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UNIVERSAL INFLUENCE OF MUSIC.

So much has been written, and well written upon this topic, that it may appear as time and effort uselessly appropriated to argue the matter; yet notwithstanding it is a self-evident truth, distinctly impressed upon our very nature, still there appears among a certain class of mankind a disposition to deny, a spirit of disbelief, and clearly hostile opposition to the fact, which we conceive to be a literal verity, so clearly developed as to be beyond the force of contradiction.

Even among the lower animals, it has long been demonstrated that music exercises a potent and specific sway. As an established item of history, we may recite that in the East, however singular it may seem, persons are actually employed to charm snakes from villages and houses, with a view of saving the lives of the residents and inhabitants. A modern traveler relates: "That while passing through Northern Africa, a charmer succeeded, by rattling some sticks and pans, and whistling a tune, to lead a large and venomous snake through the fields, and over bogs and hills, until he had completely tired him out, and prevented him from molesting the people of the place, upon which he had originally meditated an attack."

We might record many striking illustrations in corroboration of the principle assumed; but the indubitable fact that modulated sounds do invariably produce a decided and perceptible effect upon the different varieties of the lower animals, is a matter, which to deny, exhibits either avowed ignorance or palpable prejudice. With regard to the human species, the influence, though different, is not the less powerful.

We have captioned our article "Universal Influence," because the evidence is patent that all classes and conditions of mankind are subject to its controlling effects. Unless the order of our very nature and constitution be reversed, this is positively true; without some physical or organic defect, some derangement of the intellectual parts, some distortion of the faculties of the mind, it were worse than in vain to presume upon any denial.

The savage Indian, the barbarian, the Hottentot, each are made to weep and rejoice, and feel under the influence of varied musical sounds; and by their expression of countenance, and indeed testimony of tongue, prove the susceptibility of their hearts and minds to the milder and gentler passions and emotions produced by the agency of sweet and melodious strains. So, too, the poor victim of insanity has frequently been restored to his wonted health of mind and vigor of body (as statistics from our asylums will show) by the direct and judicious use of musical influence. Often, also, has the victim of grief and sorrow felt its soothing, ay, even magic power, and been enabled to throw off the garb of despondency, cast aside the gloom of doubt and fear so operative upon the mind, and, clothed again in the sunlight of joy and peace, rejoice at being thus effectually reinstated to participate in all the enjoyments of life with pleasure and delight.

The influence of music on the moral nature of man is so well expressed by Bishop Beveridge, that we shall quote a single paragraph. He says:

"It calls in my spirit, composes my thoughts, delights my ear, recreates my mind, and so not only fits me for after-business, but fills my heart at the present with pure and useful thoughts; so that when the music sounds the sweetest in my ears, truth commonly flows the clearest into my mind; and hence it is that I find my soul is becoming more harmonious by being accustomed so much to harmony."

Now, with all this testimony, and such as we deem conclusive evidence, in regard to the potency of music, why is it, we ask, that any portion of mankind should presume to deny its moralizing influence and power? The large and respectable society of Friends or Quakers, (of which our city exhibits a fair sprinkling)—they, as a body, repudiate, forbid the use, and even deny the propriety of music. As individuals, however, they find it impossible to resist its influence. They talk, we know, about its being a sensual enjoyment, a vain amusement, a worldly occupation, an abuse of the voice given by our Creator to sing to given strains, call it an invention of the evil one. But what of all this prating? It really amounts to nothing; for, despite the rigid rules of discipline with which they are satisfied to be voluntarily bound, despite the adamantine chains of petty tyrannical rule, well calculated to fetter and restrain the natural impulses and emotions of the heart, the Friends can not with any truth deny but that music has an influence also, even over *their* exemplary and carefully-trained minds; they can not but acknowledge that, after all, the sweet strains of some melodious voice, or the grand and more majestic harmonies of some passing band of instruments, strike a chord within their bosoms, responded to instinctively, yet disguisedly, because of antiquated custom, and, we had almost said, of worse than heathenish origin.

A short time since, the writer was greeted with a very erudite yet plain homily upon the *sensual effects* of church-music by a clever and talkative Friend. Said he: "In thy passionate fondness for melodious sounds, thou art surely quite beside thyself." "Yes, y-e-s," we replied, "it may be so." A brief time elapsed, and we happened at the opening exhibition of a new, large church-organ, performed upon by several distinguished organists. Meekly seated, and to all appearance much enjoying the musical treat, was our esteemed counselor, who had at much pains carefully read us the able and learned disquisition about the *sensual* in music. A Sabbath or two after, in a very fashionable church, we again espied our mutual friend, apparently there chiefly to listen to the artistic singing, and the performance upon the admirable organ. Nor was this all. Passing subsequently along one of our quiet and beautifully-shaded streets, we noticed one of our traveling artists, turning a handle, and grinding out a variety of familiar airs upon a street-organ. Struck with the peculiar sweetness of some of the pipes, we paused; and again, much to our surprise, we chanced to behold Caleb, snugly hidden behind a tree-box, apparently enjoying the harmonies sent forth by the unfeeling professor from the music-machine, with all the gusto of a German clinging to his pipe. In addition to this, we occasionally hear very agreeable musical sounds emanating from the neat and quiet dwelling of a Quaker family, and

have learned also that the *plain* young ladies are *some* at playing upon the "sacred violin." Now this is all right; only we must protest against preaching, and non-conformity to the plan of the discourse. *If thou dost avow certain principles*, let us witness the practice; or else, at once and for ever discard the worse than sectarian, bigoted, and unnatural rods of discipline, so lacking in both prudence and wisdom, unworthy a place, and even unknown in the dark ages of the world.

We are not dealing out designedly any unkind or uncharitable thrusts at the disciples of peace; for, as a class, we admire them for many things. We are not intentionally alluding to the straightness of the coat, but rather the *straightness* of their dogmatical, perverted, and unyielding system. We would, to use a homely figure, that, like the prevailing broad-brim, so might their views of all that has a positive tendency to morality, peace, and the general welfare of mankind, be *broad* and comprehensive, and such we consider the **UNIVERSAL INFLUENCE OF MUSIC.**

PHILADELPHIA MUSICAL ITEMS.

The last fortnight has witnessed a regular series of concerts, scarcely showing the intermission of an evening. Our musical connoisseurs have been greeted with the efforts of artistes of the first rank, whose various degrees of style, ability, and execution, prove them to be most finished and skillful representatives of vocalization, and, therefore, an ample field for criticism and admiration has been thns afforded.—Mdlle. Parodi's grand concert on the 25th was attended by a large and intelligent audience. The *Marseilles* brought forth rapturous acclamations, and the lady was in most excellent voice upon the occasion.—The Musical Union, under the direction of Ph. Rohr, gave their last concert, at Concert Hall, on the 28th. This concert was aided by the combined talent of several other societies, and designed as complimentary to the conductor just named. In addition to a well-selected miscellaneous programme, the brilliant cantata, *The Morning*, by F. Ries, was performed with good effect. The composition is certainly well conceived: and besides being descriptive, possesses much variety, with pleasing choruses. The Misses Heron certainly acquitted themselves well, and the several choruses were rendered to the apparent satisfaction of those present. We regret that the audience was so limited; for the concert was creditable to all interested.—On the same evening, the Union Orchestra, under the direction of E. Pfeiffer, gave a private entertainment at their rooms, York avenue and Vine street, which passed off very pleasantly. The programme was well arranged, and the performance very creditable to the members. The gem of the entertainment was a difficult flute solo, by Fusteman; performed in good style by Master Odiorne. Thorbeck's last soirée of the season took place the same evening, at the rooms in the Assembly Building.

Mad. Anna De Lagrange and Gottschalk gave a grand concert at Concert Hall, on the 29th. The audience was large and enthusiastic, and price of tickets one dollar. The grand fantasia on Lucia di Lammermoor and the banjo performed by Gottschalk, displayed great power and swiftness of execution, and produced an encore; but the Serment et Benediction, by Berlioz, and played by Gottschalk, although a classical piece of music, was appreciated by few present. Mad. Lagrange appeared to excel herself in the performance of the Mazurka, with variations by Schulhoff. The Last Rose of Summer was well received; but the celebrated variations of Rode surpassed in our humble judgment, any execution to which we have been permitted to listen of late years. Repeated encores brought Mad. Lagrange to the platform, who gave other and beautiful variations, to the high gratification of the appreciative audience.—Mdlle. Parodi's grand concert took place at Concert Hal on the 30th. A full house again greeted the performers, and the programme was rich and varied. The Star Spangled Banner, arranged as a duo, and sung by Parodi and Mdme. Strakosch, was received enthusiastically; as was also the celebrated duo from Semiramide. Mr. Arthurson, the eminent English tenor, and the conductor M. Strakosch, interspersed the programme by performances exhibiting superior artistic skill and ability. This may safely be classed as one of the most brilliant concerts given in our city during the season.

The Harmonia Sacred Music Society announce an extra concert on the 7th inst. The new oratorio of the Deluge, composed by L Meignen, will be produced, and we shall doubtless have the pleasure to allude to this meritorious composition hereafter. The Black Swan has given a concert at National Hall, with the colored tenor Mario; also the colored Nightingale, Miss Sedgwick, who is announced to sing by invitation choice selections from the great masters, is performing at the Assembly Buildings. Great country! and great vocalists at present tarrying with ns.

