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AND REVIEW.

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This department forms no objectionable feature to the paper, as the advertisements are constantly changed, and being strictly musical, possess some interest to every musician and amateur.

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We are again compelled to omit many interesting articles; another series on "Piano-forte Teaching," and Mr. Hagen's article on "Beethoven's Sonatas," will appear in our next number.

PHILADELPHIA MUSICAL ITEMS.

THE Handel and Haydn Society gave their first grand concert on the 30th ult., in their new hall, corner of Eighth and Green streets. Notwithstanding this Society has been but a little over a year in existence, yet the enthusiasm exhibited with reference to its public performances, and the large list of subscribers already connected therewith, is unprecedented. Long before the hour announced for the concert, eager throngs pressed their way into the hall, until the utmost capacity of the concert chamber was densely filled; and indeed, much to the regret of the directors, many were obliged to return to their homes unable to gain admission. Owing to this circumstance, it was found necessary to repeat the concert on the 13th, when again an equally brilliant and highly gratified audience were in attendance. Our notice, however, re-

fers to the performance of the 30th. The number of chorus singers appeared to be about 150, under the direction of Prof. Meignen; and the large organ was used by J. Zebley, in a very appropriate manner. Selecting from the choruses, which we think received a more marked approbation of the audience, are the *Star Spangled Banner, Away, Away*, from Massaniello, and *Hail to thee, Liberty*, from Semiramide. Exceedingly well performed also was the chorus, *Gently falls the dew of even*, by female voices; and indeed it would appear invidious to single out any of the choruses as regards accuracy of execution, for without any exception, all were performed in most excellent style. There was not that smooth blending of voices in the quartette, *Pilgrim Fathers*, which a critical ear would hope to find; the solos in this particular piece, as in the *Star Spangled Banner*, require voices not only of good natural power, but of firmness and flexibility, so that the singer may with propriety enter into the spirit and sentiment of the composition; nevertheless the piece was well received, which is usually taken as a more satisfactory test than the opinion of a reviewer. The duet, *Vogo O tonio*, from Rossini, was admirably rendered. Not only precision, but throughout, the movement was well marked with good expression; and an encore followed this piece. The cavatina, *Al dolce quidami*, Donizetti, was sung by a lady amateur, whose voice is very pleasing, and of good compass. The duet, by a lady and gentleman, amateurs, *Adio speranza ed anima*, Verdi, was unexceptionably performed to the great delight of all, and displayed not alone musical voices, but evidently those which had received judicious training and cultivation. The solo which followed, by a lady amateur, was effectively rendered, and received an encore. This lady sings with much cheerfulness and vivacity, which tends very far to improve the delivery of any composition, although her voice in compass and strength is excellent, excepting, if we may venture to do so, her contralto tones, where some feebleness is indicated. The quartette, *O give me Music*, is a pleasing composition, with much variety in movement. The four gentlemen's voices in this piece blended very well, and the performance received warm tokens of appreciation. Signor Rondinnella played a piano fantasia, (*I Puritani*), from Bellini; the execution was very superior, and called forth much applause. Our situation to derive the full merit of the concert was somewhat unfavorable, but having no connection whatever with the Society, we therefore attempt to offer a report, candid and impartial, wishing long and continued success to the first prominent musical society of North Philadelphia.

Parodi's grand concert took place on the 6th, at the Musical Fund Hall. A highly intelligent audience was in attendance, and the prima donna was in most excellent voice, and enthusiastically greeted. The tenor, Tiberini, well satisfied the musical judges of his remarkable voice, and Paul Jullien, as usual, proved to be a favorite. Strakosch also met with most hearty applause; and without any doubt, the concert may be classed as one of brilliancy and musical variety rarely excelled. The second concert of the Philharmonic Society took place on the 10th, in said hall, when all the above named artists appeared, and again performed to the perfect satisfaction of the auditory.

An organ has recently been erected in the First Congregational Church in Albany, N. Y., by Wm. A. Johnson, of Westfield, Mass. This organ has three sets of manuals, from CC to D, in alto; pedals from CCC to D, and swell with double shakes. The great organ contains thirteen stops; the choir organ eight stops; the swell organ, twelve stops; and the pedal organ five stops. The organ has eight copulas. It was first publicly exhibited on the 12th ult.—A musical convention was recently held in Jerseyville, Ill., under the direction of Mr. Geo. F. Root, and the newspapers of that vicinity gave glowing accounts of the festival as one of the most successful and pleasant affairs of the kind ever held in that part of the country. Mr. H. N. Lindley, of Jerseyville, a former member of the Normal Musical Institute, is accorded high praise for his efforts in carrying the enterprise through to a successful and happy termination.—The members of the Chambersburg Band and Orchestra, under the management of Mr. J. K. Shryock, (formerly of New-York City,) gave a concert in McConnellsburg, Pa., on the 20th ult.—Mr. Ahuer gave another of his afternoon concerts in Chicago, Ill., on the 27th ult.

