



Philip Rohr is the publisher. The subscription price is one dollar and fifty cents per annum.—Mr. ANDREA MANZINI, agent of the Vestali Troupe, sailed for Europe, taking with him the sum of 100,000 francs, wherewith to effect engagements for the popular cantatrice's coming campaign in Mexico, as operatic *impresario*.—At the German Musical Festival recently held in Hartford, Conn., the *Liederkrantz* of that city presented the talented conductor of the festival, CARL BERGMANN, with a silver goblet, as a token of their esteem. Long may the able and enthusiastic musician live to quaff lager beer from its abundant depths.

JOHANNA WAGNER, the great German lyric tragedienne, has at last appeared and triumphed in London, as will be seen by the letter of our able and just correspondent. The London journals, so far as we have seen, coincide with him in opinion, and acknowledge her success as decided and deserved. Fraulein Wagner undoubtedly stands at the head of the so-called grand school of dramatic singing.—Thalberg, *once* the greatest living pianist, it is said will visit America during the coming autumn, but as he does not desire to interfere with the election of a President, he will probably wait until these exciting times are over. Thalberg stands at the head of his school of piano-forte playing; and his name is a tower of strength in America, as his fame has preceded him for many years, and his compositions were formerly played by all our amateurs and embryo artists.

The much-mooted question, "Who is the greatest singer in the world?" has at last been answered, "after mature consideration, based upon an experience of twelve years," by the *disinterested* editor of the London *Musical World*. "Jenny Lind," says that *impartial* journal, "is the greatest singer in the world," and by way of a clincher it adds, "the greatest singer in the world is Jenny Lind." Therefore, ye critics, discuss this question no longer; it is settled by a *judge*, who, however, has not yet announced that Mr. Goldschmidt, the lesser half of the Lind, is the greatest living pianist and composer.—That same London *Musical World* has offered a series of most liberal rewards for the conversion into "plain English" of sundry musical paragraphs from the columns of its daily cotemporaries of that city. If by "plain English" the *Musical World* means such English as its readers are treated to in the translations from Richard Wagner and Robert Schumann, which have appeared in its columns, these rewards can only be earned by one man—the one whom the *Musical World* calls its "valued contributor."—By way of Bruxelles, we learn that an American composer "has written a symphony entitled *Noah's Ark*, in which the braying of the ass, the bleating of sheep, the lowing of cows, the grunting of pigs, the hissing of snakes, the roaring of the lion are happily co-mingled with the song of birds and the human voice." We learn this now for the first time from the columns of *Le Guide Musical*, which is publishing a series of articles under the title of "Music in the United States." When these articles are completed, we may cull some other equally novel and interesting information respecting ourselves for our readers.

A new opera of Gluck, *Le Nozze d'Eriole e d'Elbe*, has just been discovered. This piece, in one act, was composed on occasion of the marriage of two members of the royal family of Saxony and Bavaria, and given for the first time, 1747, the 29th of June, at Pillartz. This opera, written in that Italian style which was the most popular at that time, is perfectly unknown; so that even Anton Schmid, who lately gave the most complete biography of Gluck, makes no mention of it.—Oliver Ditson, in Boston, has published an excellent method of singing, by Garcia, the son of the celebrated singing-master, who gave to the world a Malibran and Pauline Viardot-Garcia. The method contains some very fine and quite novel directions in the art of training a voice, and is highly recommendable.—There is actually a stage-singer in Germany of the name of Miss Nachtgall, (Nightingale.) The *Signal* says of her: "She dared to sing Donna Anna in *Don Giovanni*, an act which is barely pardonable in consideration of the great youth of its perpetrator." It seems that this lady is more of a sparrow than a nightingale.—Mr. Raff, in Weimar, has lately performed a new composition of his, which he calls, "Mährchen-Epos," (Fairy-tale-Epos.) The epic elements of this poem are exposed by a tenor, who partly sings recitatives and airs; the descriptive ones, by the orchestra; and the mere lyrical parts are given

by the respective persons who appear in the fairy ball. Another attempt at something new, which, we trust, will not prove entirely old.—Stephen Heller, in Paris, lately received a letter from one of his admirers who, knowing that the composer lived in Rue St. George, but entirely unaware of the number of the street, put upon the envelope: "Mr. Stephen Heller, celebrated composer, Rue St. George, in town." The letter-carrier, however, who had to deliver this letter, not seeing the number, was very far from ratifying the fame of the composer; for, by a single stroke of his pen, he made the "celebrated" Mr. Heller to Mr. "Unknown."—We translate from the Leipsic *Signale* the following unpublished letters of Beethoven as of interest.

VIENNA, January 7th, 1823.

To Mr. A. GRIESINGER: As I have resolved to publish my grand Mass, not as usual, but, as I believe, in a more honorable and perhaps more beneficial way, I beg you to give me in this respect your advice, and if possible your protection. My opinion is, to offer the work to all the greater courts. As I am inexperienced in every thing not belonging to my art, I would feel greatly obliged to you, if you would give your ideas to the bearer of this, my brother. I would have come myself, but am again a little indisposed. Having been accustomed ever so long to consider you a participator in art and its disciples, I feel convinced that you will not disdain to reply to my wishes with your sympathy.

BEETHOVEN.

To Mr. GRILLPARZER, (a celebrated poet in Austria.)

DEAR FRIEND: The manager would like to know your terms for your *Melusine*. So far he has spoken himself about it, and this is better than if you had gone to him. My house has been lately in great disorder, or I would have already called upon you and asked you to call upon me. Until then, write to me or to the management your terms. I will present them myself. I am so busy I could not come near to you, neither before nor at present. But I hope that all will be right. My number is 323. In the afternoon you will find me also in the coffee-room, opposite "the Gold Pear." If you come, I beg you to come alone, as that insinuating "Appendix" of yours, Von ———, is very repulsive to me, as you must have remarked. *Optim est vitium*. I embrace you with all my heart, and honor you. Wholly yours, BEETHOVEN.

The South-Western Convention holds its next musical session at the camp-ground in Montgomery Co., Ga.; to convene on the Thursday before the third Sunday in August next, and continue four days.—The Chattahoochee Musical Convention will hold its next session at Wesley Chapel, 3½ miles north-west of Villa Rica, Carrol Co., Georgia, commencing on Thursday before the first Sabbath in August next.—Mad. Ablamowicz, assisted by Mr. Joyce and her daughter, gave a concert in Chicago, Ill., on the evening of the 8th inst.—The pianos annually manufactured in France are worth 40,000,000 francs. "France plays," said M. Vernon the other day in the Corps Legislatif, "while the rest of Europe dances."—Mr. Dempster, the ballad-singer, is to visit Rochester, N. Y., some time next week.—The Hutchinson Family gave a concert in Chicago, Ill., on the evening of the first inst.—Pennsylvania will bring a new music-book into the field for the present season. By a reference to our advertising columns it will be seen that Messrs. Murray, Young & Co., of Lancaster, Pa., have published a book under the title of the "Keystone Collection," by well-known authors. Read their advertisement.—Mr. ROBERT STÖPEL has direction of the orchestra at Wallack's, now opened under the management of Mr. Bourcicault as the "Summer Garden," and nightly gives some excellent music there. One of the pieces which has been most favorably received by the audience is Mr. Stöpel's *Fairy Star Schottisch*, a piano-forte copy of which has just been published by Oliver Ditson, of Boston.—The proceeds of the concert recently given in Utica, for the benefit of the Orphan Asylum of that place, amounted to four hundred and thirty-one dollars.

The Young Ladies of the Presbyterian Female Institute of Palmyra, Wis., performed Mr. G. F. Root's Cantata of the "Flower Queen" at the annual exhibition of the school, a few weeks since, being the first exhibition of the kind in that place.—Mr. Geo. R. Poulton, assisted by Mrs. Atkinson, Mrs. Poulton, and Messrs. Clark, Abbott, and Tuttle, gave a concert in Rome, N. Y., on the evening of the 1st instant.—A concert was given by Mr. Charles Grobe, assisted by the pupils of the Wesleyan Female College, at Wilmington, Delaware, for the benefit of the "Iris," a literary periodical published in the College.—A Cantata called the "Festival of the Rose," was recently performed by the pupils of the high-school, under the direction of Mr. Coe.—Ole Bull gave a concert in Chicago, Ill., on the evening of the 27th ultimo.—Mr.

Durfee, assisted by his pupils, gave a concert in Rochester, N. Y., on the 24th ultimo.