SUMMARY OF MUSICAL NEWS.

PARODI and STRAKOSCH'S Farewell Concert took place on Friday evening last, at Concert-Hall, Philadelphia. — There is an especial pet of the *London Musical World*, a native song-writer of England, by name G. LINLEY, who is occasionally guilty of a most contemptible bit of meanness. Mr. Linley is a composer of eminence; his songs are as numerous as Scribe's plays, and they are sung throughout the length and breadth of the land. Mr. Linley is paid large sums of money for the copy-rights of his songs, which he may or may not share with his puffers and singers. He occupies such a position in London, that we should think mere shame would deter him from such petty larceny as the one of which we have the evidence before our eyes. A song lies on our table from the press of Messrs. Chappell & Co., 50 New Bond street, London, received by a late steamer, the title whereof runs as follows: "Bonny Jean, as sung by Mr. Sims Reeves, to whom it is dedicated by G. Linley." The music of this song is, note for note, Wurzel's (George F. Root) very popular Hazel Dell. Mr. Linley has written or paid for some new words, and has inserted most clumsily three measures near the close of the verse; with this trifling exception the music as we have said before, is identically the same as that of Hazel Dell. Nor is this the first time that this "Great London Composer," this embodiment of "native talent," has appropriated the compositions of others—stolen them outright, is the proper term. It is not long since that this same Mr. G. Linley published a song, which he received pay for under the title of *Minnie Lee*, and which upon examination proved to be no less than the universally-known *Lilly Dale*, of which Oliver Ditson, of Boston, has issued so many scores of thousands. He has also done the same thing with one of Wm. Vincent Wallace's songs. When the *London Musical World* can recover breath from its indignation at the destruction of Covent Garden Theater, and can rest long enough from its abuse of Wagner, will it have the kindness to give its opinion of this contemptible theft on the part of one of its pets? Be that opinion what it may, however, the American public will hereafter be suspicious of the productions of Mr. G. Linley, song-writer par excellence, of that great musical city, London. Such London editors as are unwilling to connive at such bare-faced imposition, will manifest their disapprobation by calling attention to this impudent robbery.

MIDDLE VESTVALI, the brilliant and admired contralto of the first season at the Academy of Music, has returned to New-York from her Southern campaign, loaded with laurels, captured hearts, and dollars. These last, we presume, we ought not to mention, as artists are supposed to be entirely above such considerations, although we are sure they would find it exceedingly difficult to get along without the needful; but, nevertheless, we congratulate the prima donna on her acquired fame and fortune. Now that she is accessible, the New-York Academy will have her of course, (her engagement guarantees several good houses,) and as Signora Almonti is with her, *Romeo*, the opera in which her greatest triumphs were achieved, may easily be produced.—We learn from the *Transcript* that quite a successful impromptu introduction of congregational singing was recently made in Park-Street Church, Boston. The music of this church has long been under the direction of Mr. A. N. Johnson, who has been superseded by a new director. The choir, it seems, were not consulted in the new appointment, took offense, and did the unwise thing they could do—left their seats in a body. On Sunday morning, therefore, the announcement was made from the desk that the congregation must do their own singing. This they did with heart and soul, so zealously and with such alacrity, that a doubt was raised whether the services of the retired choir may not be dispensed with entirely.—We have received several indignant communications in regard to the sentiment that the "sensuousness of woman's voice rendered it unfit for church-song;" but as the *Churchman* has now explained its meaning to be merely that woman's voice is "not adapted for the choral music of church-services," (thereby evidently meaning *cathedral services*) we do not think best to give place to them. We are well aware that in the cathedral services of England the sustaining power and the harshness, in fact, of boys' voices are needed to give the proper effect to those ecclesiastical harmonies delivered in such vast buildings.

The Churchman was simply unfortunate in applying the term "sensuousness." There is very much of this in modern church-music, we admit, and we desire most earnestly to get rid of it; but the sensuousness is in the music itself, not in the voices that sing it.

Mr. L. M. Gottschalk gave his fourteenth piano-forte soirée at Dodworth's Academy, on Thursday evening, the 24th inst., assisted by Mrs. E. G. Bostwick and M. Candido Berti. Among other pieces, M. Gottschalk performed the *Last Hope*, a beautiful composition of his own, and William Mason's delightful impromptu, *Silver Spring*. Mrs. Bostwick was in good voice, and her efforts met with the highest approbation of the audience.—The Orchestral Society of Portland, Me., gave a concert in that place on the evening of the 25th.—The Mozart Choral Society of Lancaster, Pa., gave their first concert at that place on the evening of the 22d. This Society is composed of a number of ladies and gentlemen of Lancaster; and they were greeted on their first appearance by an overflowing house. The Society is under the conductorship of Mr. Wm. E. Heinster.—A friend from Columbus, Miss., writes us that the Philharmonic Society there is (he fears) past redemption. Mr. Saroni, their leader, has deserted them, and moreover they have no first flute. He adds that there is plenty of work there for a first-rate flutist, that the Society would soon build up a good reputation for him, and there are plenty of young men anxious to learn the instrument.—The Suffolk Co. (L. I.) Harmonic Society had a "grand, good time," we hear, at River Head, under the direction of Mr. Wm. B. Bradbury,

Miss MARIA J. BRAINERD has been singing at the Brooklyn Athenaeum. Her first concert was given on the evening of the 22d inst.; her second last Tuesday evening. Both concerts were largely attended. Miss Brainerd, a favorite everywhere, was received by the Brooklynites with particular warmth, and, ably seconded by Messrs. Aptommas, Beutler, Hess, and Beames, her concerts were eminently successful. Repeated encores testified to the delight of the audience at the efforts of the fair songstress and her companions. Mr. Beames, who contributed greatly to the success of the concerts by his piano-forte accompaniment, may well be proud of his talented pupil.

Wm. H. Fry's *Stabat Mater*, the work which was to have been sung at the Academy of Music, New-York, last season, has just been published in attractive and elegant style by Oliver Ditson, Boston. Judging from a cursory examination, we should think the composition contains elements of popularity, but our opinion of it will be given hereafter in detail. The importance of the work requires more space and more careful attention than we have at command this week.—Mr. NATHAN RICHARDSON has issued the eight prize-songs of THE NEW-YORK MUSICAL REVIEW in the attractive style of the generality of his publications. Mr. Richardson's taste is manifest in the large, finely-illustrated catalogue of the issues of his press, which he sends gratuitously to any address.—The Anglo-French alliance is illustrated in New-York by the fact that the *Albion*, the official organ of England in America, employs a Frenchman to write its musical criticisms.

The editor of the *Gazette*, Baldwinsville, N. Y., and a member of the choir of the M. E. church of that place, are engaged in a controversy on the "choir question." The editor says that choir-singing is bad generally, and inducive to the *night-mare* particularly. This the latter denies, and adds further, that he does "not believe the congregation would be more than two thirds as large if it were not for choir-singing," and strenuously insists that the religious society which keeps a choir to do the singing will always draw the congregation; yet, at the same time, he seems a little evil-minded in his desires, for he concludes by saying: "I really hope that you will keep at it until you gain your point, and do away with the choir."—Mr. J. C. Greene, assisted by Mrs. E. A. Wentworth and Mr. G. Krebs, gave a concert in Providence, R. I., on the 29th; and on the 30th, Mr. Dempster, the ballad-singer, gave an entertainment at the same place.—Mr. R. B. Wheeler gave a concert at Cleveland, Ohio, on the evening of the 21st inst.

"I heard not long ago," writes a correspondent of the *Knoxville* (Ill.) *Journal*, from Abingdon, Ill., "a citizen here condemning the use of pianos, (*pieannahs* he called them,) saying: 'They were no good to nobody, and only spiled the wimen!' Well, all I have to say in the mat-

ter is, it's a pity there are not more 'wimen spiled' in this neighborhood." Were it not for the writer of the above, what would become of Abingdon, Ill.? Should he see this paragraph, we earnestly request him to read the following lines by Lord Carlisle, to the unfortunate "citizen" who thinks that pianos only "spile the wimen": "I consider music to be the most graceful accomplishment and delightful recreation that adorns this hard-working world, and renovates our busy, overcharged existence. Its negative import is as great. It provides an amusement for our people, and keeps many from the ale-house and midnight brawl. Its positive importance and value are inestimable; for the combining chords that regulate our whole being are so interwoven, sense with principle, that the very character assumes a clothing from external circumstances. I am aware that, from every altar, however pure and sacred, fire might be stolen and desecrated; but we should emulate the flame which, while it enlivens all around, points to the skies. I would not confine music to any walk in life: not alone in the sacred cathedral, not alone in the costly theater, nor in the gilded saloons, nor confine it to six-guinea stalls; but I would have one nightingale sing in every grove and trill on every bough. I would have the happy heart enliven the domestic tea-table, add variety to the village-school, and linger in the domestic sanctuary." And, O correspondent of the *Knoxville Journal*! should this "citizen" listen to the above unmoved, or simply shrug his shoulders, and say Pshaw! set him down as a man without a heart to love the beautiful, or a soul to appreciate the holy pleasures of Heaven's brightest gift, music.