The members of the Blue Hill Saxhorn Band are giving "miscellaneous" concerts in Maine.—The New-England Bards gave a concert in Chicago, Ill., on the evening of the 24th ult.—The National Vocalists gave entertainments in Williamsport, Pa., on the evenings of the 15th and 16th ult.—The "Black Swan," assisted by Mr. G. F. H. Lawrence, gave a concert in Rochester, N. Y., on the evening of the 29th ult.—The editor of the *Democrat*, a paper published in Lewiston Falls, Me., breaks out into a most remarkable criticism of a concert recently given in that place, by John, Judson, and Asa Hutchinson. The editor was aroused by the nature of the music given by the Hutchinsons. He would prefer to have heard some of the grand old songs which used to thrill our fathers and mothers. It would have pleased him if the Hutchinsons had favored their audience with the *Old Arm Chair*, *Highland Mary*, or others of the same kith and kin. Again he was extremely vexed because they sang no patriotic airs. For instance, he would have liked to have heard Gen. Morris's *Union Song*, *The Star Spangled Banner*, or some other of that character, together with some of the old Revolutionary ballads, such as the *Battle of the Kegs*. Then there are some of the ballads of the war of 1812 that ought to have been sung. For instance, *Too far from Canada*, *Lads*, and others of a like character. Take it all together, the patriotic editor of the *Democrat* was not particularly pleased with the concert of "John, Judson, and Asa."—Messrs. Smith and Harden gave a vocal and instrumental concert in New-Bloomfield, Pa., on the 10th ult.

Haydn was once asked why he had never composed a quintet. "Because I never had an order for one," answered the old master. Fortunately for his admirers, he soon after this had a command for that kind of composition, and it was furnished at once.—Dr. Kane, in his interesting "Arctic Explorations," gives the following specimen of the songs of the most northern Esquimaux:



from this point of view, the performance was an event in the history of musical art in this country; and if the pecuniary success should not prove satisfactory, the benefit art must derive from the production of such a work among us will last long, and bear golden fruits.

We dare say, a great many of our amateurs, and even artists, who heard this opera for the first time were disappointed. It is so different from the customary operas given in our theaters, that to most of the above-named persons the music must have appeared unintelligible; perhaps somewhat like that celebrated music of the future which plays such a great role in our days. The fact is, that in some parts of the music to *Fidelio* Beethoven was so much in advance of his time that even now it can scarcely be named popular with our advanced amateurs and artists. It is not so very long—only since the grand personification of Madame Schroeder-Derriant as *Fidelio*—that the intelligent portion of the European public could fathom the depth of dramatic musical power which Beethoven has laid down in this work. And yet the musicians of the present day must say, that, after all, the character and treatment of several pieces in this opera remind them of Mozart. Who can hear, for instance, *Rocco's* air in the first act, and not think of the author of *The Marriage of Figaro*? Again, in the quartet, *Mir ist so wunderbar*, there is much more of Mozart than of Beethoven's own nature. The latter appears mostly in the grand aria of *Fidelio*, and in the second act; in the duo between *Fidelio* and *Rocco* during the digging of the grave for *Florestan*, and in the first part of the duo between the latter and his wife. This duo contains a splendid illustration of joy, such as Beethoven only could write. We think it is the little amount of unnecessary musical phrases to which the public is accustomed, even in the operas of Mozart, the thorough polyphonic treatment throughout, and the minute blending of the orchestral with the vocal parts, which prevent this opera from becoming as popular as those of Mozart. Beethoven evidently wrote the music to *Fidelio* under the impression Mozart's operas made upon the enlightened part of the public at that time. It was the involuntary influence of a great genius just departed, which even Beethoven could not help to acknowledge, especially at that early age of his life. But this is the only concession he made to his time and to the public; the others can all be attributed alone to the *beau idéal* of his mind. He aimed not only at the most minute characterizing of the different persons in the drama by vocal means, but not leaving to the orchestra the common task of accompaniment, be it labored or not, he considered that the orchestral powers were of as much importance as the vocal ones; and all the instruments, from the voice down to the double bassoon, (for which, unfortunately, no performer could be found in this city,) had to come in for their respective share in the musical illustration of his drama. Hence the immense difficulty which this opera has for the performers, especially the singers, *who can not get rid of the orchestra, as they form only a part of it.* It is for this reason also that the musician will find such an immense amount of music in this opera, in spite of the dialogue it contains; such an amount of polyphonic phrases, that a great many composers have borrowed from them unsparingly. The practical Weber, for instance, made not a little use of his acquaintance with *Fidelio* in his popular opera *Der Freischütz*. If the immense carefulness that Beethoven evinced when he wrote this opera, which is proved not only by the four overtures to the work, but also by the fact that several pieces were composed twice, others four times, had no other result than to make the value of his music so intense as to furnish the popular composers who followed him with the means to beat it down to the understanding of the general public, the latter ought to be thankful that such a work as *Fidelio* was ever composed. Perhaps this thankfulness would appear more general, if the dramatic economy of the opera were a little more practical; for there is no doubt that, after the exciting scene where *Fidelio* appears as the wife of the prisoner *Florestan*, and prevents his enemy and governor of the prison, *Pizarro*, from accomplishing his dark plans, the interest of the drama is at its height; and all the rest must appear very tedious.

Considering the many difficulties which almost every performer must find in this opera, the execution was pretty satisfactory. The orchestra, under the command of our Bergmann, did well, although more re-

hearsals would have been a decided improvement. Middle. Johansen sang better than she spoke. The latter was done somewhat in the usual manner of the prime donne, which is not at all compatible with the character of the work and the part she had to perform. There was evidently an understanding on her part of the necessities of her role, but she lacked the physical as well as dramatic power, to give it that finish which it requires. Besides, the compass of her voice is not sufficient for this part. The fact is, Beethoven requires in this opera accomplished singers and actors, a fact which accounts for the few satisfactory performances which *Fidelio* enjoys on even the greatest stages of Europe.