Dr. Shelton Mackenzie thus speaks of the music of the Irish Pipes. "One set of pipes is worth a dozen fiddles, for it can 'take the shine out of them all,' in point of loudness. But then these pipes can do more than make a noise. The warrior, boldest in the field, is gentlest at the feet of his lady-love; and so, the Irish pipes, which can sound a strain almost as loud as a trumpet call, can also breathe forth a tide of gushing melody—sweet, soft, and low as the first whisper of mutual love. You have never felt the eloquent expression of Irish music, if you have not heard it from the Irish pipes. It is quite marvelous that, amid all the novelties of instrumentation (if I may coin a word) which are thrust upon the patient public, season after season—including the Jews-harping of Eulenstein, the chin-chopping of Michael Boiai, and the rock-harmonicon of the Derbyshire Mechanics, no one has thought of exhibiting the melodious performance of an Irish piper. If he confined himself to Irish melodies, and really were a first-rate performer, he could not fail to please, to delight, to astonish. But, again I say, do not confound the sweet harmony of the Irish with the drony buzz of the Scotch pipes. This praise" adds the Doctor in a foot-note, "is by no means exaggerated. The last performer of any note, in Fremoy, was an apothecary, named O'Donnell, who certainly could make them discourse 'most eloquent music.' He died about fifteen years ago. It was almost impossible to listen with dry eyes and unmoved heart to the exquisite manner in which he played the Irish melodies—the *real* ones I mean—not those which Tom Moore and Sir John Stevenson had 'adapted' (and encaulated) for polite and fashionable piano-forte players and singers. There is now in New-York, a gentleman, named Charles Ferguson, whose performance on the Irish pipes may be said to equal—it could not surpass—that of O'Donnell."

#### A QUESTION IN HARMONY.

MESSES, EDITORS: My attention was called lately to a criticism on the tune St. Ann's, as published in the *National Psalmist* and *Cantica Laudis*. The consecutive fifths and harmonic relations, at the end of the third line, were objected to, and an amendment was proposed. I send you a copy of the third and fourth lines of the tune, as found in the above-named books, together with the remarks thereon, and also the amended copy; pray give an opinion in this case and oblige

A CONSTANT READER.

##### ST. ANN'S. FROM *Cantica Laudis*.



##### PROPOSED AMENDMENT.



THIS is a case which brings up forcibly to view the difference between a real or just appreciation of harmony, as derived from the thing itself, and that superficial view of the subject which comes exclusively from book-rules; between an immediate intuitive perception of the beautiful or sublime, and an ignorant, half-scholar-like adherence to certain technical formulas; between that native power which instantly grasps the reality, or the whole subject, and such feeble and uncertain though perhaps sufficiently conceited opinions as are based upon mere externals; between cleverness and inability, strength and imbecility.

We are not the advocates of any higher laws in music than those which are derived from the works of the best masters; but these laws must be interpreted in view of the circumstances under which they were established, and applied with a discretion growing out of an extensive view of the subject in all its departments, and of its various applications to the conditions of man. It is very certain that the best composers have sometimes deviated from the strict laws of composition. Consecutive fifths, for example, may be found in Bach and Handel, and in Beet-

hoven and Mendelssohn. There is also a great difference to be made in the application of the canons of criticism to an old psalm melody of the people, and to a modern, sentimental, fancy tune; to strong church chorals, and to effeminate choir studies.

St. Ann's is one of the oldest and best English tunes; Dr. Croft, (who for aught we know, may have been as great a harmonist as his worthy American successor of 1856,) and also those, who before his time, harmonized this tune, gave it the truly magnificent cadence at the end of the third line on the dominant of the relative minor, the effect of which is indeed sublime; this is followed by a striking contrast in the full and direct common chord of the tonic. When this tune is sung by a grand chorus with full organ accompaniment, (as we have often heard it,) the passage is most effective, and that which is indeed offensive to the eye of the cold book-made critic, is inspiring in the highest degree to the warm-hearted psalmist pouring out his soul in the worship of the Infinite and Eternal. How mean, contemptible, and pitiable are the little whining criticisms of the would-be-musician when brought into such a contrast as this! Dr. Croft's harmony has passed through the hands of the best musicians in England, from his day down to the present time. Rev. Mr. Havergal has given it in his "Old Psalmody," and although this gentleman does not pretend to be a *thorough-bred musician*, but is and always has been a faithful, laborious clergyman of the Church of England, devoting only an occasional leisure hour to music; yet being one of those natural-born musicians, who have an immediate instinctive perception of truth in tone relations and progressions, he at once perceives the beauty and excellence of the passage, notwithstanding the little technical draw-back of a consecutive fifth, and an unaltered or irrelevant progression, of which he is by no means ignorant, but at which he stops not to quibble, mystify, or evade, approves, indorses, and publishes the rich ecclesiastical strain, for the benefit of the church for which he labors, and to whose welfare he is so wholly devoted. God bless such clergymen, and raise up more of them, for they are indeed needed in the songs as well as in the prayers and instructions of the Church.

But let us for a moment, look at the *emendation*. Dr. Croft brings in, with magnificent effect, on the sixth syllable of the third line, as a grand culminating point, and also as preparatory to the following cadence, the chord of A minor; but this chord, so important in this place, giving such character to the line, and indicating so clearly the approaching cadence, is with Vandal ruthlessness thrown out, and the tonic chord of C (once before heard in the line) is repeated as a substitute for it! Can any further proof be needed of the total absence of any just conception of the passage than this? Poor little critic, you know not what you do, or with what mighty power you attempt to grapple! There is no greater fallacy than that which supposes the invariable necessity for full chords; full chords are indeed required of school-boys, but a composer of music of ordinary talent knows that this lesser good may be sacrificed for a greater, and that is just what Dr. Croft has done in this line; he has given up a full chord for the sake of introducing the chord of A minor. Our critic sacrifices this sublime effect to the filling up of one, or at most two chords in the line. And then, how does he avoid the fifth in passing from the third to the fourth line; (a matter indeed of trifling importance in this class of music)? Why, by monotonously retaining the chord of E, (exchanging the major for the minor third,) weak, unsatisfactory, and inefficient, and then passing not to the full chord of the subdominant, but taking the sixth to the base, also most feeble, and this through a hidden fifth much worse in effect than the open one at the end of the line, as a correction of which this imbecile harmony was introduced! We have seldom seen such a miserable attempt to alter the harmony of an old-established tune as in this case; it is such an alteration as, we venture to say, very few common-sense musicians would like to indorse.

But we are told finally, that there is a still better way, and that "ending the third line on the dominant, and commencing the fourth on the second position of the tonic is undoubtedly the simplest, the most natural and the best." Let those who think so, sing it so; let them give up in the harmony of St. Ann's that which makes it St. Ann's, and reduce it to the standard of a multitude of tunes, such as may be written with comparative ease by any one, and such as our critic can compre-

hend. We prefer the harmony given to this tune by the older English harmonists, retained also and approved by the very best writers of the present day, consecutive fifth, and unconnected progression to the contrary notwithstanding.

In conclusion, we recommend to all choirs and to all congregations, the tune St. Ann's; let it move in quick and joyful measure, as it was wont to do in times of old. Its power to please and to aid in psalm utterance is as great as it ever was. There is no better tune in existence.

#### PHILADELPHIA MUSICAL ITEMS.

JULY 11, 1856.—There is apparently nothing so seriously affected by warm weather as music, if we except those composing the congregations of our fashionable churches. Newport, Saratoga, Cape May, and other popular resorts must indeed be blest, if we may judge from the absence of so many pillars from our midst. As for concerts, at present the attempt would display a species of insanity which would meet with the severest rebuke possible—an empty house. Musical entertainments by us, have been voted intolerable, though mass meetings for political, or rather personal objects, may be endured; consequently our music-halls are now devoted to such purposes, for the want, we presume, of something better.

The organ concerts, so successfully given by Mr. H. Knauff at National Hall, have for the present been abandoned, to be resumed about the 1st of September.

On Wednesday last, we had the pleasure of attending a musical festival and excursion given by the Choral Society connected with the Fourth Baptist Church of this city at Fort-Washington, a beautiful spot on the North-Pennsylvania Railroad, fourteen miles from the city. The occasion was one of much interest; and we only regret that such organizations do not exist in all our churches; for we believe that nothing is so well calculated to keep up that interest in music so essential to their prosperity.

The admirable arrangements presented by the North-Pennsylvania Railroad for visiting one of the richest agricultural portions of our State, of admiring the beautiful and romantic scenery through which it passes, should induce our citizens who wish to spend a day away from the cares of business to give this comparatively new route a trial; our word for it, they will be amply repaid, if in no other way, the luxury of a ride over the best road in the State would be sufficient.

A new enterprise is soon to claim the attention of our musical citizens; at least that portion conversant with the German language. Agreeably to a prospectus before us, Prof. Ph. Rohr announces his intention of issuing about the 1st of September a musical paper to be called *The German Musical Journal of Philadelphia*; editor, P. M. Wolseffer; price, \$1.50 per annum. Success to our new friend, the *Journal*.

#### JOHN JONES' MUSICAL ADVENTURES IN EUROPE.

##### No. V.

I HAD only been a few days in Paris, when I met some American students, who had come to the great city to study the different branches of music. The youngest of them was studying the piano-forte under Prudent.

"And what does he teach you?" I asked.

"Well," he replied, evidently with great satisfaction and pride, "I am now doing his *Tell Fantasia*."