Miss Ritchings, assisted by her father, Mr. Peter Ritchings, and Mr. Martin, gave a concert of vocal and instrumental music in Columbus, Ohio, on the 25th inst. Miss Ritchings sang several of her favorite pieces, and chanted a passage from *Hawatha*.—A vocal and instrumental concert of sacred music was given in Buffalo, N. Y., by the choir of the St. Louis Church, assisted by Miss Miami Matthews, on Tuesday evening last.—Mrs. Macready, assisted by Miss Camille Urso, the violiniste, gave a dramatic and musical entertainment in Russellville, Ky., on the evening of the 17th inst.—Messrs. Johnson and Frost closed their musical convention at Petersburg, Va., on the evening of the 9th inst., by a vocal and instrumental concert. The singing of the Misses Whitehouse and Briggs is highly applauded by the *Petersburg Express*.—Robert Nicholas Charles Boehsa, the distinguished harpist, composer, and conductor, died at Melbourne on the 7th of January. M. Boehsa was a native of France, and was sixty-seven years of age. He made his first appearance before the public at the early age of seven years, when he performed a concerto on the piano. At sixteen he became familiar with the harp and several other instruments, and was received into the Paris Conservatoire, where he took the highest prize after his first year's study. He then introduced many improvements in harp compositions, and wrote one hundred and fifty symphonies, concertos, etc., for that instrument. M. Boehsa came to the United States with Madame Anna Bishop about ten years ago. In 1852, M. Boehsa and Madame Bishop went to California; and in 1855 they extended their tour to Australia, where they have since remained. As a harpist, M. Boehsa held the first reputation, both in Europe and America. He was a thorough artist, and a man of intense industry.

"Consistency," in a communication to the *Boston Watchman and Reflector*, thus speaks of the "Opera Old-Folks' Concerts," exhibitions of musical infatuation, which, we trust, will rarely be repeated: "We suppose that it will not be denied that these concerts were, taken as a whole, a comic performance, if not a burlesque, making use of the most solemn words connected with the music to make the whole attractive and amusing. Antique dresses and equipage have been exhibited on the parade and in the ball-room. The negroes have been imitated and ridiculed in dress, story, and song. These things may be done for show and attraction. Let us, for a moment, consider an exhibition of dresses, antique or imaginary, unlike, perhaps, any thing ever seen, consequently amusing; to say the least, such a spectacle must be far from preparing the ear or heart for a proper reception of such words as the following, rehearsed at the concert: 'The Lord is risen indeed,' 'Methinks I see a heavenly host,' and the like. Take away the solemn and sacred words from the music, and then let those who will sing on; but the words have been

and are still used for sacred purposes. We have heard those who were, and those who were not present at the meetings, express a deep regret, not at the music, but the show accompanying it, calculated to destroy every idea of sacredness, not only to the tunes performed, but to church-music generally. If still approbated by 'clergymen and solid men of Boston,' the former need not think it strange if, in their turn, and with the same propriety, they hereafter read a performance of some young man, to be dressed in ancient clerical garments, with an immense wig and surplice, and with a feigned tremulous voice, sermonizing before the public from firstly to sevently." "Consistency" is consistent and sensible.



MUSICAL MATTERS IN NEW YORK.

LAST PHILHARMONIC CONCERT.

PROGRAMME.

Symphony, No. 4. Beethoven. Concerto for the Violin in E major, op. 10, (first movements.) Vieuxtemps. (Mr. Edward Mollenhauer.) Scena and aria from "Attila," "Dagli immortali vertici." Verdi. (Signor Cesare Badiali.) Overture, "Zum Mahrchen von der schoenen Melnsine." (Mendelssohn.) Op. 32. Romanza from "Normanni à Paregi." Mercadante. (Signor Badiali.) Grand Duo for two Violins. F. Mollenhauer. (Brothers Mollenhauer.) Overture, "Hans Heiling." Op. 80. Marschner.

This last concert was, in a musical sense, a very good close of the season. The principal features of the programme were good, and the execution was very often excellent. Beethoven's beautiful symphony in B flat, another ode to Joy, opened the concert. This work, composed after *Fidelio*, was a sort of relief to Beethoven after all the troubles, the intrigues, and disappointments the performance of an opera must inevitably bring to its composer, especially if that opera is *Fidelio*, and its author Beethoven. In this fourth symphony the great master is again in his true element, and as independent from former compositions of this kind as ever. Beethoven was about thirty-six or thirty-seven years when he composed this symphony, in the full power of his genius, and in one of its happiest hours. Needless to point to the especial beauties of this work, to its freshness, fluency, and the long breadth of its motivos, for instance, in the andante; all this is enough known. As to the performance, we think the two first movements must receive the prize over the other two. Mendelssohn's overtures, at least those which are the most effective and popular, have all pretty much the same musical character. If you hear the *Fingal's Cave*, you are reminded of *Midsummer Night's Dream*; and if you hear the latter you can not help thinking of *Meerestille und glückliche Fahrt*, or *Melusine*. That the successful vein the fortunate young composer struck in his first overture should always have returned to his mind and influenced his imaginative powers is quite natural and excusable. All these overtures are descriptive music, a kind of musical causerie of spirits, extremely well done, showing that fine perception for form which is one of the great characteristics of Mendelssohn. The overture which was performed on this occasion is another fairy-tale in music, which may very well convey the idea of its title. It was extremely well performed.

The overture of Heinrich Marschner, *Hans Heiling*, is an operatic one, and although also largely dealing in musical representations of the unearthly and immortal, is quite different in treatment from Mendelssohn's. Marschner is a follower of Weber, and was once very successful with his operas. Endowed with humor and brilliant imagination, invention and skill, he could have retained the prominent position he held twenty years ago much longer if his operas had been founded on better librettos, and if their author had deigned to study a little more the requisitions of the stage and of the operatic public. At present, these operas have almost disappeared from the German theaters, with exception of Hannover, where Marschner himself is principal conductor of the orchestra. However, his songs and vocal quartets, especially the humorous ones, are still favorites with many singing-clubs in Germany. His last operatic composition, *The Goldsmith of Ulm*, a kind of composition which in form may recall Mendelssohn's music to *Midsummer Night's Dream*, is said to have been very successful in Vienna. As to the overture to *Hans Heiling*, an opera which contains very fine music, it is bare of those high colors to which our modern composers have accustomed us, although its motivos are extremely popular.

The movement of Vieuxtemps' violin concerto was performed with

great fluency and neatness by Mr. Edward Mollenhauer. The composition has some very fine and effective points, as might be expected from the eminent author, who has done more for the culture of this branch of composition than any other living violin-player. Signor Badiali sang as usual, as an old but tried artist, and met also the usual sympathy from the audience.

And so ended the present season of the Philharmonic concerts. Let us hope that the next will show the same extraordinary patronage on the part of the public, and, before all things, will bring a larger room, in order to let those enjoy the music with more ease who have no time to arrive two hours before the commencement of the concert.

MASON AND BERGMANN'S LAST MATINEE.

PROGRAMME.

1. Quartet in B flat, No. 13, Op. 130. Beethoven. (Messrs. Thomas, Mosenthal, Matzka, and Bergmann.) 2. Grand Aria from "Robert le Diable." Meyerbeer. (Mad. Von Berkel.) 3. (a) "Silver Spring." (b) "Lullaby." (c) Etude de Concert. Wm. Mason. (Mr. Wm. Mason.) 4. Lied, "Blieb hei mir." Franz Abt. (Mad. Von Berkel.) 5. Quintet for Piano and String Instruments. Op. 44. Robert Schumann. (Messrs. Mason, Thomas, Mosenthal, Matzka, and Bergmann.)

To hear Beethoven's quartet (played on this occasion) is a treat not often offered to the lover of the grand and beautiful in our art. A few years ago, it was almost impossible to enjoy a public performance of it. People thought this strange music was sheer madness, and most of the artists joined in this opinion. However, just as the ninth symphony, of which the same flattering opinion was held, has now become popular enough to be understood and appreciated by every musician who respects himself and his art, the veil which for so long time covered the later quartets of Beethoven begins to be lifted, the clouds of so-called madness begin to pass away, and where formerly the uttermost darkness seemed to prevail, the daybreak of intelligence has come at last, bringing with it glimpses of long-slumbering grandeur. The balance of justice in modern art is often slow in coming down to the right side, but sooner or later it will do so; and just as the ninth symphony was formerly "unintelligible," and is now "clear and distinct," so the last specimens of chamber-music the great master wrote will be felt to be the great poems he intended them for, and will form a regular feature in the programme of quartet soirées or matinées. The above quartet is one of the latest inspirations of Beethoven. It deals, perhaps, more in contrasts than any other composition of this kind of the same author. The first movement brings continual changes of adagio and allegro; these seem almost to contend until the allegro, with its very simple motivo, obtains the upper hand, and concludes the movement victorious. The most beautiful part of the quartet is undoubtedly the cavatina in E flat, and the most popular the finale, a kind of polka theme on a grand scale, with that artistic spirit and skill, the secret of which is given only to the few. To perform such a work as this quartet, requires not only technical abilities, but also that sincere love for the masterly creations of a good composer, and that striving for improvement in taste and knowledge, which characterize true artists. It affords us the greatest pleasure to say that these qualities are not lacking in Messrs. Thomas, Matzka, Mosenthal, and Bergmann, and that they have not given proof of this only on this occasion, but also during the whole season of these quartet entertainments. Schumann's quintet is one of those compositions which will reconcile many of his antagonists. It is very melodious, and full of pleasing details. The march is a very popular piece, and most likely to convince even those who are unwilling to give him the high standing in art that he deserves, that at least some spirit of the great Beethoven has fallen to this greatest of modern instrumental composers. The performance was very creditable. Mr. Mason played, besides his part in this quartet, his *Silver Spring*, *Lullaby*, and *Etude de Concert*, the latter with great bravura.