The second novelty produced by the Germans was Auber's comic opera, entitled the *Mason and Locksmith*. This is one of the best and most charming comic operas of this composer, or of modern French composers in general. It points to a period of youth and freshness in the life of its author which has long since passed away. It possesses all the advantage of his earlier operas, real melodies, not merely beginnings of melodies, as in his later works. It is light, brilliant, sparkling, and characteristic. The duo between the soprano, *Mrs. Roger* and her spicy, envious neighbor, *Mrs. Bertram*, is one of the best specimens of its kind. Most of this music gives life as it is, and we know of no opera in which Auber appears so much the musical Paul de Kock as in this charming little opera. It was well put upon the stage, and tolerably well performed. The duo between Mesdames Berkel and Johansen was encored.

THE "MESSIAH" BY THE HARMONIC SOCIETY.

HANDEL'S Oratorio of the *Messiah* was given at the Broadway Tabernacle, on Christmas night by the New-York Harmonic Society, the solo parts by Mrs. G. Stuart Leach, (soprano,) Mrs. Jameson, (contralto,) Signor Guidi, (tenor,) and Mr. Stephen Leach, (basso.) The orchestra was well selected, and with the aid of Dr. Beames at the organ, produced some of the best effects we have heard here for a long while. We hope that at least whenever Handel's music is sung that we shall always hereafter have the use of an organ, as his music rarely requires the modern orchestra to aid it in the *best effects*, since he wrote chiefly for voices while the moderns write for instruments. The choruses were excellently sung and in a style less noisy than has been too customary in times past. The "Wonderful" Chorus, ("For unto us a child is born,") was encored; the "Hallelujah" and the "Amen" were well done, but it is hard to particularize where all was so finely performed. The solos were also given well. A distinguished divine who was present, said to us: "I am exceedingly pleased with the whole tone of the performance; there is no mouthing, no straining after effect. Never have I had so impressed upon me the immense majesty of the sentiment, 'But the Lord shall arise upon thee,' as this evening, when enunciated by Mr. Leach." Mrs. Jameson impressed us favorably with her rendering of "He shall feed his flock," "Rejoice, greatly," and "He was despised;" she sung her part with much simplicity and pathos. So of Mrs. G. Stuart Leach; we have never heard this lady sing better than on this occasion, as her performance was most excellent; she is one of our best artists. Signor Guidi's tenor was also excellent, though he lacks familiarity with English words, and is sometimes slightly embarrassed on that account; we noticed a case of this kind in the solo, "Thou shalt break them." His rendering of "Behold and see," was well done. Mr. Leach's "Trumpet" song, had, as usual, too much trumpet accompaniment, a part that by some means is almost always over-done. The song was admirably given. On the whole, particular points admit of improvement but we doubt whether we have ever heard this masterpiece of Handel so satisfactorily rendered. Too much credit can not be attributed to the chorus of this Society, and their conductor, Mr. Geo. F. Bristow, for the manner in which they prepared themselves for this noble Christmas entertainment and the spirit with which they have given it.

The oratorio of the "Seven Sleepers" by Dr. Loewe, and a new original grand "Te Deum" by Mr. George F. Bristow, are now in rehearsal, and we understand will next be produced by this Society.

A PLEA FOR THE ENGLISH.

GLANCING over the programmes of a half score of concerts lately given in our city, we can not say that we were surprised (for custom appears to have the ascendancy in these matters) to find, that not in a solitary instance, could be discovered the announcement of a *single* American composition, or any *one* piece with *English* words. We have often been asked the question, Why is this? Some tell us that, as a nation, the Americans have no national school of music, no distinctive style of their own; and that the language of music is essentially foreign, owing both to its origin and higher state of cultivation. To argue this point is not our present purpose, but rather to refer to a few simple facts. As a nation, no one is so fool-hardy, ignorant, or prejudiced to deny that we have and hold a distinct individuality among the nations of the globe; having a system of government, laws, customs, and even a language, general, if not universal in its scope, extending from one extreme boundary of the country to the other. In art, science, agriculture, and manufactures, we feel proud to point to those around us as able representatives of these various branches; we have historians, poets, architects, painters, sculptors, etc., of whom we may justly boast; but of musicians, if we express the popular sentiment, that is, the opinion of the *order of double-refined-Shanghai-classically-educated critics*, we have none. They decide the question; individuals who really do not know the difference between a rhythmic and dynamic effect, who can not define the difference between simple melody and harmonic progressions, who would be puzzled to state the variance of a German fugato from that of a French caballetta; they declare there is no such thing as American music. Native compositions, to such sensitive and competent judges, are trash and nonsense; but the "Italian opera," ah! that they can not only comprehend, but withal appreciate—possessing musical souls of such vast capacity that they can drink in all its æsthetic beauties, as the melodious sounds float upon the air, with ecstatic joy and unalloyed delight.

We would not be understood in these remarks, as even remotely hinting a disparaging reflection towards the music of other lands; we know better, and are ready to acknowledge that the gems of the art, together with the geniuses of the science, come from afar. We are ready and disposed to render all the praise and encomium, amounting almost to undue enthusiasm, to the masters of music, both ancient and modern, whose home has been found upon the old continent—we are free to acknowledge that there, through age and national cultivation, (if we may so express,) is to be seen the *world of music*, flourishing in all the verdure and richness of profusion, exhibiting the artistic genius, execution, style, melody, harmony, and depth of composition unequalled anywhere. But have we none gifted sufficiently to compose a glee, oratorio, or anthem? Are there none of our soil competent to write a cantata or opera? Are there no American melodies, with their home sentiment, worthy of a place in the concert-room? It appears not. Some of those (we feel cheered at the thought that there are many worthy exceptions) who gaze through the opera-glass so as to comprehend the words of that beautiful language, of which they are totally ignorant, they answer with all the affectation of pride and conceit to the above interrogations in the negative. No compositions of the land of Washington, nothing claiming to be purely American, is deserving of any regard whatever. A passing thought reminds us of a little incident in point. A question being proposed to one of these supercilious individuals by one of the operatic performers, in the Italian, which, though referring to the music of the occasion, sounded in the latter part of the sentence something like "cheese!" Ignorant as a mule, but scratching his head for an answer, he replied: "He liked sap-sago the best," not for a moment thinking that *he* so aptly himself represented the article.