"And what else have you learned?"

"A great many of his fantasias and studies. Ah! I have not been lazy! When I return to America I shall have at least thirty pieces in my repertoire."

"Please will you name me the authors of these pieces?"

The young man stopped. Perhaps for the first time it might have occurred to him, that he had studied for two or three years nothing but the compositions of one man, his own master, a composer who represents all the faults and virtues of the French school, namely, technical ability, false sentimentality, and want of sound ideas. Young Robinson had learnt to master the difficulties of a Prudent, a Thalberg, a Goria; to play with some elegance and neatness, but without any real expression and thought. What besides did he know of music? Did he play

Mendelssohn's concertos, trios, and scherzos? Was he acquainted with Schubert's music? Had he even played through Beethoven's sonatas? Could he account for the difference in the style of piano music? In one word, had he any idea of the length and breadth of that field of music, he had undertaken to cultivate? Alas! he knew only the smallest and most insignificant part of it—just that one which is most apt to tire the pupil not only of the pieces he plays, but of music in general. If the technical part of piano playing in itself absorbs a great deal of intelligent wakefulness; if it must by its very nature stupefy the mind, how much more ought the pupil to cling to music, which in conception and treatment displays the greatest amount of ideas and evidences of intelligence!

Young Robinson of course seemed not to appreciate this. I saw, when I spoke to him about it, not only incredulity, but even contempt playing round his mouth about my "Yankee Notions," as he called them. How could he think otherwise! Did he not see the very men, whose music he played, honored, admired, yes, sometimes even worshiped? Did he not find their pictures in all the music-shops, their names printed with large letters in all the principal newspapers? Did he not find his opinion shared not only by the *elite* of society, but by all the artists, who form the fashionable world of Paris? Was his master not pointed at as the happy mortal, who had gained the highest step of art, glory, and happiness?

Certainly, young Robinson, bred in the artistic world of Paris, without having seen and experienced any other, without the ability to judge for himself, had to take that world as a model most worthy to live in. And therefore his mortification at not being able to finish his career in this "best of all the worlds;" for he confided to me with great sadness, "his father would not send him any more money. If I could stay only six months longer," the young man continued, "I would be through, and then—"

"And then?" I repeated.

"I could give concerts and make plenty of money."

I smiled. "What a happy illusion!" I thought.

"How much do you pay Mr. Prudent for the lesson?" I asked.

"Ten francs," he replied, "of course I have to go to him."

"Now, young friend," said I after a while, "suppose you tried to obtain some situation as a clerk, say in a banker's or marshal's house?"

"Mr. Jones!" the young man interrupted fiercely.

"Supposing," I repeated, without taking any notice of this interruption, "you became a clerk, made an honorable living, and studied the piano-forte in your hours of leisure, don't you think that your father, yourself, and art in general would be the better for it?"

"Art?" said young Robinson with that contemptuous smile I had before noticed, "an artist can not be a grocer!"

"In most instances not;" I said; "but the art you are studying goes very well together with any occupation you may choose."

"Pshaw!" replied Mr. Robinson, as he turned his back, and pitied me of course from the bottom of his heart.

Mr. Clark, from Boston, was a scholar of Garcia. He had been to Italy, profiting by the immense experience of Signor Pompelini, whom the reader will kindly remember in speaking of the *desperado* of Miss Flatnagel. He had come to Garcia, with the intention of taking finishing lessons. "But you are already finished," the old master had told him. Of course Mr. Clark took it modestly and insisted upon being still more finished, and the singing-master, who is, like all other masters, ready to receive pupils, if they pay well, tried to do something with the "rich American." Now, this was rather difficult, for the simple reason that Mr. Clark had never had much of a voice, a fact which filled Signor Pompelini with sorrow, as it took him only a very short time to take the last shadow of it away. When therefore Mr. Clark came to Garcia, the old man had nothing to do but to let things go as they liked. When Mr. Clark returns to Boston, and gives his first concert, he will be of course a "pupil of Garcia."

Mr. Ralph, the third and last of the American students, was a very different man. He had studied harmony and counter-point, with Dehn in Berlin; had lived for several months in Leipzig; had heard as sweet music as can be heard in these places, as well as in Vienna; went then

to Italy, to judge from his own experiences, and was now in Paris, to get the last touch in his education. He came to Paris as a *man*, who already stood upon his own feet; who had read and seen a great deal, and had always tried to profit by it. For such a student Paris was the right place, especially as his vocation and purpose was opera composing. The great art of producing and managing effects, without which no opera will succeed with the people, this art can only be learnt in Paris. Gluck, Spontini, Cherubini, Meyerbeer, Flotow, and a host of others learnt it there, each of them in his own way. Mr. Ralph was therefore right to go to Paris. He was a tried man, and had the gift of observation, besides his own plans and his duly-acquired knowledge. He could judge for himself what means were necessary to become practical in his art; he could learn the means to utilize his art. Besides, he could hear better singers in Paris than anywhere else, singers somewhat dramatic, from whom a composer can always learn. Once more then, my friend Ralph, had a right to be in Paris; but he was decidedly wrong to fall in love with Mlle. Blanche, the third danseuse of the Academie Imperiale. However, as to the details of this very curious love-affair, we must refer the reader to the next number.

#### A WORD TO CLERGYMEN.

We take pleasure in laying before our readers the following communication from an esteemed source upon an important subject. In common with all who take a deep interest in the progress of church-music, we have long felt and deplored the indifference and ignorance upon this subject on the part of clergymen. When these are aroused to the importance of the subject and to a sense of their own responsibilities, and will take an active part, may we hope for a musical quickening and progress throughout the land. Of the importance of a general, *proper* cultivation of music in a moral point of view, we presume not one who has given any attention to the subject has any doubt:

"MESSRS. EDITORS: The first church or religious organization put a high value on music. 'Then sung Moses and the children of Israel this song unto the Lord.' Females mingled their sweet tones with those of the males, and thus a whole community when assembled together made a mighty volume of choral music ascend to God, sweeter to him by far than the clouds of smoking incense that arose from the fires of their altars. David the king, and Solomon his son, paid great attention to the department of sacred song. By this, the maltreated apostles in prison soothed their wounds, and by precept as well as example they enjoined its cultivation and use on all Christians.

"With these facts before us, it is a little surprising that ministers of the Gospel have taken so little pains to cultivate music among the people of their charge. They preach and catechise, but how seldom do they teach music to the young! Did they know the benefits to be derived from this method of doing good, they would certainly teach music either in person or by proxy, and that continually.

"I know a minister of the Gospel who for over six years has met the young of his congregation weekly without cessation, for the purpose of teaching them to sing. He has taught the rudiments and every thing else in his power adapted to cultivate the voice and produce acceptable music in the sanctuary and in the social circle. The consequence is, that he has always a large choir on the Sabbath to aid him in his most important work. He preaches, and they sing, to save and bless their fellow-men. Besides this, there are other consequences. He has furnished the young people with employment both innocuous and entertaining, and thus saved them from falling into the company of the vicious. Families are providing themselves with musical instruments, and using them to make pleasant smiles and sweet countenances with which home, sweet home, always abounds. The children sing, sing at home, in the schools, public and Sabbath-schools, all sing; the choirs in other churches are stimulated to effort, and it seems that the whole village would be like the birds of the forest, all singers and singing whenever necessary and convenient. If things go on thus a few years longer, it will be just as easy to have congregational singing as any other. 'Whatsoever a man soweth that shall he also reap.' The minister above alluded to, has been teaching music. He now has the pleasure of reaping it wherever he goes. On the Sabbath, he has an abundance of it, and of the best kind. He reaps it in social circles, in temperance meetings, on independence and other holidays, in the Sabbath and in the public schools. A public concert has lately been given by the choir of his church, one of their own getting up, which attracted a very large and respectable audience, and demonstrated to every one the utility of the course adopted by their minister since his dwelling has been among them. He was delighted with what he heard and saw on the night of that concert. He heard as good music, sacred and secular, as seldom happens to any man. He saw those whom he had taught to sing, being fitted to be fathers and mothers. He felt assured that his efforts would be felt generations yet to come. He has seen them consecrate their powers to God and pledge their word and sacred honor to live to him. We believe that long after he shall pass away from us and earth, his

works in the field of sacred song as well as in that of preaching will follow him.

"We commend this subject therefore, to ministers of the Gospel. We ask them to qualify themselves if not too old, to be teachers of music to the people of their charge, and actually to teach it if they can not have furnished at their hand some person better qualified to do it. We would say to theological students especially, fit yourselves, not only to sing, when cast into prison, but so as to fill the people with so much music that they will have in them no room for those feelings and sentiments that would cast you into prison. We think it will be a good thing for ordaining councils to require candidates for the ministry to pass as good an examination in the department of music as in that of philosophy or history. They may not thank us now for this innovation, but if they prepare themselves to teach music and ever have occasion to do so, they will be very grateful for it."