A very interesting feature of the matinée was the first appearance of Madame Von BERKEL, the prima donna of the new German opera. She has a young, lovely appearance, and will, by her fresh, sympathetic, and genuine soprano voice, which is of good compass, and especially clear in the upper tones, as well as by her brilliant execution, prove to be an excellent acquisition to the forthcoming German opera. She sang the difficult aria from *Robert* with much bravura and good dramatic feeling,

and evidently pleased the audience. We feel confident she will be in a short time a favorite of our public. And so ended these matinées, the most successful novelty of the season. They have done already a great deal of good, and they will do still more, for the advancement of a finer taste and nobler sentiment in our art.

GERMAN OPERA AT THE NEW-YORK ACADEMY.

An attempt to add some new and necessary attractions to the somewhat tedious repetitions of old and worn-out Italian operas was made last Saturday by the performance of a German opera. What other opera could this have been but *Martha*? Have you ever heard of any attempt of this kind that did not begin with *Martha* and end with *Der Freischütz*? We have not; and we much fear, that unless a bona-fide German opera-troupe, one which has actually been on the stage in Germany, comes over, "German opera" in America, as it has been in England, will be nothing but the eternal reproduction of *Martha* and *Der Freischütz*. But if we consider that one of these operas, *Martha*, is in its music very little German, but only a clever and brilliant imitation of the French style of writing used by Auber and Adam, there is only one opera left to represent German art, *Der Freischütz*. Certainly this is a thoroughly German work, but it is only a very small part of the opera of that country. If we further recollect that most of the persons who have performed in so-called German opera in America were, more or less, improvised artists, who could not sustain a similar position in their own country even in second and third-rate theaters, we may fairly say that America does not yet know what German opera is. Well, in spite of all this, the sympathy, not only of the German population, but also of the Americans, has always been spontaneous and cheerful, even for these sham representations of German art.

The performance last Saturday was a new evidence of that sympathy. The upper tiers were crowded to suffocation, and evidently by people who do not enjoy the privilege of free-tickets. For what purposes they were there we can not say; most probably they had come to hear something German. Alas! the little which could be offered to them in this respect was exceedingly bad. What surprised us most was, that even the chorus, who had already sung their part some ten or fifteen times in New-York, perhaps, made blunders upon blunders, and was, especially in the beginning, so weak, that only a few voices could be heard. *Martha*, like all comic operas of the French school, requires a very good ensemble; it is to this that the singers at the *Opéra Comique* in Paris owe their continual success. There was, however, no such thing at the Academy, and the only thing with which the public could be contented was the delicious singing of Madame Lagrange. That this lady would sing the German music of this kind as well as the Italian, that she would be quite at home in the language, we never doubted, as we saw her for several months in the most difficult rôles on the German stage. Madame Lagrange sang exquisitely, and made even with *The Last Rose of Summer* a much better impression than accomplished singers generally do with such national simplicities. The *Martha* is done, and we are now waiting for *Der Freischütz*.

Sheet-Music Notices.

Oliver Ditson, Boston.

L'ART DU CHANT. Appliqué au Piano. By S. Thalberg. 12 pieces. Each, 75 cents. A very valuable and necessary collection for every advanced pianist.

TEACHING-MUSIC.

NO. I.

Oliver Ditson, Boston.

VIVE LA DANSE. A collection of Waltzes, etc. Composed and arranged [by I. H. Kappes. No. 6, Polka. 25 cents.—STRAY FLOWERS FROM THE OPERA. By I. H. Kappes. Book 1. 25 cents.]

Wm. Hall & Son, New-York.

HAZEL DELL WALTZ. Melody by Wurzel. By T. Bellak. 25 cents.

VOCAL MUSIC.

NO. I. MORE DIFFICULT.

Oliver Ditson, Boston.

FAVORITE SONGS, DUETS AND TRIOS, OF MOZART. Arranged by S. S. Wesley. L'Addio. 20 cents.—THOU SHALT SEE THE WRETCHED LADY. From the Opera of Il Pirata. By Bellini. 25 cents.—LIKE A RAINBOW. Recitative and Romanza of Verdi's Opera Il Trovatore. 25 cents.—ONE MOMENT YET. Ballad by George Duskin. 25 cents.—COME IN! Song

from the German, by Kücken. 25 cents. THE HARP OF ITALY. Sextet from I. Martori. 50 cents. Septet from Ernani. 50 cents. Misserere from Trovatore. 50 cents.—O SALITRARI HOSTIA. With accompaniment for Organ or Piano. By I. B. Croze. 25 cents.—THE LAND OF PROMISE. Sacred Song. By E. E. Blumbault. 25 cents.

J. E. Gould, Philadelphia.

THE TEMPEST OF THE HEART. From Trovatore. Arranged by O. W. Glover. 25 cents.

NO. II. THE BABY.

Oliver Ditson, Boston.

TO THE WEST. By Henry Russell. 25 cents.—THE DUTCH NATIONAL SONG. By Willner. 25 cents.

J. E. Gould, Philadelphia.

SONGS FOR THE SABBATH. With accompaniments for the Piano or Melodeon. No. 7. 25 cts.

SHEET-MUSIC PUBLISHED DURING THE FORTNIGHT ENDING MAY 3.

Oliver Ditson, Boston.—SIX FAVORITE MELODIES. For Flute and Piano. Fliske. 25c.—EIGHT MORCEAU DE JEURE. No. 1. Luisa Miller. Oosten. 40c.—COLLEGE HORN-PIPE, VARIED. Grobo. 25c.—LE MADRE GRAS AUX EXPERS QUADRILLER. 4 hrs. Schubert. 50c.—AIR FROM ROMEO AND JULIET. Piano and Flute. Fliske. 25c.—CANADA WALTZ. Hache. 25c.—JEANNIE. Ballad. Linley. 20c.—ISK-DEBOS. A Collection of Instructive Pieces. Schweng. 40 cents.—BEAUTIES OF TROVATORE. Converse. 35c.—AIR DU SIMPLON. Six Fantaisies Elegantes. Oosten. 40c.—RONIN ADAIR. Six Fantaisies Elegantes. Oosten. 40c.—GOD SAVE THE QUEEN. Six Fantaisies Elegantes. Oosten. 40c.—FRIENDSHIP'S OFFERING. Song. Larguth. 25c.—LUCINDA POLKA. Larguth. 25c.—GLEN MAZURKA. Holdredge. 25c.—LILY BELLS WALTZ. D'Albert. 10c.—FLOWERS OF THE FIELD WALTZ. D'Albert. 10c.—ISABEL. For Piano and Flute. "Twelve Recreations." Dressler. 25c.—SIX SONGS WITHOUT WORDS. For Piano and Flute. Forde. 25c.—MY ALGONQUIN. Song from "Hawatha." Converse. 25c.—SUONI LE TROMBA. (Sound the Trumpet.) Celebrated Liberty Duet in "I Puritani." 75c.—THE CHIMES POLKA. Strakosch. 30c.—WIHPPOOR-WILL SCHOTTISCHE. Brecher. 40c.—DISTANT BELLS ARE SOFTLY PEALING. Song. Barrons. 25c.—ROUND THE WORLD. Song. Collins. 25c.

MUSICAL FABLE.

THE MUSIC-BOX, THE VIOLIN, AND THE PIANO-FORTE.

SIDE by side upon a Piano-forte, reposed a Violin and an elegantly-mounted Music-box. The Violin was old, and covered with the marks of severe service, and was the especial contempt of the Music-box, which, rejoicing in varnish and elaborate ornaments, felt itself contaminated by the presence of its humble neighbor.

"I wish," said the Music-box, "that you would move your shoulder from my side; don't you see you are tarnishing my varnish?"

"I can not move," replied the Violin; "I am even now quite crowded against the wall."

"But you must," exclaimed the Music-box, and was about indulging in some very severe remarks, when, in a low, rumbling tone, the Piano interrupted—

"Be silent, you little upstart! You must not talk thus to your superiors."

"Superiors!" screamed the Music-box, with a perfect buzz of indignation. "Do you call that miserable-looking, four-stringed thing my superior? Have I not the life of music within me? While I, unaided, pour forth the sweetest music, the Violin must be scraped and tortured with a bow before a single tone can be forced out of her. Superior, indeed! I flatter myself, Mr. Piano, that even you are not my superior, except in size."

"Ah!" replied the Piano, "you forget that you must be wound up before you can play a single tune. A little child can force you to perform, while only a finished artist can draw true music from us. Your capacity lies in your main-spring; ours, in the soul of the artist."

The Music-box wound itself up to such a pitch of indignation, that in the endeavor to reply, it broke the mainspring, and the effort ended in a sullen, metallic clang.