"Give me the making of the songs of a nation, and I care not who makes the laws," said one. It is needless to argue the power of music when combined with sentiment and language *intelligible*. Comparatively very few are gifted with opportunity to understand any other than their native tongue. It is thus with the mass born in this country; and we ask, Is it not as reasonable that music, to be properly and fully enjoyed, to exert in the broadest sense a salutary influence upon

the mind and morals, be brought before the people in a comprehensive form? Who is profited by preaching in an unknown tongue? We grant that music may delight the senses even without words; purely instrumental music has a peculiar and enlivening effect upon our nature, but how much more when sentiment of a right character is connected therewith.

Apeing the foreign has also become an evil; and we hereby enter our protest at all hazards. Not long since, at a public concert, we heard a very fair American soprano voice pronounce an Italian aria, ignorant of every word, with all the style and action of a counterfeit artiste; and we know this same individual has been decided not competent to read the simplest church-tune. If music be for the million, let us have, at least occasionally, something intelligible. Give the people melodious sounds clothed with their own language, and then the ear will comprehend, and the heart will be delighted, even, we were about to say, without the actual necessity of opera-glasses. Think of it, *The Last Rose of Summer* and *Home, Sweet Home*, sung before an American audience, the one in Dutch, the other in something worse than Dutch. What next? Perhaps the banjo, played upon one string, with Italian toes!

THINGS BEFORE SIGNS.

THIRD COMMUNICATION.

MESSRS. EDITORS: Previous to receiving the number of your journal, in which you do me the honor to present my communication on "The thing before its sign," I had commenced another paper, which I have since revised and finished, with a partial bearing on some of your remarks in the said number of THE REVIEW, which you will find below. Allow me, however, to say a few words of explanation in reply to your remarks referring to your categorical numbers:

1. I would say that previous articles on the same subject, but not as explicit as your last, led me to a misapprehension of the plan proposed by you, and that I conceived it to be the *teaching of little pieces by heart, before any thing else*. But, both from your separate article on piano-forte teaching, and your remarks on my own communication, your views are now perfectly clear to me; and more, I am also quite satisfied that they are true, and destined to be successful, where consistently acted upon. Nothing can be more logical and comprehensible than your "first lesson." All music-teachers, whether beginners, or of some experience, owe you their best thanks for it. As to *playing a piece without notes, as soon as pupils have mastered it, I think that, besides merely encouraging them to remember the piece, or to play from memory*, there is another object to be gained. I do not generally call on authorities to sustain my views, but, in the present instance, I would take the liberty of using the words of Dr. Marx, which express my idea most satisfactorily. He says: "A second means of producing a lively IMPRESSION OF TONE, is to PLAY and sing from memory," etc., etc. Playing from notes is indispensable; but a great part of the attention of the player, while doing so, is always absorbed by the technicalities, signs, etc., etc. But as soon as memory has taken possession of the things noted, he will be able to concentrate his whole attention upon the meaning and expression of the piece.

3d Remark. I do not here speak of *trained* voices, but of those who, by the natural construction both of the ear and the vocal organs, are capable of a considerable degree of correct intonation. In this application I believe what I said to be true. I know well that the *training* and *perfection* of the vocal organs is much more intricate and difficult than that of the muscles of the hand.

Nos. 4 and 5 will find their answer in No. 1.

ON PIANO-FORTE TEACHING.

I. As you have, Messrs. Editors, in your article on piano-forte teaching, well said, it is not the *what*, but the *how* to teach, which is difficult; and this ought to be made the chief object of consideration. Therefore, I think that an instruction-book for the piano-forte, on the inductive system, to be accompanied by a *separate* collection of the necessary illustrations, scales, finger exercises, etc., etc., for the especial use of the pupil, would be of much use for the teacher, especially to such as have just commenced teaching. But, after having gained some experience, there would be many to whose minds (if in the least capable of active exertion and independent logical reasoning) any course laid down by *one individual mind* would not appear satisfactory in all points, nor adapted to their own peculiar idiosyncracies. No work can be composed which will meet the approbation or the wants of all, even of such as are actively engaged in the work of education, and interested in its real progress. There are no good teachers who have not in most works on instruction found some insufficiency, some void to be filled, some item either not clearly explained, or perhaps introduced in the wrong place; some facts adduced as based upon and finding explanation in others, which, according to their views, would rather themselves *lead to such facts*. From the variety of human minds, such differences of opinion must be expected. This is not to be regretted, but to be considered rather as an evidence of the various resources

of the human mind, and the many ways of explanation and elucidation of which almost all subjects admit. Such a work ought not, therefore, to be offered as a series of *invariable rules* to be strictly adhered to in the precise succession in which they are laid down, but merely as hints, which may perhaps guide to conclusions quite different from those aimed at in the work, and which, to other minds, may be equally satisfactory. Many, however, will, of course, adopt such a work as an invariable guide from which to depart or to differ would be either inconvenient or heretical; some, because their minds may be indolent and inactive, perhaps incapable of reasoning and forming independent conclusions; others, because either from education, or the natural constitution, they are altogether destined to a dependence upon *authorities*. Beginners in the profession of teaching, however, will always do well to adopt some course already laid down, and to adhere to it strictly, until experience has led them to a true appreciation of its excellencies or defects, and consequently enabled them more or less to proceed independently upon the hints which such an appreciation must necessarily throw out to them.