#### MUSICAL FABLES.

##### THE APE'S CONCERT.

AN ape who had for years accompanied a traveling showman, one day escaped from his master and returned to his native forest. The intelligence of his arrival was quickly promulgated among the inhabitants of the forest, and soon an immense number of animals came to greet the distinguished personage, and congratulate him on his safe return. The lion, the elephant, the bear, the fox, and a great number of other animals, together with a multitude of the feathered race, all presented themselves before the ape, assuring him of their esteem, and requesting him to give an account of his adventures. The ape was puffed up with pride by the attentions received from his former companions, and resolved to increase his reputation by giving a grand entertainment after the fashion of those which he had witnessed during his abode with mankind. Accordingly he ascended a tree, and after giving the assembly some account of the manners and customs of men, concluded somewhat as follows: "But what I most admire among men is their love of music. We of the forest, I must confess, are much behind man in this respect, and it is my desire that we should elevate as much as possible an art which will do so much to promote a feeling of harmony amongst animals. And to encourage this feeling, I propose to give a grand concert with the assistance of such of you as I may select; and I trust that you will all give me your hearty coöperation." This speech was received by the assembly with great applause, which was even increased when the speaker announced that the concert should take place that very evening. The ape immediately left his station on the tree, and went among the animals to make his selections. The soprano voices he chose from among the birds; the bears, the lions assisted by the ass, (whose bray, the ape assured him was most profound and thrilling,) were to sing base; the fox assisted by a number of crickets, tree-toads and grasshoppers, was to sing tenor; and the second voices were made up by three hyenas and a half a score of parrots. The instrumental portion of the entertainment was to be contributed by the elephant, who was to perform a trumpet solo on his trunk. The ape himself was to be conductor. Having made these selections, the singers adjourned to a convenient piece of ground, and took their places. The news of the intended concert had spread through the forest like wildfire, and from all quarters great numbers of animals of every description wended their way towards the chosen spot, so that when evening arrived, an immense concourse of spectators were gathered in a circle around the performers. The deepest silence prevailed. The ape with his baton took his station on the huge trunk of a fallen tree, and having seen that his forces were in their places, gave the signal to commence. The birds chattered; the lion and bear growled; the ass brayed; the fox howled; the hyenas yelled; the crickets, tree-toads, and grasshoppers chirruped; and the elephant trumpeted vigorously. The woods resounded with their clamor; and the ape endeavored to control the efforts of the performers, until he perspired at every pore. The audience looked on in astonishment until terror-stricken by the unearthly uproar, they turned and fled. The ape, enraged at this unexpected denouement, screamed, "Silence!" at the top of his lungs, and finally succeeded in putting a stop to the performance. Turning furiously on the elephant, he asked why he made such discord. The elephant denied the impeachment, and accused the ass; the ass accused the bear; the bear accused the fox; the fox accused the birds; and the birds accused the hyenas, and the latter ac-

cused the ape, until the wood resounded with their angry voices. These accusations came fast and furious, and from words they went to blows. Dire confusion reigned, and the entertainment would have ended in bloodshed had not the wise elephant, stepped forth from the mêlée and addressed the infuriated multitude. "How," said he, "can we expect to be perfect in an art of which we have neither practice nor knowledge; and above all, when we are instructed by one who is as ignorant as ourselves? Let us all return to our homes in peace; and as for our conductor, the ape, let him return to his former abiding-place among men, where his talents as a silly imitator may be appreciated." The animals wisely followed this excellent advice; and in a few weeks afterwards, the ape might have been seen collecting pennies for an itinerant organ-grinder in the crowded streets of a city.

MORAL.—Never attempt a public musical performance without a thorough knowledge of the art; and above all, select a skillful and experienced conductor and instructor.

INAUGURATION OF THE STATUE TO MOZART AT STRALSBERG, BAVARIA, 5TH SEPT., 1842.—The occasion had drawn together a great number of foreigners; princes and princesses, counts and countesses, composers, authors, and musicians, admirers of the genius of Mozart; and the musical academies of Naples, Rome, Florence, Milan, Venice, Vienna, Prague, Berlin, Munich, Hamburg, Copenhagen, Stockholm, St. Petersburg, and Warsaw, were each represented by some of their professors. More than fifty thousand persons were present. When the statue was uncovered, a salvo of twenty pieces of artillery was fired, all the bells in the city rang out a joyous peal, and an orchestra of six hundred performers filled the air with music. At night, two thousand persons, professors and amateurs, assembled at the foot of the monument, which was illuminated by Bengal fires, and sang a hymn written for the occasion by Count Ladislaus de Serker, and set to music by the Chevalier Neukomm. On the following day, at noon, two thousand eight hundred performers executed the *Requiem* of Mozart on the same spot.—*Magazine of Art.*

## Sheet-Music, Selected and Classified.

### TEACHING-MUSIC.

#### LESS DIFFICULT.

Wm. Hall & Son, New-York.—THE VASE OF FLOWERS. 15 favorite pieces from the most admired compositions of Wallace, Strakosch, Ascher, and others. Simplified for the Piano, by James Bellak. Each, 25c.

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Wm. Hall & Son, New-York.—IL TROVATORE. Par Charles Voss. \$1.—TWO FAVORITE SCOTCH MELODIES. Sung by Mad. Jenny Lind. Transcribed for the Piano, by W. Vincent Wallace. 50c.

### VOCAL MUSIC.

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Wm. Hall & Son, New-York.—EVERY THING SPEAKS TO ME. By John Perry. 25c.

## Our Musical Correspondence.

### NORTH-READING, MASS.

JULY 4TH.—Our "Fourth" was a "glorious" one in anticipation, but alas! the pattering rain-drops, that awakened us this morning, were a signal to the members of the Normal Musical Institute that their excursion to one of the little lakes in this town must be postponed; so instead of enjoying a picnic and the pleasant society of our young ladies, I seat myself to report progress in matters connected with our school.

We are having a first-rate time, and no mistake. Success in our work gives a zest and relish to our hours of recreation, which could be obtained in no other way. Our walks, rides, and social gatherings out of school are forming and cementing friendships, which, we are sure, will be of great pleasure and profit to us in future years. Indeed we can scarcely find any time for reading or writing, so strongly are we tempted to spend our leisure hours in the free social intercourse that happily exists between teachers and pupils, and those with whom we reside. But we work and work hard too, for our work is pleasant, because it is just what we need, and is directed by unvarying kindness and consummate skill. I think each student devotes at least nine hours in the day to close and interested application in the various departments of music which are attended to in the Institute. Sometimes indeed our Harmony lesson alone tempts us far beyond that, and the small hours of the night have witnessed many a broad palm, or fair hand, supporting a head filled with the mysteries of *tonic, dominant, subdominant, or chords of the seventh*, while the lesson was scanned again and again, that the much-dreaded *parallel motion* might not, the next day, indicate *consecutive fifths* or other wrong progressions, or the *cross*, a chord not properly formed. But these and other difficulties are fast disappearing. Our afternoon teaching exercises are invaluable,

and he who can go through the lesson given out by Dr. Mason in the morning, without being criticised, may justly be considered a "model" teacher.

Many of the voices have very much improved in quality and quantity under the judicious training and correct models of Messrs. Root and Kreissman. Mr. Loomis, the assistant-teacher, is constantly at work, helping those who need. He has been a pupil of Mr. Root's for several years, and is an excellent teacher and singer.

We have already learned quite a number of the choruses from the *Messiah*. At the first rehearsal of the Hallelujah chorus, Dr. Mason remarked, "Well, I see most of you have sung it before;" but as "No, no, no!" went round the class, he found upon inquiry that but very few had ever sung it before.

The truth is, we are willing to be drilled an hour upon a single *line*, if necessary, and the strength thus gained helps us through many a hard place.

The *Sabbath-Bell* is a great favorite among the Normals. The Singing-school department is very taking, being happily a deviation from the usual character of this part of many books. Vocal training, so universally neglected in singing-schools, comes first in the *Sabbath-Bell*, and first in Mr. Root's teaching. We hope that those teachers who get the book will attempt to teach the principles as there laid down. Many a song is found in the singing-school music, worthy of a place upon the piano-forte among the gems. No singing-school need be uninteresting for the lack of beautiful exercises and songs, if the *Sabbath-Bell* be used. The tunes, anthems, etc., are, so far as we have learned them, excellent, and some of our particular favorites are called for almost every day. Mr. Root has evidently laid himself out on this his youngest child, and we are confident he will not be disappointed in the result of his labors.

The only thought that saddens us is, that these happy hours are flying away so fast; but we are promising one another, that we will return next year, if spared, and will not come alone.

PIANO-FORTE.