MORAL.—Trust not alone to a mechanical execution of music; but endeavor to infuse knowledge with life and soul.

Our Musical Correspondence.

BOSTON.

APRIL 29.—During the fortnight last past, really good concerts have come to be very rare—a state of things quite easy to anticipate from the great number crowded into Fast week. The orchestral concerts at the Music Hall Wednesday afternoons, still retain their popularity, and upon each occasion of these reunions a festive scene occurs very flattering to the lovers of art on the one hand, and to the projectors of the enterprise on the other. Mr. Dresel gave the fourth and last of his series of soirees April 19th, with the assistance of Miss Elise Hensler, the Mendelssohn Quintet Club, and others. Mr. Dempster has given two of his characteristic ballad soirees to very thin houses. Ballad-singing has ceased to have the attraction that it once possessed, and it could

hardly be expected of people to be willing to pay the same prices for an entertainment of that description, that is asked where first-class music is furnished.

A concert for the benefit of M. William Keyzer proved to be one of the most attractive entertainments we have had of late. The concert was given at the Mercantile Hall, Summer street, Saturday evening, April 26, when Mr. Keyzer was assisted by a "Boston lady" vocalist; Mr. Gustave Satter, pianist; Messrs. Suck, Schultze, and Mesel, violins; Eckhardt and Eichler, tenors; W. Fries and A. Suck, cellos, all of whom kindly volunteered. The long time Mr. Keyzer has been before the public, and his eminent and unwearied exertions for the advancement of musical art, have won for him the esteem of all true lovers of music. The respect for him thus entertained, with the very efficient talent assisting, drew a large audience—the hall being filled. The programme consisted of 1. Quartet, by Haydn; 2. Grand Quintet, for piano, solo, and quartet of strings, by Spohr; 3. Duo Concertant, for piano and violin, by Herz and Lafont; 4. Aria, "Qui la voce," from *I Puritani*, by Bellini; 5. Double Quartet, by Spohr. The first quartet was very well rendered by Messrs. Keyzer, Schultze, Eckhardt, and Fries, with less perfect ensemble, however, than would result from more practice together. The most effective pieces of the evening were the grand quintet by Spohr, with Satter at the piano, and the quartet mentioned above. It is really a grand composition, was finely rendered, and received with unbounded satisfaction by the audience. The duo concertant made an equally favorable impression, and an attempt at an encore. Mr. Satter (not the *critic*) was quite at home at the piano, and Mr. Keyzer, although having had more experience than most men, bids fair to be of considerable benefit to the cause of music yet. We saw no reason why the "Boston lady" should appear incognita, as the aria was sung very worthily indeed for an amateur. She is possessed of a fine voice, which exhibits good improvement.

TROY, N. Y.

APRIL 28.—The principal musical event of the past month was the concert on Wednesday evening, 23d inst., given by Jones' Cornet and String Band, assisted by several vocalists and pianists. The "evening" opened with the overture to *Norma*, by full orchestra, which at first lacked the promptness necessary to a good performance throughout; but was finely rendered in the end, and received "a right smart" applause. Mr. Frank Wood—a very young pianist—exhibited in good style Herz's *Piano Fantasie* (*Themes de Bellini*) and Strakosch's *Musical Rockets*. We wonder at this young man's settling down as teacher of music at this peculiar stage of life, when a few years' study with Mason or Gottschalk, would place him within the very portals of fame. The songs, *Robert toi que j'aime* (Meyerbeer) and *The Gambler's Wife*, were rendered in superior style by Mrs. R. W. Laith, who, it will be remembered by many, is in this city a favorite vocalist. George William Warren, of Albany, was present, and played his *Tam O'Shanter March* with exceeding *velocity*. Why this gentleman confines himself solely to his own compositions we are unable to divine; but it is certainly in bad taste—so think many. A hearty and protracted *encore* brought out his *Bobolink Polka*, which he performed most superbly. Miss Connolly—who is scarcely known beyond our own city—appeared in two vocal pieces: *The Skylark* (Jules Benedict) and *Ernani Involami* (Verdi). These were rendered in a truly artistic style, and won for her many new and ardent admirers. But the crowning piece of the evening was Haydn's Grand Symphony in C, which, of course, brought out the entire strength of the company—not excepting even that of the conductor, who turned his *baton* (*rattan!*) to as good an account as did even Benedict or Julien; indeed, with others, we were not a little surprised at the skill and aptness exhibited by Mr. Jones, as conductor, throughout the whole evening. Another excellent performance was the cornet-a-piston solo, from Fry's *Leonora*, by Mr. Arbuckle, with full band accompaniment. This was heartily encored, and the performer acquitted himself with credit and honor a second time. On the whole, this was the rarest entertainment ever presented to this public by our own musicians; and so long as talent abides with, and is of us, it is but reasonable to presume that our future shall be one of exceeding brightness and great glory.

ALBANY.

APRIL 30.—Gottschalk and Madame Lagrange are announced at Association Hall for May 13th. It is a shame to Albany, that there is no concert-room in the city, in which such artists can do themselves justice. In spite of this, however, we will hail their appearance with unspeakable satisfaction; for the imitable Gottschalk is enjoyable under *any* circumstances, and does not Lagrange discourse sweeter music than sinful mortals deserve to hear on this side "Jordan"? Rumor has it also, that Strakosch—always successful in Albany—and *Parodi* will be here soon, *en route* for the far west. Seven Octave, *whilom* musical critic of the Express, now writes for the new *Morning Times*, and gives a weekly dish of "crotchets and quavers," in a spicy and readable style. Several first-class organs will soon be introduced in churches which have hitherto been destitute of that noble instrument. Particulars hereafter. Our city papers chronicle a musical arrival from New-York, in the shape of half a dozen "hurdy gurdies," backed by six able-bodied artists, supposed to be talented performers, and capable of "phancying the phelinks" of the disconsolate lover of *Katy Darling*.

UNION THEO. SEMINARY, VA.

In times past the knowledge of vocal music in this section of country was very limited, and almost any one who had a pleasant voice, and could read the rudiments in some patent-note collection of sacred music, was considered qualified to teach. Several music-teachers of this class have flourished here for the past century. Many of them, too, were men who possessed no experimental appreciation of the religious element of sacred music—consequently failed to impress upon the minds of their pupils a sense of the impropriety of uttering

solemn sounds with thoughtless tongues. Consequently, as a class, music-teachers, or "singing-masters" were looked upon as genteel vagrants, going about the country for the amusement of the young people. Ostensibly they taught sacred music, but in reality they organized what are known over here as "courting-schools," until the singing-school became associated with all manner of youthful levity and pleasurable folly—a place for idle recreation and for courting the girls. Were you to travel here, you would meet with many a prosperous planter who can show you what he acquired at singing-school, in the person of his accomplished wife, and the little "nigger" who blacks the boots. Some will tell you that they have been to a half-dozen schools; and should you ask them to sing with you, the ready reply is: "Can't sing a note: all we went for was to see the girls." While such a state of things existed, but few of the middle-aged and more steady persons would attend. The aged and very pious held such places in holy horror, and considered the meeting-house desecrated where singing was taught. Tunes learned under such circumstances were attended by associations of a very unhappy character, and the levity often evinced in religious worship was deeply painful to every pious heart. Owing to such causes, a correct knowledge of vocal music remained almost unknown. Recently, men of character have been teaching—some of them students of theology—and the truth is beginning to dawn upon the minds of many, that a singing-school can be something else than a place of mere amusement. Many are now prepared to say that they have been morally and intellectually improved by a course of instruction in sacred music. The reform is not yet thorough, and the new way of singing is regarded with suspicion by some of the preachers. As an instance: a class trained by myself during the past year, made great preparation to conduct the singing during a protracted meeting to be held in their church. This class comprised a majority of the professors of religion, old and young, who worshipped there. During the meeting a vigorous effort was made to excite a revival. One of the ministers, who had been accustomed to conducting revivals upon the storming principle—according to which every body sings at the top of the voice, without reference to time or the sense of the words—thought there would be no feeling aroused while the singing was done according to rule. Thereupon he gave out a hymn with the sarcastic request, that the brethren would lay aside their understanding for awhile, and sing with the spirit alone. The brethren were a little refractory, however, and would not sing with either, and before the meeting was over the minister was glad to hear the understanding and the spirit together. If I find you consider this worth publishing, in my next I will give you some of the incidents of a music-teacher's life in the South.

W. T. P.

RIVER HEAD, L. I.

APRIL 28.—Last Saturday evening, at a meeting of the singers of this village, a local society was formed for the improvement of its members in vocal music, both sacred and secular, called the River Head Philharmonic Society, whose officers are: James H. Tuthill, Esq., President; Mr. Charles Hallet, Vice-President; and Nat. W. Foster, Secretary and Treasurer, who, together with a committee of five—Mrs. Jane Martin, Miss Mary H. Corwin, Miss Hetta L. Griffing, Mr. John C. Sweezy, and Mr. J. Henry Perkins—form the Board of Managers.

GENESEO, N. Y.