II. The qualifications which fit us for the enjoyment of music, or the realization of its *sensations and impressions*, both *sensually** and *intellectually* considered, are rather of a *passive* nature, while those, on the contrary, which fit us for *performance*, (without which, of course, music has no existence, except in the mind of the composer,) are *active*. The musician must possess both combined, and in a degree well balanced. To speak of *musical composition*, which requires qualifications and gifts of mind not essential to either enjoyment or performance, is not our province here, unless it be so far as to give occasion to say that there is a certain link of connection between the composer and the performer, an *avenue*, without which the latter has no access to the productions of the former, namely, notation.

Before considering the qualifications necessary to the enjoyment and performance of music, I will again advance the opinion that each individual mind has its share of them; some in a greater degree than others; and in some they are more equally balanced than in others. While they form the prominent feature of many constitutions, they are in others more hidden, latent, but still they exist.

First of all the requisites necessary to the enjoyment of music, I would mention physical organs, constructed so as to receive and recognize the proper relations and proportions of sounds as they are established by nature, or, which is the same, *perception of tone*. Of an infinitely higher order than that of merely distinguishing between high and low, is the faculty of *grasping the meaning* of a succession of sounds, a melody, which pre-supposes the existence of corresponding *feelings*, to which certain successions of sounds appeal, (in a different manner in different individuals,) and whose sympathy they awaken. The recognition and appreciation of a musical idea, in the different forms, repetitions, etc., in which it may be represented, requires intellectual faculties; for instance, comparison, analogy, etc., etc.

For performance, we require first the faculty of *application*, and, in an eminent degree, with reference to rhythm, *computation*; besides, of course, the technical training of the hands, and a thorough knowledge of musical characters. I do not pretend to present a full catalogue or systematic arrangement of qualifications, faculties, etc. This I leave to others. Nor do I mean to start *new* principles or ideas: they are as old as musical performance itself. But I wish to attract the attention to this subject, because I think it would be of *practical* value to consider it more thoroughly and attentively in the practical teaching of music. As I have already remarked, I believe the *perception of tone* to be *universal*. The understanding of musical ideas is less prevalent; but it also exists according to the moral and intellectual condition of individuals; of course, more so in those gifted with intensity of feeling and spirituality, than in others. But where it does not reveal itself quickly I would not make much effort to bring the pupil to a comprehension of melodic relations, but would at once proceed upon such qualifications as are found to be *prominent* in the individual. Suppose the pupil endowed with a sufficient degree of *computation, rhythmical feeling*, and capable of imitating forms of rhythm correctly, (which, in instrumental, especially piano-forte music, is of the first importance, and ought to be made a leading object in the beginning;) in this case I would make it the basis of operations, and attend to it almost wholly, without waiting for a development of the tonal or melodic faculties, trusting for these to a continued practical repetition and representation of tonic realities, which the instrument gives (if in tune) *ready-made*. To say the truth, in learning to perform on the piano-forte, rhythmic (not to speak of dynamics, which ought to be deferred perhaps a little) is the only department which presents real difficulties, since those of melodies are *artificially* overcome, each sound being provided for by the instrument.

To recognize the existence of these qualifications and faculties, will, in most instances, not require not much penetration in the teacher; but his chief task is, to adapt his course of instruction to each individual combination and balance of faculties, and by appealing to some, to call into action, and to encourage to a proper amount of exercise others, till a harmonious balance has been obtained.

On reviewing all I have said, I begin to apprehend, Messrs. Editors, that you will accuse me of *merely beating about the bush*; and perhaps it may amount to nothing more. If, however, I should have succeeded in offering a single hint which may be useful, I shall be satisfied for the present. Sure I am that I have written with a love for the subject, and if its treatment is devoid of merit, I shall rejoice to see it more thoroughly presented by others. Dispose of this as you think best.

MARTELLATO.

* *Sensually*. I use this expression merely to designate the part which the senses take in musical enjoyment, the approbation of well-constructed physical organs by which impressions are received and conveyed to the consciousness of the individual.

TO YOUNG COMPOSERS.

THE subscriber is receiving many contributions of MS. music, accompanied with the request that he would "examine and give his opinion of their merits, or insert in his forthcoming book of Church Music," etc., or "return to the author if not used," etc., etc.

My correspondents will, I trust, excuse me if I answer in a "lump," these and similar questions, as time would not permit an answer in writing.

I am happy to receive contributions from any who can write, or who have some knowledge of the first principles at least, of composition, but would not advise those who have not made themselves familiar with the common chords in the Tonic Dominant and Sub Dominant harmonies, to attempt musical composition at present. How can one read before he has learned the alphabet? No more can one compose until he has learned some, at least, of the simplest chords.

Among the tunes already sent, many are meritorious, and from these I shall select a portion for public print. Others are evidently written by persons who do not know one chord from another, and in some cases this has been acknowledged by the writer himself! It is perhaps unnecessary to say that such will undoubtedly "go in"—to the *basket*.