### FARMINGTON, CONN.

JULY 3D.—Strange to say, that in some circumstances we often value things which in others we care for very little. Now, I have attended concerts in almost all the principal cities of the old world, great and small concerts, classical and modern ones; still without having been much disturbed in my usual feelings and views; and here in a small village, must I come to listen to a concert, which almost upsets me and gave me not only pleasure at the time of its performance but is still in my mind as one of the nicest musical recollections I ever had. No doubt, music requires scenery to back it; to hear a trio or quartet at Dodworth's, with an audience of enthusiasts *par excellence*, a dozen of piano-teachers, the usual host of critics, and the rest of mankind who consider this kind of music as a perfect bore, but still endure it as good Christians ought to do, is quite another thing from listening to the same music in an improvised concert-room in a country place, surrounded by flowers and fifty or sixty beautiful, innocent girls, who look at the whole affair as a perfect wonder, and seem to enjoy every measure, every tone, let us add even every look of the artists. And certainly the concert at Farmington, to which I refer, was proof of this. There was such an outburst of genuine approbation and sympathy, as Messrs. BERGMANN, MASON, THOMAS, MATZKA, and MOSENTHAL most certainly never have witnessed before, and will rarely meet again. Beethoven's variations had to be repeated, not as a matter of politeness or to please one or two in the audience, whose enthusiasm makes the law for all the others, but as a matter of necessity for every body. The girls seemed to enjoy this serious composition better than any thing else, and were most willing to show their gratefulness by an abundance of bouquets, with which, especially at the second concert, our artists were literally covered.

Here are the programmes of the two concerts:

1. Quartet, No. 4. E flat. Mozart. (Messrs. Thomas, Mosenthal, Matzka, and Bergmann.) 2. (a.) Etude de Concert. (b.) Silver Spring. Composed and performed by Mr. Wm. Mason. 3. Variations from the Quartet, No. 3. Beethoven. (Messrs. Thomas, Mosenthal, Matzka, and Bergmann.) 4. Sounds from the Alps. Solo for Violoncello. (Mr. Bergmann.) 5. Trio. Rubinstein.

1. Quartet in E flat. No. 10. Beethoven. 2. (a.) Valse de Concert. (b.) Lullaby. (c.) Silver Spring. (Mr. William Mason.) 3. Variations. Haydn. (Messrs. Thomas, Mosenthal, Matzka, and Bergmann.) 4. Violin Solo. David. (Mr. Theo. Thomas.) 5. Quintet. Rob. Schumann. (Messrs. Mason, Thomas, Mosenthal, Matzka, and Bergmann.)

And such music pleased our Farmington people! And seeing them pleased, I was pleased, and thought what might be done, if all the wandering minstrels of our age, the concert-givers, would imitate the example set by the above artists. Before I finish, let me tell you, that the treat we had in listening to young and striving artists, (I hear the violin-solo made a deep impression upon some of his fair audience,) was owing mostly to the exertions of our resident master, Mr. Klausner, a well-educated musician, teacher of music at Miss Porter's Young Ladies' Institute, who never loses an opportunity to act for the musical welfare of his pupils.

### PROVIDENCE, R. I.

JUNE 25.—I inclose you a programme of a concert given by the Providence Musical Institute, assisted by the Beethoven Orchestra, in this city, on Monday evening, 23d instant, which, taken as a whole, was the best concert of the kind that was ever given in Providence. In securing the services of Mr. DOWNES, the Society at once saved themselves from sure destruction, and placed themselves on a footing (I may be allowed to say) with any musical society in the country; and some of us are sanguine that before we "shuffle off this mortal coil," we shall see a *Musical Society* regularly established and chartered, which will rank with the best that can be produced by our larger sister cities. All of the pieces sung on Monday evening were received with the greatest enthusiasm, and Nos. 8 and 11 from *Ernani* were repeated. There

were many things which might have been better, but where every thing was received so well, criticism would almost be out of place. AMATEUR.

## BURLINGTON, VT.

JULY 3D.—Musical entertainments are quite numerous with us at the present time. The Cornet band of this place, assisted by Mr. S. C. Moore, pianist, gave a concert a few evenings since. The "Gorman Trio," consisting of Messrs. Carl Gartner, Carl Hauso and Henry Jungnickel, gave an instrumental concert on Tuesday eve, July 1st. It was well attended and afforded a rich feast for all the lovers of excellent music. They give another concert this eve. Last evening a juvenile cantata was given by some hundred and sixty children, appropriately and beautifully decorated with wreaths and flowers for the occasion, under the direction of Mr. W. W. Partridge. The audience was very large, and the performance passed off quite pleasantly. To Mr. P. are due many thanks for his exertions in promoting the musical interests of the place. He has been engaged in teaching all the children, under the age of fourteen, who are interested in learning to sing, for two summers past, with no remuneration except the proceeds of the concerts at the close of each season. The results of thus teaching the little folks will, without doubt, be apparent in the future progress of music and its interests in Burlington. E. C.

## ORIENT, L. I.

JULY 2D.—The choir of the Congregational Church of Orient, consisting of about thirty singers, gave a public concert on Monday evening, the 23d ultimo, under the management of Mr. James H. Young, their leader. The pieces selected and sung were above the ordinary kind, and yet not too refined nor artistic to be appreciated by an intelligent audience. They consisted of choruses, semi-choruses, quartets, trios, duets, and solos, sacred and secular, refining and cheerful, and gave great satisfaction. The receipts are to be appropriated to the purchase of the Sabbath Bell which is being cast in the musical foundry of the Mason Brothers, out of the materials furnished them by Mr. George F. Root. Soon, the sweet tones of that Bell will be heard vibrating in the halls of the sanctuary and private dwelling, sending joy and gladness to many a feeling heart.

The Suffolk Co. Harmonic Society holds its next quarterly meeting at Orient, beginning on 29th, and closing 31st instant. Mr. Wm. B. Bradbury is the expected conductor. H. C.

## SELMA, ALA.

JULY 4TH.—Selma is usually so dull in the line of music, that its name seldom makes its appearance before the musical world; but as the last month has proved an exception, I will give you a brief item of our doings here. The first of the month, the ladies of the Cumberland Presbyterian Church gave a supper, fair, and concert, for the benefit of their church—which is small—by which they cleared nearly five hundred dollars. In May, the ladies of the M. E. Church gave a concert and supper, the proceeds to go towards completing their new brick church, which is the largest, and when completed, will be the finest church-edifice in this city. It will be finished during this year, probably, (you know they can't do any thing in this country, as fast as they do in the North, except to live; in that they can beat us Northerners,) and "Young America" is already talking about having an organ, to keep up with the times, but the *old ones* will raise their voice "fortissimo" against it. For want of ready means, they have progressed but slowly in building. They now occupy the basement, which is completed. The inside of the body of the house, the bell-tower and steeple yet remain to be finished. The ladies netted six hundred and fifty dollars by their concert. Good for them. During the evening, a class of about twenty-five little girls, under the direction of Mrs. Davidson, sang the "May Queen," crowning one of their number "Queen of the May." The whole scene was interesting, and passed off to the great satisfaction of the large audience present.

A company of strolling players, styling themselves "The Aikins," gave us three or four *entertainments!* a few weeks since, combining "music and the drama." Our people, however, could not appreciate their talent, and as a consequence they were either "flat-broke" or else "playing possum." At all events, a purse was raised by a few of our citizens, to pay their way out of town.

Last week a concert was given by the young ladies, pupils of the Dallas Female Academy, under the direction of their very able music-teacher, Prof. J. A. Hermann. It passed off very well, considering the intense heat of the evening, and the fatigue of the young ladies after a three days' examination. There was one great fault, as is usual in such cases, and that was the great length of the programme, comprising *twenty-one* pieces, when ten or twelve would have been sufficient. Mr. H. is an excellent musician and teacher, and has his pupils under fine drill.

A German band from New-Orleans, gave us an entertainment a few nights since. Other engagements prevented me from remaining in the hall more than thirty minutes; therefore, I am not fully posted; but I hear others speak of their performances in the highest praise. While I was in, I heard an air from *Lucrezia Borgia*, also a cavatina, which were executed in fine style for a band of five pieces—two violins, violoncello, double base, and clarinet. The leading violinist handled his instrument in masterly style. His name is so *Dutch* I can't write it, however. The people of Selma generally patronize deserving artists quite liberally, but *troupes* of any great degree of merit generally pass us by—seldom stopping between Montgomery and Mobile. We hope, however, that another season will witness a change. S. S. B.

## Foreign Intelligence.

## LONDON.

JUNE 20th, 1856.—The London season is at its highest apogee. Ella's Musical Union has given its last "sitting," the New Philharmonic has followed, and Monday next the Old Philharmonic closes for this year with Schumann's *Paradise and Peri*, which, we are sure, will be "run down" by the acute critic of the *Times*, and *Musical World*, on the principle that he may improve the taste of the German nation, which is anxiously looking towards Albion's shores for the critical acumen of Davison & Co., to teach them to understand the master-works of their own composers. We sincerely hope the poor benighted Germans will come to drink from that fountain of musical lore, which flows so purely from the lips and through the goose-quill of Mr. Davison: let them *come and learn*, and try to gain his editorial patronage, with which they are sure to have arrived at the top of the "Gradus ad Parnassum."