APRIL 21.—The Livingston County Musical Association held its regular monthly meeting here last week, and after a two days' session closed with a concert, which passed off very creditably to the conductors, Messrs. Killip and Lapham, and very satisfactorily to the large audience present. The programme was made up of anthems, choruses, and glees, from *The Hallelujah* and *Metropolitan Glee-Book*, besides quite a number of quartets, duets, trios, songs, etc. There is no longer any doubt of the ability of this Association to sustain itself. It has become one of the permanent organizations of the county, and not only its members look forward to its meetings with pleasure, but the community feel a deep and abiding interest in its prosperity, and appreciate its salutary influence. I understand they are making arrangements now in anticipation of one of the largest musical conventions ever held in this section of the State, at some future time.

Co.

Foreign Intelligence.

LONDON.

11 APRIL, 1856.—Our musical season of the present year may be now said to have begun. Mr. Ella's interesting Musical Union, with its aristocratic audience on their sofas, (to be engaged only by special contract, and long before the beginning of the season,) with its first-rate staff of artists and its own musical record, written especially for the members of that "*re-union de haute noblesse*" by the fortunate and persevering founder of it—began its musical campaign, and introduced as a novelty in the matter of artists, M. Franchomme, the celebrated Parisian violoncello virtuoso, who gained much praise for the high finish of his performances, but could not, especially in the quartet playing, compete with our own incomparable Piatti. Sainton as usual, electrified his audience by his manly, energetic, and superbly correct violin-playing, (we ought in justice to call it *singing!*) The first concert of the New Philharmonic which took place on the 2d instant, at the Hanover-Square Rooms, introduced two new works by Mozart, a Litany in E flat and a Sinfonia with obligato violin and alto, or more properly speaking, a double concerto for violin and alto with symphonic accompaniments—as novelties. Both works contain very many beauties and masterly treatment, but also give signs of their age, and will not rank with Mozart's greatest works, which fact, we think, will scarcely damage his

reputation. It was, however, highly meritorious to have brought out the works.

Beethoven's Fourth Symphony and the Freischütz overture, (*Egmont* opened the concert,) seemed almost fresh, after the somewhat dull and heavy Litany, an offset which the performance in a cathedral would have prevented. As there was, however, no chance of hearing it in such—the most proper place for it—we had to congratulate ourselves on the removal of the Society from Exeter Hall, where, no doubt, the Roman Catholic text would have caused the performance of the work to have been refused. Great credit is due to Dr. Wynde, who conducted, for the careful bringing out of a great and difficult choral work, as well as the other orchestral performances. A peculiar feature of the evening was the appearance of Messrs. Sainton and Blagrave as soloists, hitherto alternating leaders of the Old Philharmonic. Their former post, suffice it to say, that they were driven to resign, by most unfair and ill-conceived treatment, which also induced two other first violins, Messrs. Mellon and Dando, to follow their example. The spirited management of the new Society immediately engaged Messrs. Sainton and Blagrave as soloists for their concerts, where they made a most glorious entrée with Mozart's concerto, in which Sainton took the violin part and Blagrave the viola. Their reception before and after the performance was cheering in the extreme. M. Hallé performed Mendelssohn's concerto in G with remarkable precision and taste. The room was crowded. Jenny Lind's husband performs at the fourth concert and the Nightingale herself sings at the fifth and last concert. The second concert will be conducted by Mr. Beuediet, and a symphony by M. Gounod (of Parisian repute, and, unfortunately, for him held in high esteem by Mr. Chorley of the *London Atheneum*) is intended to be given. The old Society has engaged Sivori for the orchestra.

The Covent Garden Company, the Royal Italian opera, is announced to begin at the Lyceum on the 15th, but we doubt the possibility of its being ready. Lumley has engaged *La Piccolomini*, and it will be a pitched battle—Mr. Gyo with high patronage, Costa and his orchestra, and old tried favorites; Lumley backed by two wealthy noblemen, the prestige of the old house, and Meyerbeer's operas, which on account of the smallness of the Lyceum, can not be given there. We sincerely hope that they will not do like the two Kilkenny cats, although we fear that there will not be enough public to fill both houses. Drury Lane gives English operas under the directorship of Messrs. Tully and Kingsbury. Miss L. Escott is the prima donna in the *Trovatore*, and considering all things, we must waive hypercriticism and allow that the performances are very fair. A charming debutante—Miss Dyer, remarkably handsome, with more than average talent for acting and singing very creditably, (she is a pupil of Mr. Kingsbury,) has made a most favorable impression in the *Daughter of the Regiment*.

Madame Schumann is said to have arrived, and will perform at Ella's next Matinée, and perform Mendelssohn's *Variations sérieuses*. Scores of benefit concerts are already announced; we are unfortunately too well acquainted with the fact, that in most instances, the programme-printers, bill-stickers, and concert-room proprietors are the only persons who benefit really by these concerts, and the character of the programmes in most instances deserves no better fate. A most magnificent piece of plate of great value is in preparation at Birmingham, as a testimonial to Mr. Costa, for his gift of £500 the publishers pay for the copyright of *Eli*, to the Charity Fund.

TO CORRESPONDENTS.

Philada.—Several pieces of Music have been received; but their authors must exercise patience for a decision upon their respective merits.

M. L. C.—“Where the organist conducts the music and sings, is it in good taste that his voice should be heard before the organ when commencing a tune?” We think not. When the organist conducts the music, his voice, as a general thing, should not be heard at all. If he has trained his choir well, they will sing with his playing, and he will not only lead by that, but being himself a listener, he will be able to adapt his playing to their singing. We do not mean by leading going ahead of the singers, or producing the tones by voice or instrument before them, but rather guiding, giving the clue, intimating or indicating to the choir whatever is needed to insure a proper performance. It must be a wretched state of things where one plays the organ, and at the same time sings so that his own voice is heard a little before the organ, or before the voices of the members of the choir, either at the beginning or at any part of the tune. “Is it in good taste to play the tune always with full power of the choir-organ, and drop into the softest pianissimo at every interlude, regardless of the character of the preceding verse?” It can not be in good taste to make strong or very marked contrasts in ordinary church-music, and it can never be in good taste, or morally right, to play an interlude regardless of the prevailing feeling; and this may be supposed, generally, to depend much upon the stanza just sung. An interlude should usually carry out the idea of the preceding stanza, or be in strict conformity with the sentiments and feelings which it expresses. A sudden contrast in power between the playing of the stanza and the interlude following must be, in almost all cases, in bad taste. We will also add, that the less there is of an interlude, generally, the better. “Is it customary or proper for the trustees of a society to discharge an organist without consulting the wishes of the choir, and engage another to fill his place, and in every way deprive the singers of any voice in the management of the music?” We suppose that the legal right in such a case is vested in the trustees; but the trustees of a Christian church should surely be governed by principles of courtesy, forbearance, mutual accommodation, obligingness, gentleness, and such like things. If an organist is unworthy from moral causes, we think he should not be retained; if he is only musically incompetent, perhaps he will improve, and in such case it is to be considered whether one better qualified can be obtained. How far the singers, or any one else, should have a voice or an influence in the management of the psalmody, must depend, we suppose, upon their ability, qualifications, judgment, etc. The minister should always be at the head of all that belongs to

the public worship, and, first of all, we think he should be consulted. If he is incompetent, or takes no interest, that only shows a want of qualification on his part as an individual, and does not at all affect the relations, duties, and obligations of the office he holds. We have recently heard of a choir who, because the trustees saw fit to discharge one leader or organist, and to appoint another in his place, saw fit in a body to leave their posts and refuse to sing, very clearly proving that they were not worthy of the position which they occupied, and, of course, that they deserved not to be consulted. Let the choir be on the side of right, and their rights will be protected.

P. II., Wn.—“Can you tell why some ministers are in the habit of reading the whole of a hymn, and then abbreviating it so that a part only is sung?” It is quite probable that they have never thought of the true end or design of reading the hymn, which is to let it be known what is to be sung, or what the formula is which is about to be used in the coming act of praise or worship. Some ministers seem so to misinterpret the reading of the hymn as to think that it is in itself an act of worship, but we can not so regard it. When one of the disciples said to the Saviour, “Lord, teach us to pray,” he replied: “When ye pray, say, Our Father which art in heaven,” etc.; that is, the Saviour gave to the disciples the form, or the pattern or model of a form of words to be used in prayer, but it is not intimated that either the Saviour or the disciples at that time prayed, or offered up this form; they were merely told that when they did pray to pray thus. So when the hymn is read, it is not in the reading to be regarded as a devotional act, but rather as a direction or proclamation of the words which are to be used by the people in the act of worship which is directly to follow. The reading is merely an intellectual act preceding the more emotional and devotional act of worship. The one is of the head, the other of the heart. There is really no good reason why the hymn should be previously read at all where the people have books and can read themselves; and where they have not, the reading should be by a line or a couplet at a time, otherwise it is not retained in the memory, and the act of worship is in a great degree lost. If the singing of the hymn constitutes the outward act of worship, then it seems to be inconsistent and meaningless to give out or previously read over that which is not to be used in the act itself. The usage in those Episcopal churches where the number of the hymn with the first line is only given, seems to be much the best. We may remark in this connection that some ministers, in the repetition which is commonly made of the first part of the first stanza, after the whole has been once read, are always particular to read a complete sentence, reading sometimes a line only, at other times two lines, and sometimes three or four. In doing this, they forget that a complete sentence is by no means necessary in such cases, since the only object of the repetition is to prevent mistake by again giving out the words with which the hymn begins; the first line, whether it completes the sense or not, is all that can be needed, and indeed always makes the thing clearer, and is therefore better than two or more. The sentiment or thought is not wanted under such circumstances, but only the mere words as an index to the act of the people which is to follow. On the whole, we see no more reason, where the people have books, why the hymn should be read over before it is sung, as an act of worship, than why the prayer should be recited or read over before it is prayed, as an act of worship. The number of the hymn and its first line or two are abundantly sufficient.

