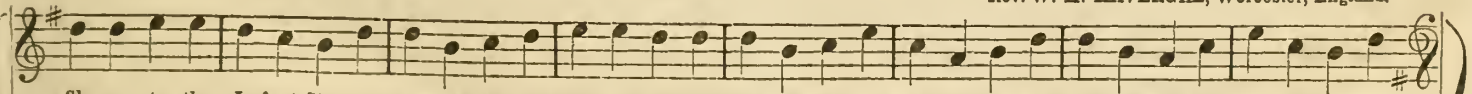


But through good and ill, Earth-ly be - ing fill, Peace from hope, from hope we bor - - row

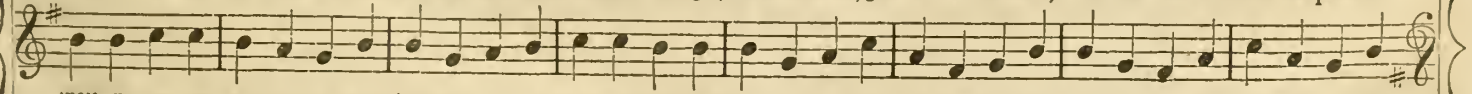
A DOUBLE INVERSE PALINDROME.

The Advent.

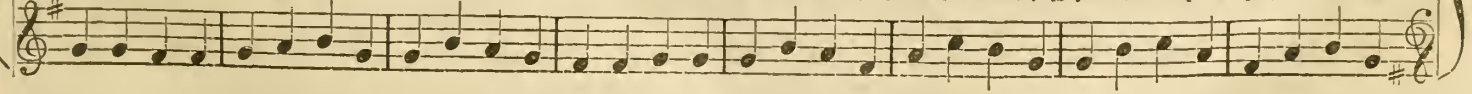
Rev. W. H. HAVERGAL, Worcester, England.



Glo - ry to the In - fant Stranger, Low - ly laid in Bethlehem's manger, Peace on earth, good will to mor-tals, Pa - ra - dise un - bars its port-als.



All is finished, wondrous sto - ry ! Christ as - cends to high - est glo - ry, Hear'n with ceaseless a - do - ra - tion, Boys be - fore his ex - alt - a - tion.



The Advent.

Over the Summer Sea.*

ALLEGRETTO.

Arranged from VERDI.

TENOR.

1. O - ver the summer sea, With light hearts, gay and free, Joined by glad min-strel - sy, Gay - ly we're roam - ing

ALTO.

SOPRANO.

2. List! there's a bird on high, Far in yon a - zure sky, Fling - ing sweet mel - o - dy Each heart to glad - den

BASE.

Swift flows the rip - pling tide, Light - ly the zeph - yrs glide, Round us on ev - ery side Bright crests are foam - ing.

Hark! its song seems to say, "Ban - ish dull care a - way, Nev - er let sor - row stay Brief joys to sad - den."

Fond hearts en - twin-ing, Cease all re - pin - ing, Near us is shin - ing Beau - ty's bright smile,

Fond hearts en - twin-ing, Who'd be re - pin - ing, While near is shin - ing Beau - ty's bright smile. Bright

* From the "NEW ODEON." By permission.

Near us is shin-ing Beau-ty's bright smile, Near us is shin-ing Beauty's bright smile, Beau-ty's bright smile.

smile, Bright smile, Beau-ty's bright smile, Ah! Beau-ty's bright smile.

Near us is shin-ing Beau-ty's bright smile, Near us is shin-ing Beauty's bright smile, Beau-ty's bright smile.

What Fairy Scenes delight Me.

ANDANTINO.

From MENDEL

TENOR. *p*

1. What fai-ry scenes de-light me, Where'er I turn my eye, Yon blue topped hills in-vite me; Oh! thither let me fly!

ALTO.

2. O'er brightest fields I sal-ly, From land to land I go; With all that's fair I tar-ry, All new and great I know.

SOPRANO.

3. Till in my heart come thronging, The scenes that ev-er reign; 'Till comes a rest-less long-ing, And love calls not in vain;

BASE.

Far a-way hence I stray Where the clouds of morning lie, Far a-way hence I stray where the clouds of morning lie.

And I form Friendships warm, Where sweet love and vir-tue grow, And I form Friendships warm, Where sweet love and vir-tue grow.

Joy-ful-ly Then I fly To my qui-et home a-gain, Joy-ful-ly Then I fly To my qui-et home a-gain.

Joy-ful-ly Then I fly To my qui-et home a-gain, Joy-ful-ly Then I fly To my qui-et home a-gain.

Joy-ful-ly Then I fly To my qui-et home a-gain, Joy-ful-ly Then I fly To my qui-et home a-gain.

Saviour, Source of every Blessing.

HYMN.

Music by L. MASON.

Verse.

Full Choir.

FIRST SOPRANO.

1. { Sa-viour, source of ev - ery bless - ing, Tune my heart to grate - ful lays; }
 { Streams of mer - cy, nev - er ceas - ing, Call for cease - less songs of praise. } 2. Teach me some me - lo - dious measure,

SECOND SOPRANO.

FIRST ALTO.

3. { Thou didst seek me when a stran - ger, Wandering from the fold of God; }
 { Thou, to save my soul from dan - ger, Didst re - deem me with thy blood. } 4. By thy hand res - tored, de - fend - ed,

SECOND ALTO.

TENOR.

BASE.

2. Teach me some me - lo - dious measure,
 4. By thy hand res - tored, de - fend - ed,

Verse.

Full Choir.

Sung by rap - tured saints a - bove; Fill my soul with sa - cred pleas - ure While I sing re - deem - ing love.

Safe thro' life, thus far, I'm come; Safe, O Lord, when life is end - ed, Bring me to my heav - en - ly home.

Sung by rap - tured saints a - bove; While I sing re - deem - ing love.
 Safe thro' life, thus far, I'm come; Bring me to my heav - en - ly home.

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