Since the lucky hit made by Mr. Lunley in the debut of Mlle. Piccolomini, another cantatrice, Mlle. Albertini, has appeared and pleased; since then Mlle. Johanna Wagner came and has had one of those successes which become historical. Her first entering on the stage as *Romeo* was electrifying, and caused an *unprepared* burst of applause; we never saw a woman look better in man's clothes, nor walk nobler. The enthusiasm of the audience rose in the course of the performance to an almost frantic pitch, and the stalls for her second appearance rose to treble their usual price. Every body knows that she is a great artist, and analysis brings the result that truth, fullness, and nobility of conception, entirely void of stage-trickery and accepted affectation even, characterize her acting as well as singing. Her utmost earnestness of purpose, (the spring of action with all great artists,) a total absence of "point-making" for the public, or "starring" to the disadvantage of the other *persona* of the drama and the effect of the whole, *prove* her a great artist. *Tancredi* is spoken of for her next role, and we hope she will not be persuaded to appear either as Fidelio or Donna Anna, (*Don Juan*), since in both parts she is obliged to strain her upper tones; nevertheless her acting and singing in these two celebrated parts are said to be wonderfully great. An unfortunate circumstance for Her Majesty's Theater is, that the Queen has determined not to patronize it by her visits. The recollection of some disagreeable occurrence, which dates from several years back, has given rise to this determination, a fact for which we can vouch. Herr Reichard has made a very favorable impression, as also Mlle. Baur; it is a curious fact that there are three principal singers at Her Majesty's Theater, and two (Mad. Ney and Formes) at Covent Garden, who are Germans, and notwithstanding it is a custom to state as an established fact that the Germans have no good singers! At Covent Garden, besides the usual attractions, we must mention that Mario comes out to the greatest advantage on this stage, it being so much smaller that he does not strain his voice, which seems quite renewed and fresh again; and a new prima donna, Mad. De Vries—a Dutch lady—whom we have not heard yet. There is the ever-increasing *furor* for Mad. Ristori. Now we have a third Italian opera at the Surrey Theater; a most excellently got-up affair it is—better than any thing we ever met with on the other side of the unwashed, that is, dirty father Thames.

The last (fifth) concert of that New Philharmonic Society was crowded to excess, as it was the Jenny Lind night. The scene from the *Freischutz* was her first effort, and we grieve to be obliged to contradict the conscientious critic of the *Times* who praises it as a first-rate interpretation—"such a one as poor Weber never had the good fortune to hear." We differ totally from this; it was a pretentious, cold, affected, and imitated business; a kind of bird-organ exhibition, sung with great care to hide the inroads which time has made upon a voice naturally not of the best kind; even the bravura air from *Il Turco in Italia* was not faultless, but the Nightingale's performance of some Chopin's mazurkas brought her out to the best advantage, and her peculiarities in singing national songs, a certain enthusiastic wildness mixed with a tender and sentimental plaintiveness, made it the most attractive and effective of her interpretations. A selection from the second part of Dr. Wylde's *Paradise Lost* struck us as deserving great praise for melodious invention and peculiar and original scoring; it is full of dramatic feeling, but was by no means a satisfactory performance, as the singers had not studied their parts sufficiently. *Ruy Blas*, *Oberon*, and *Massaniello* were the overtures, and the *Pastorals* the symphony of the evening, which were all given with immense energy and care; we even believe that there was a little *too much* energy in the tempo of the overture to *Oberon*. Mrs. Robinson, from Dublin, executed Mendelssohn's concerto in D with very felicitous effect, especially the slow movement. We should single out for praise her graceful and tender expression; the *fair* pianiste (it is undoubtedly an advantage to a lady pianiste to be handsome as well as clever) has an excellent finger and great brilliancy of execution, and was enthusiastically cheered. The utmost attention was bestowed by the conductor of the concert, Dr. Wylde, to the accompaniment of the concerto, as also of the vocal parts. Mr. Goldschmidt accompanied his *cara sposa* on the piano-forte in the mazurkas, which he arranged for the voice. (!?)

Although late in the season, there are still arrivals of artists. Mad. Dreifus, from Paris, brings a smaller edition of the much-talked-of instrument, made by Messrs. Alexandre for Liszt, consisting of an Erard Piano, and an organ by Alexandre, joined into one, with several key-boards, capable of extraordinary effects. Mad. Dreifus has had an immense success with it at Paris; we shall report progress when we have heard it. Looking over the myriads of programmes which are heaped up on our editorial desk, we can not help being struck with the fact that after all, the taste for good music is infinitely more general in London than in Paris; how much of that is genuine liking and understanding, and how much fashion and orthodoxy, (in the hypocritical sense!) we do not wish to fathom; there is no denying that it is a better taste *quod*

*m/me.* With three Italian operas—two Philharmonic, one Musical Union, one English Opera, (which, by the way, goes on continually improving,) and the numerous benefit concerts, we must not complain that we want "Music!"

(For THE MUSICAL JOURNAL.)

### SERENADES.

WE have often wondered at the strange inconsistency which characterizes the actions of our vigilant night-police, whose duty, we presume, consists in the dispersion of *noisy assemblages*, such at least, as are calculated to drive sleep from weary eyelids; but notwithstanding this, on the return of midnight, these guardians of a slumbering city may be seen, intently listening to a few enthusiastic, sentimental young men, who have stationed themselves beneath some fair one's window, imagining that they are discoursing very fine music, complacently calling it a *serenade*; banishing the pleasant dreams and arousing from slumber an entire neighborhood, by their horribly discordant sounds. The annoyance of being awakened from a refreshing sleep can be endured, if repaid by the satisfaction of listening to the delightful strains of a good band of brass instruments: there is something really delightful in their silvery tones, as they are borne on the silent night-air; but for ever deliver us from such serenades, as form a peculiar feature in the history of every amateur orchestra or vocal association.

With great pretension and no merit, (except noise) we would recommend to such the advice of a staid friend, who was annoyed by one of these *street-artists* performing beneath his window, "Home, sweet Home"; to which he replied, "Well, friend, if thee has a *home*, thee had better go and enjoy it; neither thee nor thy music are wanted here." Only a few evenings since, one of these musical *hashes* was entailed upon us, at the dead hour of twelve, by a quartet, whose frequent visits in our vicinity, have rendered their admirable performances of Lilly Dale, Dog Tray, Jane O'Malley, and other *appropriate* selections, quite familiar; though we would prefer that their efforts in future be directed to some other locality, less favored than ours; we are satisfied to forego the pleasure of their music, even at the risk of being classed among Shakespeare's proscribed portion of humanity. Gentlemen amateurs! would it not be well to procure the services of some traveling artist, (organist,) who for a small consideration, would furnish, with variations, the same airs you so much admire; thus obviating the necessity of inhaling into your lungs so much of the night-air; we often fear, when listening to your hereulean efforts, that nature never intended your voices to be heard in the quiet of night; otherwise we doubt not she would have favored you with an improved quality; endeavor then to retain what you possess, and never sing in the open air, particularly "when all is still."

And ye amateur orchestrians, why would not the performances of our classic friend the traveling organist, prove equally attractive in your stead? Doubtless they would to those who can appreciate music. You could then fold your arms and listen, without being obliged to drag that big "violin" from door to door. What a relief to all interested, for once, at least, to have an instrument that would not be for ever out of tune. If you must serenade, let this suggestion claim your attention, and we are satisfied the change would be hailed with delight by those to whom your weekly or monthly musical visits are paid.

(Reported for THE MUSICAL JOURNAL.)

### OUR CHURCHES AND CHOIRS.

No. VII.

#### ST. AUGUSTINE'S ROMAN CATHOLIC CHURCH, PHILADELPHIA.

ST. AUGUSTINE'S Church, located on Fourth street, below Vine, is one of the largest and most substantial church edifices in our city, capable of accommodating about three thousand persons. The music of this church has for several years, been very justly regarded as superior to most others of the same denomination. The organ is an instrument of great power, and under the skillful management of Prof. Thunder, its resources are fully developed.

This gentleman may be regarded as a true exponent of the classic organ school, combining sufficient of the modern style to render him one of the most popular organists of our city. The vocal department, under the direction of Prof. Rohr, is sustained by about fifteen good voices: among which are included some of our best amateur talent. The music performed is generally of a high order, much of it being new, including the masses of Mercadante and other popular modern composers, which can not fail to elicit admiration, as regards their musical effects, when viewed only in an artistic light; their operatic qualities, however, render their propriety somewhat questionable, when introduced into the church service to aid devotion.