H. D., Charleston.—“I have lately heard of a teacher of music who spent about half an hour with his class, during a lesson of an hour and a half, in an attempt to furnish them with a clue to the remembrance of the difference between a whole-rest and a half-rest, on the principle of association, somewhat as follows: ‘Suppose,’ said he, ‘the rests to be two large blocks of wood; suppose the line to which they are attached to be a pond of water; suppose one of the rests to sink and the other to swim, which would be the lightest?’ ‘The one that swims,’ said the schoolboys. ‘And which would be the heaviest?’ ‘The one that sinks,’ said the Solomons. ‘Well, then,’ replied the teacher, ‘you will observe that the whole-rest, which is the largest, hangs under the line, or has sunk in the water, and the half-rest, which is the shortest, stands above the line, entirely out of water. Now, which is the whole rest?’ ‘The one which is drowned,’ replied the urchin schoolastic logicians. The whole proceeding seemed so easily important that I have taken the liberty to call your attention to it, and to ask what you think of this teacher?” We think that if he should fall into a pond he would swim on the top of the water like a feather; he would not have mental weight enough to sink. We can think of him in no other light than as a man of “a limited capacity.” We supposed at first that the above might be a hoax, and do not know now but that it is so; but we have seen so much teaching (so called) as silly as the above would be, that whether it be true or not, the lesson to be derived from it is none the less important. Many teachers spend their time upon that which is merely mechanical, or upon the mere external signs, or names of things, while the reality is neglected. Any real teacher knows that such a little thing as the distinction between the shape of the two rests above named is not a matter of the slightest consequence. Any pupil that is not positively a ninny will know by a word from the teacher, if not without, what a rest is for, and will be in no danger of forgetting; yet if he forgets he will know when he comes to it the second time as he did at first. But, in discussing a question of such magnitude we sink into the deep waters; we forbear, lest our readers be drowned in the mighty ocean.

G. S., At.—“What is the proper time for Old Hundred? or, how fast should it be sung, or what should be its movement?” The tune called Old Hundred derives its name from the one hundredth Psalm, it having been long used in connection with that psalm, or as its tune. It should be called, therefore, The Old Hundred, an abbreviation of The Old Hundredth Psalm-Tune. Its time: we suppose that if sung in the best congregational form, the first and last note of each line being twice the length of the other notes, the singing of it to a single stanza should occupy about forty, or from forty to fifty seconds. As it is usually sung, the notes being all of equal length, it frequently occupies (including pauses at the end of the line) from sixty to seventy or even eighty seconds. We think the tune most devotional, most effective, and best adapted to congregational performance, when it is sung according to the description first given above, and in about forty seconds, but where the people are accustomed to sing it much slower, we would not advise a sudden change, unless it can be done by general consent at a previous meeting of the congregation, or a good representation of them, for practice. It is pleasing to know that such tunes as this are beginning to be more used both as congregational and as choir tunes. There is no tune more religiously effective when sung by a choir, even without the congregation, provided it be sung in the quicker time, than The Old Hundredth Psalm Tune.

(For THE MUSICAL JOURNAL.)

LAGRANGE AND GOTTSCHALK'S CONCERT.

THE concert by these artists on Tuesday evening, April 29th, at Concert Hall, was one of the richest musical treats that our citizens have enjoyed for a long time. Almost every evening for months past, some musical attraction has been presented; but the mere announcement of two such names, was of itself sufficient to crowd the large hall; while the satisfaction evinced by the audience, appeared complete; nothing, either of omission or commission, occurred to mar the entertainment.

Madame Lagrange sang with her usual exquisite grace; while the celebrated Mazourka, composed for the piano, by Gottschalk, together with Rode's difficult variations, afforded an opportunity for that wonderful display of instrumental vocalization, which to her appears so natural, and in which she never fails: the dazzling brilliancy of her execution, those delicate gleaming passages in the high notes, we have never heard equaled by any other artist.

Gottschalk was all that could be desired; exhibiting those masterly touches which have given him rank among the best pianists of the world; and as an American, we feel a peculiar pride in the position he thus occupies. His performance of Mason's *Silver Spring*, and *Marche De Nuit*, a composition of his own, were warmly received. Mr. Gottschalk exhibits a perfect command of all the resources of the instrument at which he presides; while his playing is entirely divested of that expressionless thumping, if we may use the term, which forms a prominent feature in most performers who execute with great rapidity.

(For THE MUSICAL JOURNAL.)

“MUSICAL UNION.”

THE last concert of this Society for the season was given at Concert Hall on Monday evening, April 28th, as a complimentary benefit to their conductor, Professor Rohr. The programme presented a most extended and unusual variety—occupying nearly three hours in its performance. The choruses, which were sustained by about one hundred voices, might have been given with greater effect, if aided by orchestral, or even organ accompaniments; these were dispensed with, and a piano substituted; they were, however, performed in a very creditable manner, though the preponderance of male voices was perceptible throughout. Ries' beautiful cantata, *The Morning*, which is certainly a most brilliant composition, was probably given with as much effect as the absence of an orchestra would admit. The *Anvil Chorus* was accompanied by two performers upon that classic instrument, who, we are satisfied, do not belong to the honorable fraternity of blacksmiths, judging from their awkward and ill-timed performances: this piece, on its repetition, however, was much better performed. The violoncello solo of Professor Preiser, and the duet of Messrs. Mollerus and Cacciatore was well received, and fully sustained the reputation of these artists. The Misses Heron acquitted themselves admirably—in fact, the *Casta Diva*, by Miss Agnes, was rendered in a manner which would have done no discredit to any artist.

Professor Rohr, so favorably known to our citizens, manifested considerable excitement, incident to the responsible position he occupied as conductor, which, to a certain extent, was perceptible in his singing; that ease and freedom for which he is remarkable, seemed wanting; in De Lisle's soul-stirring *Marseillaise*, the effect was almost entirely destroyed by perceptibly lowering the key in the second verse, which, though better adapted to his voice, seemed to change its entire character. *Oh! whisper what thou feelest*, by Mr. Umsted, was interspersed with a variety of ornate embellishments, the artistic correctness of which we felt strongly inclined to question. He exhibits a good quality of voice, which proper cultivation might render very effective; but the introduction of trills, unless by one familiar with the principles of vocalization, is a liberty in which no singer should ever indulge: ignorance of these principles may be overlooked in a simple ballad, but pretension will always subject him to criticism.

We hope the Musical Union may meet with the success to which they are entitled, for their efforts during the past winter to awaken an interest in classic music. They have sufficient talent, which proper training can render effective in sustaining the noble commencement thus made.

(For THE MUSICAL JOURNAL.)

PARODI'S CONCERT.

THE two grand concerts given by the above-named artist, at the Musical Fund Hall, on the 22d and 25th ult., assisted by Mademoiselle Patti, Strakosch, Signor Leonardi, and Maurice Strakosch, were well attended, and appeared to afford general satisfaction. The programme for Tuesday evening was a perfect “Pot Pourri,” whether we regard its “internal arrangements,” or its musical selections, as embracing a little of every thing, from the superb sacred gems of Mendelssohn, to Madame Strakosch's puerile *Say Yes, Pussy*.

That Parodi is an artist, no one can deny; and we know of no other more popular with a Philadelphia audience; though this may be accounted for, partially, from the fact, that her first advent among us a few years since, being in advance of Sontag, Lagrange, and other eminent artists that followed, produced an electric effect among those who have advanced in years with greater rapidity than they have in an appreciation of musical art; consequently, these impressions remain indelible, and are regarded as a fixed standard of musical greatness. In the concert-room we look for that dignity in an artist which resorts to nothing for the mere purpose of eliciting applause further than a reliance upon vocal powers alone. The face, like a mirror, should reflect the passions

of the soul, without distortion of feature; for, while the latter can never add to musical effects, it invariably detracts from personal beauty. Parodi possesses a voice exceedingly rich and powerful; though her execution displays but little that is unusual in good artists, of equal advantages and experience.

Her performance of the *Marseillaise*, so well adapted to display her powers, produces a thrilling effect, which, however, might be greatly increased, and should never be sung without the aid of orchestral accompaniments. Of Patti, it would be impossible to say much, either in regard to voice or style, her appearance being far more attractive than either. She appeals to an audience in simple ballads and songs, which are neither adapted to her voice or dialect. Leonardi, although possessing a tolerable voice, with moderate power, is lacking in very many essential points which would entitle him to a prominent position among artists. His style is hurried and abrupt, while his best efforts are rendered comparatively feeble by the entire absence of any thing denoting the least passion or feeling.

The brilliant piano performances of Strakosch were well received; his variations upon popular melodies, eliciting the most enthusiastic applause.

(For THE MUSICAL JOURNAL.)