In order to prevent disappointment to any who may be pleased to favor me with their contributions, I will state in brief the rules by which I am governed in this department of my labor.

Every tune and other composition that is received, goes into the MS. "pile," and there awaits its turn. At the proper time, it is carefully examined, and either "accepted" or "rejected," or put in the pile for "reconsideration." If it goes into the accepted pile, it is again called up for *adoption*; and now, unfortunately, it does not stand entirely upon its own intrinsic merits, but must to a certain extent, be controlled by circumstances; such as whether it is calculated to be useful, or "popular," or whether there are already enough of that particular style, or whether it is too much "like something else." (Some "original" compositions that have been sent in MSS. for print, have so strangely resembled "something else," that the notes, on comparison, have been found to be *identically the same* in all parts with those of some piece in print years before the appearance of "Young America" upon the musical platform.) Again, really good and meritorious pieces must sometimes be omitted for want of room.

Further: I can not promise to return such as are not accepted, neither can I give a "written opinion" of the merits of a piece. I do not promise to publish any thing "just as written," (except, perhaps, by very experienced composers,) but shall make such changes in harmony or melody as I may deem desirable.

I shall not insert compositions for the sake of pleasing a friend, or of securing the interest or influence of any person in favor of my book; but in the examination of every tune, the question will always be: "Will this add to the interest and usefulness of the book?"

If a tune is inserted as written by the author, he will be credited as such; if many changes are needed in melody or harmony, it will be acknowledged as "arranged from" A, B, etc.

If the melody of a composition is decidedly good, and the harmony only faulty, the former will probably be retained as written; yet if much attention is needed in re-harmonizing it, it will only be acknowledged as "arranged from," etc., etc.

Finally, let me advise young composers to write slowly and carefully, and to *study*. Don't attempt more than you can do. Don't go beyond your depth. Don't make a melody odd and unnatural, for the sake of making it appear original. Make good use of the knowledge you have, and don't be satisfied with guess-work; neither be discouraged nor in the least disheartened, if you don't see your efforts immediately in print. The most distinguished men have met with the greatest discouragements, in commencing. Write plain, and on separate staves; write your words plain also, and state where the hymn or psalm set to your tune, is to be found.

All letters to me containing musical contributions for my book, should be addressed to me at BLOOMFIELD, NEW-JERSEY. WM. B. BRADBURY.

Sheet-Music, Selected and Classified.

Schubert & Co., New-York.—LA CAVALCADE. Etude pour le Piano. Par Robert Goldbeck. 56c.—HOMMAGE. Thalberg. Melodie. Etude par Robert Goldbeck. 56c.

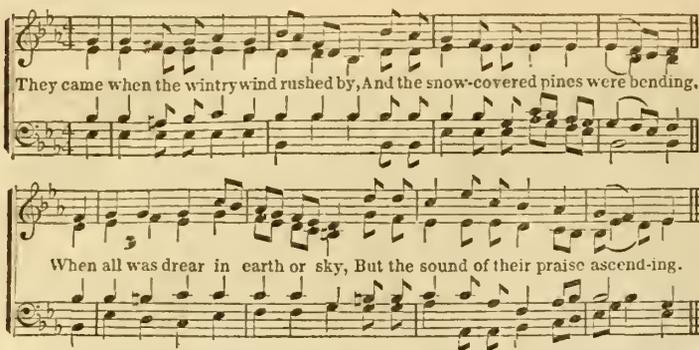
Mr. Goldbeck shows in these compositions the talent to make himself popular amongst our advanced amateurs, who like to play brilliant, effective music and to make in the same time good practical studies. The invention is not very original, but the treatment is good and we should not be surprised, if the sale of these Etudes would prove satisfactory to the publisher and the author.

J. H. Hadley, Albany.—SOMETHING SWEET. A Modley. By O. A. Archer. 30c. A popular fancy song, which will find many admirers.

Our Musical Correspondence.

NORTH-READING, MASS.

DEC. 22, 1856.—At home once more; and truly home is a pleasant place, though it be among the bleak hills and dark pines of New-England. It was near here that, two hundred and thirty-six years ago today, our noble forefathers welcomed with joy and thanksgiving their new home.



I did not intend to write music when I commenced; but what New-Englanders can help growing warm about the heart as he thinks of the wonderful events of that time; and, for my part, any thing that excites emotion finds readiest expression in music.

Permit me to say, in this connection, a word about what is called composing music. By this term, I suppose, is commonly understood originating or inventing new rhythmic and melodic forms, and new harmonies and progressions. This, however, is not so. There have been but few, very few, of the tens of thousands of musicians who have lived, who have invented or originated harmonic and melodic forms that prove good and that live. I say harmonic and melodic forms, for rhythmic is a much lower element, and new rhythmic forms may be the result rather of calculation than inspiration—ingenuity than genius. As I understand the matter, it is thus: Those who write music, especially those who make the popular books and other music of our country, have, by steady practice and observation, stored their minds with such of the musical forms, combinations, and effects with which they have had an opportunity to become acquainted, as seemed to them beautiful, striking, or effective. This may have been done to a great extent involuntarily, and the sources may be entirely forgotten. These, with whatever originality the individuals may possess, form the reservoir from which they draw.