There is one point, the importance of which we fear, this choir, like so many others, are not sufficiently impressed with, judging from some of the choruses we have heard performed. We allude to stated weekly rehearsals. In chorus singing, it matters not how good the voices may be, or how well the most difficult music can be read at sight; without regular rehearsals, that unity and precision, upon which the effects of choruses depend, will never be attained. The idea so generally prevalent, that because Mr. A or B is regarded a very superior singer, he can occupy a seat in the choir from Sabbath to Sabbath, without ever deigning to attend a rehearsal, is entirely wrong, and any choir may consider itself fortunate in being relieved of such "elogs" to proficiency, whatever their musical qualifications may be; and this is generally the opinion of conductors of choirs; although they regard the task of dismissal as too unpleasant to perform; preferring to suffer on in silence. Would that the individuals referred to possessed an additional qualification—that of knowing how to

take a hint. Let all choirs resolutely bar their doors against those who will not attend rehearsals, and if a good voice is occasionally lost by this process, the general improvement in the quality of the music will more than compensate for a loss so trifling.

### TO CORRESPONDENTS.

S. A. Ct.—"Is it a fact, as I have lately heard it stated, that the singer has nothing to do with the transposition of the scale; or, that the transposition of the scale is a subject which belongs exclusively to instrumental music?" The transposition of the scale consists in the change of its pitch. The model scale, or that in which the scale is first noted or represented, is named the scale of C, because the pitch of C is taken as one, (tonic;) or, it is called the natural scale, but the word natural here refers not to the scale itself, which is just as natural when based upon any other pitch, but merely to the characters by which it is represented. Considered, therefore, with reference to its notation, the scale of C is called the natural scale. When any other pitch than that of C is taken as one, the scale is said to be transposed; that is, its pitch is changed. So, also, when the pitch of a tune is G, if it be changed to F, or to any other pitch, the change is called transposition, and any change of the pitch of the scale is a transposition of the scale. If, therefore, any one, although he may know nothing of musical notation, but sings exclusively by rote, happens to commence his song at too high or too low a pitch, and changes it for one more convenient, he transposes the scale. When in the social religious meeting Deacon Honeyflower happens to commence the tune at a wrong pitch, and stops to change it, he transposes the scale. If so, he has something to do with transposition, because transposition consists in changing the pitch. It is, therefore, not a fact that "the singer has nothing to do with the transposition of the scale; or, that the transposition of the scale is a subject which belongs exclusively to instrumental music." "Is there any use in the singer's knowing any thing of transposition?" If what has been said in answer to the first question is true, the singer must know something of transposition if he is able to change any given pitch, or to take a higher or a lower pitch, as he finds it convenient. He must and does, in such case, practically understand it, and derives the benefit of it, or is able to avail himself of this practical knowledge. This second question of S. A. is therefore answered in the affirmative: Yes. We have thus answered the questions of S. A., but still we suppose, the difficulty is not removed, the point is not yet met. Pestalozzianism meets it and relieves it; for this always makes the distinction clear between a thing and its sign, between the reality and that by which it is indicated or signified, between transposition and its sign, or between music and its notation. Now the thing itself, the reality, the singer must practically know, as we have seen above, but whether he knows the sign is quite another thing. He who sings must, of course, be in some sense a singer, but from this it does not follow that he knows notation, or that he sings from written characters; one may sing, and be indeed a good singer, and yet not sing by note, and one may be practically acquainted with transposition, and yet know nothing of its signs, or its notation. Those who say that a singer has nothing to do with transposition overlook entirely the distinction above mentioned. The question then, should be: Is there any use in a singer knowing notation, or how to read music from notes or written characters? If so, there is use in his knowing the signs of transposition, for the latter constitute a part of the former. One can not know how to sing by note thoroughly unless he understands those signs, notes, or marks by which transposition is indicated. It should always be one aim of a teacher of music to make his pupils acquainted with the absolute as well as with the relative pitch of tones; when one has even a little knowledge of absolute pitch it strengthens him, and gives him the assurance of right in his performance. It is undoubtedly upon relative pitch that most singers most depend; but every singer, being rightly taught, will soon begin to appreciate absolute pitch. The representation or notation of absolute pitch will greatly facilitate its acquisition, but a knowledge of the notation of absolute pitch includes a knowledge of the notation of transposition. It follows that a singer who wishes to know music thoroughly must know both transposition and the signs or notation of transposition. Those persons, therefore, who would confine the representation or notation of the scale or of tones to one particular form or position of the staff, or who would do away with the staff, substituting figures or letters in its place, would in that way stop the progress of musical knowledge; they would keep the people in ignorance. Whatever exists in music, or certainly whatever belongs either to time or pitch relationship, requires its sign or manner of notation. The transfer of absolute to relative pitch is one of these things most important; this is transposition. Transposition, and also its signs or its notation should both be known to the singer, as much so as to the instrumentalist, for with both he has much to do, and without a knowledge of both he can never know but little of written music.

Brass Instruments again.—We have got into some confusion and committed some mistakes in answering a query upon the subject of writing for base saxhorns, from Clyde, Ohio, which we will now endeavor to rectify. And to commence with, let us establish the facts as follows. A brass instrument is said to be in a certain key or scale when the lowest tone produced by the instrument without the aid of valves or keys is the tonic or one of that key or scale. This tone of the instrument, that is, its lowest tone unaided by valves or keys, has usually been designated as the C of the instrument, although actually the tone was F, B flat, or E flat, as the case might be. Such an instrument was then called "in F," "in B flat," or "in E flat," as the case might be. It was not merely because the key named was the easiest or most natural to perform upon the instrument, but because the tone which, upon that instrument was designated and written as C, was in fact another tone, E flat, B flat, or as the case might be. This was and is the case with clarinets, of which there are several kinds, as C, B flat, A, E flat, F, and D. Not so with the flute, although its easiest and most perfect key is D. But it was the case with certain base instruments, (or instruments the parts for which were written upon the F clef,) as, for example, the base horn, bass horn, etc. Ophicleides were also sometimes used in B flat. Of course, in writing for any of these instruments whose tones were not designated by their actual names, in connection with an orchestra or a band, it was necessary that their parts should be written in a different key, so as to correspond with those instruments whose C is the regular C of the scale.

When we first answered Clyde, we supposed that the same state of things as above applied to the family of saxhorns, especially as we were so informed on inquiring of excellent musicians who had been in the habit of arranging for bands and orchestras abroad. But we have ascertained that a different custom has obtained, at least in this country. It

is usual here to teach that the lowest open tone produced upon an E-flat soprano, alto, or tenor saxhorn is C, (in reality it is E flat); but that the lowest open tone produced by the base or baritone saxhorn (the same tone in a different octave as that of the others) is E flat, and to write for the instruments accordingly. This absurdity has caused our blunder. That this manner of treating the instrument is an absurdity must be admitted; for why should not the tones of the soprano saxhorns, as well as of the base, be designated by their actual pitch? The manner in which this absurdity has obtained may be accounted for as follows, perhaps. When brass instruments were used without valves or keys, the horn or trumpet, for example, could only change its key by means of a crook, and there was a propriety for writing for it always in C. They were not chromatic instruments. The trombone was, however, and therefore their proper names were given to its tones. In modern times, soprano, alto, and tenor (so-called) saxhorns have succeeded trumpets, and have followed their example as to the naming of their tones, while the base saxhorn succeeded the trombone and followed its example. But as all saxhorns, soprano to base, are chromatic and may be played in any key, why not name their tones as they actually are, and write for them accordingly? Amateur (who has written us upon the subject) will excuse us from giving his letter, as he is mistaken in supposing that "the base instruments are not pitched in the same key as the soprano, but are designated from their compass." This (as Clyde, who writes to us again, says) is not so. Both are called in E flat or B flat, as the case may be, for the same reason, namely, because their natural tones (that is, such tones as are produced without the aid of valves) are in those keys. To recapitulate: the tone E flat upon a soprano, alto, or tenor saxhorn in E flat is called C; upon a base or baritone instrument of the same key it is called (and very properly too, we think) E flat, at least in this country. This different manner of designation necessitates notation in different keys of course, where the instruments are to be played together. Whether the custom prevails abroad as well as at home, we hope eventually to ascertain, and will then inform our readers.

I. B. W.—"Is not the rule of taste in some respects rather arbitrary? For instance, what one person will applaud as good, another will denounce as positively bad. A few years since a friend of mine, an enthusiast in music, and who by his friends was supposed to possess a fine taste, went some distance to a large city to hear a very celebrated foreign singer. He listened in silence while the singing was highly applauded by others. After his return, the question was put: 'How did you like the singing?' 'Singing!' said he, 'I did not hear any. I heard nothing but screeching and yelling! If this is the way musical taste is to be improved, we might as well make use of the steam-whistle.' This gentleman had been accustomed to listen to the sweet tones of his daughter's voice, accompanied by the piano-forte, and the contrast was to him very disgusting." We do not know what is the true explanation of the fact stated above, but we think there are not unfrequently similar cases in which the failure is altogether to be attributed to the want of a cultivated taste on the part of the hearer. When one person approves of that which another one dislikes, we suppose that such a difference must usually result from the fact that one or the other is in fault; or the taste of one has not been brought up to that of the other. There are laws of taste as well as of morals or of mathematics. We have not, indeed, the demonstration of figures, nor have we the standard of perfection which we acknowledge in morals and religion, yet we have a standard which we acknowledge as truthful. It can be found only in the performance of those who have carried the cultivation of the powers of song to their highest degree of excellence. Sontag, in her way, was one of these; she has not, in her department, been excelled. In quite a different department, Middle Wagner stands at the head of the daughters of song. True taste may be drawn from the performances of such artists, and in the highest degree only from such artists; and yet the singing of such an artist may appear to one who has never been accustomed to listen to such finished singers far inferior to that of his own beloved daughter, whose voice, perhaps, is sweet, but who has neither a good manner, style, nor taste. When one has been accustomed to listen for years to a half-stifled, unformed voice, he may easily mistake the full, well-delivered tones of a cultivated voice as altogether extravagant and out of place, except, perhaps, as connected with a steam-engine. Sure it is, that no one sings well, whatever may be her native talent, unless she has been trained to a good school or style of vocal usage. But we can not enlarge; the rules of taste may appear to an uneducated person to be merely arbitrary, but we think that a right cultivation will lead one to see that they have their foundation in nature.