THE EXPERIENCE OF A MUSICIAN.

BY BENE PLACITO.

CHAP. II.

THE season having arrived for the commencement of my professional career, I concluded to announce my intention in the usual manner, by way of advertisement, adopting the word *resume* instead of commence, lest my qualifications might be questioned if introduced as a novice. “Bene Placito respectfully informs his pupils and the public generally that he will *resume* his professional duties on the —. Terms, — per quarter,” etc. This being the first opportunity of displaying my name conspicuously before the public, I was soon gratified by an exceedingly satisfactory response. The following day I was waited upon by a gentleman, who introduced himself as Mr. Brag, stating that one of his daughters was a most extraordinary child, whose musical taste was beyond a parallel, assuring me that she could perform almost any air upon the piano, with *one finger*, and that he wished to secure my valuable services in her behalf; of course I assented, and terms were soon arranged satisfactory to both. I had the pleasure of selecting a piano for my patron, who generously presented me with *ten dollars* for my services, never dreaming that I received double that amount from the seller of the instrument for my efforts in benefiting him. I was not long in discovering that parents generally consider their children prodigies of smartness, and soon regard a musical education as too expensive, particularly if one quarter's tuition fails to render them accomplished pianists. My profession soon brought me into society, and ranking in age among young men, I of course took every advantage of my position to extend the circle of my acquaintance. Invitations from hosts of friends to attend social entertainments greeted me on every hand, from the fact that I was considered a useful appendage to an evening party by saving the expense of a “*fiddler*.” I was expected to remember and perform every waltz, polka, schottisch, or opera air extant, for the benefit of fashionable young ladies and gentlemen; while those more advanced in years always insisted upon *Bonaparte over the Rhine* for their especial edification; though I could never account for the popularity of this antiquated composition. On these occasions, when urged to favor the company with a display of my abilities, the customs of polite society rendered it necessary that the entire audience should unite in general conversation; reserving until I had ceased playing empty compliments upon what they had neither heard nor appreciated.

Serenades! alas! the many sleepless nights I passed merely to become popular, and oblige my amateur friends, patiently enduring their hideous discords, and calling it harmony. On one occasion I was invited to assist an aspiring association of amateurs styled the “*Orehestrians*,” and with some reluctance I gave up other engagements, hoping thus to gain new friends, whose influence would eventually compensate me for my trouble and sacrifice; but judge of my astonishment, when after seventeen nights of unmitigated torment, amid the din of instruments never in tune, I was presented with a bill of \$4.25 for the privilege of being considered a member of that important body.

(To be continued.)

(Reported for THE MUSICAL JOURNAL.)

OUR CHURCHES AND CHOIRS.

No. III.

CENTRAL PRESBYTERIAN CHURCH, PHILADELPHIA.

THE Central Presbyterian Church (Northern Liberties) is located on Coates street, below Fourth, where for many years the Rev. Anson Rood labored with much success. The present pastor is the Rev. G. Duffield. The building, though comparatively small, with no side-galleries, is capable of seating about eight hundred persons; while its projectors certainly displayed a degree of forethought which seldom characterizes those to whom are intrusted the selection of locations for churches, by securing the entire lot upon which the building stands, leaving a space of about one hundred feet in depth unoccupied, thus rendering it one of the most valuable and desirable sites for a large church edifice in the city.

The music in this church has passed through many changes within a few years, and is now under the charge of Mr. W. B. Elliott. We are unable to

give the name of the organist, whose playing evinces but little that really belongs to the organ school, although the instrument at which he presides would preclude a just estimate of his ability. The soprano, though represented by several voices, is frequently sustained by the chorister, which, of course, produces a somewhat singular effect; while that crudeness which cultivation alone can remove is very perceptible in all the parts. The second treble, if at all represented, can not be distinguished; while the tenor and basso are not marked by any thing very superior either in volume or quality. Many defects which denote the absence of correct and thorough training are noticeable; as breathing between the syllables of a word, dwelling upon the consonant instead of the vowel sound, with a general disregard to expression and distinctness of enunciation.

A mistaken policy which governs so many of our churches, is the limited amount they devote to music. No one receives any compensation but the chorister and organist; yet churches expect a conductor who is in receipt of comparatively nothing for his services, to devote a large portion of his time in training a verdant assembly, selected from the congregation, who are anxious to occupy seats in the choir-gallery; and, perchance, the singer of honest criticism is directed toward them, with a view to the correction of errors, the cry is raised, "Volunteer choirs should be exempt from criticism," notwithstanding they of choice occupy a position, and attempt, at least, the same class of music as those who rank among compensated choirs.

We believe that much good is to be derived from criticism dictated by a proper spirit; and regard it as one of the most effectual means of arousing the sluggish energies of our churches and choirs in relation to the subject of music. We are aware of the indifference which members of volunteer choirs generally manifest in regard to attending rehearsals, though they are always anxious to occupy their seats on the Sabbath to the exclusion of those who would feel sufficient interest regularly to attend. The evils connected with the present system we intend freely to discuss in these articles; and if it is found impossible to correct the defects which exist, we would recommend to churches the adoption of some other plan, divested at least of that pretension which forms the most noticeable feature in these organizations.

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Hear my prayer, O Lord, and give ear unto my calling,

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Hear my prayer, O Lord, and give ear unto my

God, Hear my prayer, my prayer, O..... Lord, When I mourn, when I

my God, Hear my prayer, my prayer, O..... Lord, When I

calling, O my God, Hear my prayer, my prayer, O..... Lord,

mourn, when I mourn,..... O my God, Hear my prayer, O God, and give

mourn, when I mourn, when I mourn,..... O my God, Hear my prayer, O

When I mourn, when I mourn, when I mourn,..... O my God, Hear my

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May Morning.

ALLEGRO MA NON TANTO.

TENOR.

J. W. KALLIWODA

ARRANGED BY

Come, dance and be gay, In hon - or of May! Come, dance and be gay, In hon - or of May! With ro - ses

ALTO.

Come, dance and be gay, In hon - or of May! Come, dance and be gay, In hon - or of May! With ro - ses

SOPRANO.

Come, dance and be gay, In hon - or of May! Come, dance and be gay, In hon - or of May! With ro - ses

BASE.

Come, dance and be gay, In hon - or of May! Come, dance and be gay, In hon - or of May! With ro - ses

myrtles, Come crowned to our cir - cles.

In hon - or of May, Come, dance and be gay,

myrtles, Come crowned to our cir - cles.

In hon - or of May, Come, dance and be gay,

myrtles, Come crowned to our cir - cles.

In hon - or of May, Come, dance and be gay,

myrtles, Come crowned to our cir - cles.

In hon - or of May, Come, dance and be gay

hon - or of May, Come, dance and be gay! So round, we go round, With ju - bi - lant sonnd; The birds light - ly

hon - or of May, Come, dance and be gay! So round, we go round, With ju - bi - lant sound; The birds light - ly

. Come, dance and be gay! So round, we go round, With ju - bi - lant sound; The birds light - ly

hon - or of May, Come, dance and be gay! So round, we go round, With ju - bi - lant sonnd; The birds light - ly

wing-ing, Keep enl-ing and sing-ing! With ju-bi-lant sound, Go round and go round, Go round and go round!

wing-ing, Keep call-ing and sing-ing! With ju-bi-lant sound, Go round and go round, Go round and go round!

wing-ing, Keep eall-ing and sing-ing! With ju-bi-lant sound, Go round and go round, Go round and go round!

wing-ing, Keep eall-ing and sing-ing! With ju-bi-lant sound, Go round and go round, Go round and go round!

Then wind the sweet horn, This mer-ry May morn!

Then wind the sweet horn; Gold hum . . .

This mer-ry May morn! Then wind the sweet horn, This mer-ry May morn! Gold hum . . .

This mer-ry May morn! Then wind the sweet horn; Gold hum ble-bees

Then wind the sweet horn, This mer-ry May morn!

Then wind the sweet horn; . . .

humble-bees humming, Say summer's soon coming; Gold humble-bees humming, soon coming; So wind the sweet horn, This mer-ry May . . .

ble-bees hum . . . ming, Say sum . . . mer's soon com . . . ing; So wind the sweet horn, This mer-ry May . . .

humming, Say summer's soon coming; Gold humble-bees humming, Say summer's soon coming; So wind the sweet horn, This mer-ry May . . .

. . . Say summer's soon com . . . ing; soon com-ing; So wind the sweet horn, This mer-ry May . . .

morn! This mer - ry May morn! In hon - or of May! Come dance and be gay, In hon - or of May! Come dance and
morn! This mer - ry May morn! In hon - or of May! Come dance and be gay, In hon - or of May! Come dance and
morn! This mer - ry May morn! In hon - or of May! . . . Come

gay, In hon - or of May! Come dance and be gay, In hon - or, in hon - or, in hon - or
gay, In hon - or of May! Come dance and be gay, In hon - or, in hon - or, in hon - or
dance . . . and be gay, . . . In hon - or, in hon - or, in hon - or, in hon - or
dance and be gay, In hon - or, in hon - or, in hon - or, in hon - or

May! In hon - or of May! In hon - or of May!
May! In hon - or of May! In hon - or of May!
May! . . . In hon - - or of May!
May! . . . In hon - - or of May!

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