In the process of composition, the writer gives what seems to him the musical form most suitable for the expression of the emotion or sentiment to be expressed. This form may be new, or it may be derived from another source; with most of us, it will be likely to be the latter, if the music is good for any thing. Still, in some cases, these derived ideas receive such a type and characteristic coloring and treatment from the mind through which they pass, that they seem almost if not quite original. Some of the compositions of Mendelssohn even, afford striking illustrations of this. The term *composed* is, however, rightly applied to most of our music, for composing signifies putting together. Beethoven might perhaps often have written, *invented*, or *originated*, but we very properly say *composed*. Composers sometimes get the credit of being original when the fact simply is, that the sources from which their ideas come are not generally known; but the music may be none the less good and useful for that. In fact, there is much music now sung and played with pleasure and advantage by thousands, the main ideas and spirit of which would never have been generally known in their original form.

I would not be understood to say that we intentionally copy from originals, and give the results as our own. On the contrary, if we can trace our work to any particular source, we must give credit, or try again. There are those who labor hard to produce something new in melody or harmony, and truly many succeed; but what is the result? For the most part, senseless, worthless trash. If a composer has true genius, there will be no striving for that which is new, it will come unbidden; if he has not genius, he had better content himself with *composing*.

But I sat down to give a short account of a very pleasant convention tour in the West, just concluded. For your readers will, I am sure, be interested in whatever relates to the progress of music in that new world springing up like magic from the wilderness. Those who have started for a night-ride in the cars have noticed (if they have not been too busy themselves) the various preparations which are usually made for passing the long hours in the most comfortable manner, and the different ways different people take to accomplish this object. One man puts his hand on the vacant seat by his side, and looks anxiously for the friend who, he tells you, has "only just stepped into the other car, and will be back in a few minutes." Another lies at full length, enveloped in coats and shawls, so sound asleep, (although the cars have but just started,) that, after one gentle shake, you can't have the heart to wake him. Next, a gentleman and lady occupy two seats, because, as the gentleman assures you, the lady is not well. But the most amusing thing in this way happened in Indiana, as I was coming home. The cars were very full, and several gentlemen were standing, when one of them stepped up to a very stout old lady, who occupied one seat, and said: "Madam, do you occupy that seat alone?" "Yes, Sir," said she, "and crowded at that." I need not say she was left undisturbed.

But to pass over the journey, which was a pleasant one, I will speak

of the first convention, which was in Galesburg, Ill., one of the finest towns in the West; and here I began to realize the wonderful growth of these new towns; but no description will give an adequate idea. Eastern people must go and see for themselves, and they will be surer to say that the half had not been told them. This is true not only of Illinois but of all the West. There was a large gathering in Galesburg, and they were more advanced than I had supposed from what had been told me. The singers of the West are certainly not a whit behind those of the East, while the climate is less trying for the throat and lungs, and consequently more favorable for the production of good voices.

At Indianapolis, the musical convention was a new thing; but it was highly successful in awakening an interest in the subject of music, and this is due in a great measure to the interest which some of the clergymen and leading religious people took in the matter. When will pastors awake to the fact that these musical gatherings are among the most important movements of the day for or against the proper worship of the Church, and dependent greatly upon their countenance and influence for being on the right side? We had a pleasant little meeting in Chicago, one Saturday evening, of singers from various choirs; and their ready reading and tasteful singing were most agreeable and satisfactory.

Next at Jerseyville, Ill., not far from St. Louis. Here the musical convention was an entirely new affair, but with the efficient aid of the musical friends who were there, and the cooperation of the clergy, especially of the pastor of the church in whose house we met, it came out, we trust and believe, on the right side.

Away again to Chicago, (you can't go anywhere in the West without going through Chicago,) and from thence to Oshkosh, Wis., a ten-year old city, of eight or ten thousand inhabitants, situated on the beautiful Lake Winnebago, twenty miles beyond the most northerly railroad. The place where a moderate-sized house-lot, with the fresh stumps of the primeval forest-trees sticking four feet out of the ground, is worth more dollars than the city contains people. Here we had a delightful meeting, all the better because I thought I might reasonably expect to find less talent and musical attainment. Success to the singers of Wisconsin! say I; they have made a noble beginning.

And now for Milwaukee, on my way home. This is the most beautifully situated city I have seen in the West, and it contains a larger proportion of fine buildings than any other with which I am acquainted. Mr. T. B. Mason, one of Dr. Mason's brothers, resides here, and by his kindness I passed a part of two days most pleasantly, being stopped on my journey by a severe snow-storm. There is in Milwaukee a large German population, (more than twenty thousand I was told,) and among them some excellent musicians. Through Mr. Mason I had the pleasure of becoming acquainted with some of the musical people, and among them Mr. Franz Holzhuber, a young man of remarkable talent, especially as a composer. His compositions will not fail to attract attention whenever they appear.

On arriving at Chicago again, I found my friends in Jacksonville, Ill., had advertised a convention to commence that morning; but I was a day too late, owing to the snow in Wisconsin, and was reluctantly compelled to give up the pleasure of meeting again the first convention I ever conducted in the West. To the friends there, and in Knoxville, Tenn., and others who did me the favor to ask me to visit them, I can only express my thanks, and the hope that we may meet at some future time.

Geo. F. Root.

BOSTON.

JANUARY 6, 1857.—There is no dearth of concerts in Boston now, nor is such a misfortune likely to again befall us for the present season at least. We have before us six different programmes of concerts given during the past fortnight, which is about one half the number that has occurred. We have been almost impatiently awaiting the arrival of the great Thalberg for the past four weeks, and now we can hardly realize that he is indeed here. His first concert was given at the Music Hall, on Saturday evening, and was in every sense a complete and perfect success. Notwithstanding one of the severest of snow-storms, the hall was actually filled with the beauty, fashion, and talent of the city, the receipts being over twelve hundred dollars. The greatest enthusiasm prevails, and no concerts have ever produced such excitement since Jenny Lind was here. The master pianist was received with a tremendous outburst of applause on his first appearance, and even he must have felt gratified at such hearty tributes to his great merits. We will not speak of his performance, and it would be presumption in us to attempt a criticism of one who is considered at the head of the particular school of his own origination, by all of the greatest critics in Europe. The tone of some of the remarks made concerning him by one or two of our Boston reporters, is as absurd as it is lamentable. One gentleman writes that his "impression of him is highly favorable," etc.