SPECIAL NOTICES.

MUSICAL CONVENTIONS.

The Subscriber would respectfully request all who desire his services as conductor of Musical Conventions the coming Autumn, to make application as soon as possible. He was compelled last year to disappoint many friends at the West, on account of not receiving timely notice; he would therefore remind all of the desirableness of making early application this year. Do not wait until we are on the journey, and then expect us to tarry in your town a few days because we happen to be passing through it. When we start we are generally engaged several weeks in advance.

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C. M. CADY takes this opportunity to inform his friends, that he has terminated all engagements in New-York, that prevent his attending Musical Conventions. He requests, therefore, all who desire his services the coming Autumn to apply as soon as possible, that he may arrange his routes to the best advantage.

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MUSICAL CONVENTIONS.

The undersigned would respectfully give notice to Musical Associations desiring his services as conductor, that he will be unable to leave North-Reading during the sessions of the Normal Musical Institute which will continue until August 27th. The month of September will be occupied in engagements already made, so that the Convention campaign can not commence until October.

The principal object of this communication is to request those who may expect or desire the services of the subscriber, to give notice of the same as soon as convenient, that the campaign may be so planned as to save as much as possible, time and traveling expenses.

To the many kind friends in the West, who have invited him to meet them, the subscriber would take this opportunity to express his thanks and the hope that he may do so in the autumn.

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# "As slow our ship her foamy track."

Words by MOORE.

Composed by Rev. R. WOLLE, Bethlehem, Pa.

SLOW.



1. As slow our ship her foam - y track A -
2. When round the bowl, of van - ished years We
3. And when in oth - er elimes we meet, Some



gainst the wave was cleaving, Her trembling pen - naut still looked back To that dear isle 'twas leaving. So  
 talk with joy - ous seeming, And smiles that might as well be tears, So faint, so sad their beaming; While  
 isle, or vale en - chanting, Where all looks flow - 'ry, wild and sweet, And naught but love is wanting; We



loathe we part from all we love, From all the links that bind us, So turn our hearts, where'er we rove, To  
 mem - ory brings us back a - gain Each ear - ly tie that twined us, Oh! sweet the cup that cir - cles then, To  
 think how great had been our bliss, If Heaven had but as - signed us To live and die in scenes like this, With



those we've left be - hind us, To those we've left be - hind us.  
 those we've left be - hind us, To those we've left be - hind us.  
 some we've left be - hind us, With some we've left be - hind us.



4.

As travelers oft look back at eve,  
 When castward darkly going,  
 To gaze upon that light they leave,  
 Still faint behind them glowing,—  
 So, when the close of pleasure's day  
 To gloom hath near consigned us,  
 We turn to catch one fading ray  
 Of joy that's left behind us.

# To celebrate thy Praise.

The tune "CANTERBURY," resuscitated, and arranged for *Quartet and Choir*, or for *Choir and Congregation*, by PSALMISTA.

**SOPRANO.**  
**ALTO.**  
*Quartet.*  
**TENOR.**  
**BASE.**

will my heart, my heart pre - pare,

To cel - e - brate thy praise, O Lord, I will my heart pre - pare, To all the list'ning

**FULL CHOIR. *f***

Thy wondrous works de - clare, To all the list'ning world Thy wondrous works de - clare, Thy

world thy works, Thy wondrous works de - clare, Th

works de - clare, shall to my soul, Ex - alt - ed, Ex - alt - ed pleas - ures bring,

thought of them shall to my soul Ex - alt - ed pleas - ures bring, While

**NOTE.**—The organ should be played loud, and only in the tune part, leaving the solo parts by themselves. The effect is much better, especially where there is a full accompaniment for all the parts, to sing the melody in unison and octaves. If sung by a choir and quartet, the choir should be large, say forty to one hundred voices. If sung by the congregation and a choir, the congregation should sing the melody, and the choir should consist of say four to six voices on a part. The tune, with this arrangement, may also be sung by choir, in parts, or in unison, while the solo parts are played upon single instruments, as violins, &c

O thou most High, Tri - umph - ant, Tri - umph - - - ant praise . . . . .  
Tri umph - ant

to thy name, O thou most High, Tri - umph - ant praise I sing,

..... I sing, Tri - umph - ant praise I sing. A sure de - fence, A sure de - fence, A -  
praise, . . . . .  
praise I sing,

Thou art, O Lord, a sure de - fence A - gainst op - press - ing rage,

- gainst op - press - ing rage, As trou - bles rise, thy need - ful aid, In our be - half en -

As trou - bles rise, thy need - ful aid, In our be - half en - gage,

- gage, thy need-ful aid, In our be - half en - gage, To cel - e - brate thy praise, O  
thy need-ful aid, In our be - half, In our, &c.

To cel - e - brate thy praise, O Lord, I

Lord, I will my heart . . . . . pre - pare,  
I will my heart . . . . . pre - pare,

will my heart pre - - pare, To all the list - 'ning

Thy won-drous works de - clare.  
To all the list'ning world Thy won - drous works de - clare, Thy wondrous works de - clare. . . . . Thy won-drous works de - clare.  
Thy won-drous works de - clare. . . . .

world thy works, Thy won - drous works de - clare. . . . .

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AUTHOR'S PREFACE.

It would be interesting to ascertain the progress of the Art of Singing, from the most remote ages to the present day. It would be more especially desirable to be enabled to study in detail the instruction professed in the seventeenth and eighteenth centuries in the schools so fertile in brilliant results, of Fedi, Pistocchi, Porpora, Bernacchi, Egizio, etc.

Unhappily, this period furnishes us beyond its traditions, with but vague and incomplete documents. The works of Tosi, of Mancini, the labors of Herbst, of Agricola, some scattered passages in the histories of Bonetemp, Burney, Hawkins, and Bains, give us but an approximate, and confused idea of the methods then followed.

I, the son of an artist and generally admired singer, whom the merited reputation of many of his pupils recommend as a master, have collected his instructions, the fruits of long experience and of the most cultivated musical taste.

It is his method which I have wished to bring forward, merely endeavoring to reduce it to a more theoretical form and to attach effects to causes.

As, on analysis, all the effects of song are the production of the vocal organ, I have subjected the study of it to physiological considerations. This process has allowed me to bring forward the precise number of registers, and the true extent of each of them; I have been enabled to determine the fundamental qualities of the voice, their mechanism and distinctive characters, the divers modes of executing passages, the nature and mechanism of the shake, etc.

This mode of exhibiting instruction may, I think, render it as a whole more precise and complete. All the effects, whether appertaining to a particular execution of the melody, or depending on the particular quality impressed on the voice by passion, or, finally, whether resulting from any cause whatever, may be analyzed and transmitted in a tenable form. In order to apply in a reasonable manner the theory thus conceived, the difficulties should be separated, and a special study made of each of them. The exercises proper for forming and developing the voice are indicated in the course of this work.

Possibly, vocalises may be expected to be met with in this work; the custom, we are aware, is at once very ancient and almost universal in the present day. If, however, we have excluded them from this method, it is because they have no longer the advantages which they formerly presented, and, moreover, bring with them the inconveniences which the ancient methods knew how to prevent.

The vocalises are melodies without words, offering the pupil an union of all the difficulties of song. This study presupposes that the pupil knows already how to pitch the voice, to render it pure, equal, intense, to unite the registers, vary the quality, command the emission of air, execute the gamuts, the arpeggi, the shakes, the turns—in a word, that he possesses all the resources of a singer, pronunciation alone excepted. All these separate difficulties, combining in the vocalises hinder and for a long time keep the pupil back. True, it may be said that he can contend singly with any of the details which arrest him; but each of these details is attached to a combination of difficulties of the same nature, which should have been, before-hand, separately, the object of special exercise. The shake, for example, instead of being studied in one particular shape, should be at first practiced by itself and in all its divers forms. This labor would certainly prepare the application of it to every passage in which it might present itself. It would be economizing time to commence thus, and more extended and complete results would be arrived at.

Such are the motives which have made us prefer the analytical method to the contrary though more generally adopted system.

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