We are glad, however, to notice that the reporters in general are more modest in their expressions. At the first concert Thalberg performed his fantasias on *Don Giovanni*, and *Massaniello*, variations on a theme from *Elisir d'Amore*, a barcarolle and serenade from *Don Pasquale*, and, in answer to an encore, *The Prayer from Moses in Egypt*. He was assisted by Madame D'Angri and Signor Morelli. Morelli has long been a favorite in Boston, and Madame D'Angri will soon become such, for she is undoubtedly the best contralto since Alboni. The second concert of Thalberg in Boston, will be given on Thursday, and the third on Saturday evening next. This evening he has a concert at Providence, to-morrow in Worcester, and Friday in Salem.

The Handel and Haydn Society gave the *Messiah*, on Sunday evening, Dec. 23, with assistance of local talent in the solo department. The performance was in many respects faulty, especially the chorus singing, owing principally to a lack of attention to the conductor on the part of the singers. A very dry and uninteresting concert it would have been but for the most excellent performance of Mrs. Long, whose singing we have never enjoyed more than on this occasion. Her principal songs, *Rejoice greatly, Come unto Him, and I know that my Redeemer liveth*, were admirably rendered, in correct taste and much expression. The second named aria, *Come unto Him*, has never been so well sung in Boston, to our recollection. The tardy, drawing movement in which it has been sung in past seasons, was avoided by Mrs. Long. It is said that M. Thalberg will give a sacred concert on Sunday evening, the 18th inst., assisted by the Handel and Haydn Society in the performance of *Mozart's Requiem*. On this occasion M. Thalberg will introduce the French Harmonium, from the manufactory of M. Alexandre, in Paris.

On the same evening of Thalberg's first concert, Mr. Carl Zerrahn gave the first of his Philharmonic concerts at the Melodeon, to a crowded audience. Mr. Z. was to have been assisted by Ole Bull, who was taken sick, and could not appear, and he also advertised the appearance of Mr. Schreiber, the trumpet player, who also was *non est*. Mr. Zerrahn therefore very generously gave notice, in a speech made before the commencement of the concert, that, in consequence of these misfortunes, the concert would be entirely complimentary, and no paid tickets were taken at the door. The first of his regular series he announced would occur on the 24th inst.—The concert was a most excellent one, notwithstanding the absence of the two solo artists.—The Mendelssohn Quintet Club gave their fourth concert, on Tuesday evening, Dec. 30th, at Messrs. Chickering's rooms, assisted by Mr. Parker. The programme was good, and contained one novelty, in the shape of a quintet, by Mr. C. C. Perkins.—On the same evening, the Mendelssohn Choral Society gave a performance at the warerooms of Messrs. Hallet, Davis & Co., and the "Chelsea Continentals" had an old folks' concert, at the Tremont Temple.—The German Trio gave their second concert, on Friday evening, the 2d inst., assisted by Mr. C. R. Adams, a tenor singer of much promise.—It would give us much pleasure to speak of all these concerts at length; but, of course, that is impossible in such a letter, and we are afraid even of trespassing too greatly upon your space, as it is.—Mr. Gustave Satter, the pianist, gave the first of his "Philharmonic Soirées," at Hallet, Davis & Co's., on Saturday evening, Dec. 27th, assisted by Mrs. M. Little, vocalist, and Messrs. Schultze, Eckhardt, and Jungnickel.—On the same evening a private concert was given to "select" and "congenial" circles, at Chickering's rooms, by Mr. C. C. Perkins.—Mr. Satter's concert was one of the best of the kind we ever attended, though it had one fault which is getting to be too common, it was much too long. The pianist performed his entire part of the programme, which was exceedingly arduous, most admirably, and severely tested the fine-toned "grand" of H. D. & Co. It was a superb instrument, and stood the trial nobly.

QUI VIVE.

WASHINGTON, D. C.

JAN. 6, 1857.—Thalberg has paid us two or three visits since my last communication, and our musical people are in raptures. His last concert was given at the National Theater, but owing to some mismanagement, the audience was "select, but not extensive." The cold, too, was intense, causing much discomfort to performers and auditory. The Florences appeared on the same evening! Shades of Orpheus! *L'Élisir d'Amore* and *My Mary Ann*, *Semiramide* and *Riddle cum rinky do!* at one performance. This is the most rapid descent from the sublime to the ridiculous that can be imagined. The same modicum of plaudits greeted *Bobbin around*, that was bestowed upon Thalberg's most exquisite passages; and the same satisfaction appeared to light up the faces scattered through the boxes and parquette. "*De gustibus non est disputandum!*" We hope, however, that Thalberg will visit us again, as the weather was any thing but agreeable each time he performed, thus depriving a large number of our citizens from the enjoyment of listening to his extraordinary performance. D'Angri and Mad. Wilhorst appeared muffled up in their furs, and, judging from their countenances, and their apparent eagerness to get through their portion of the programme, were greatly out of humor.

A new musical society has just been organized in the eastern part of our city, under the title of "The Washington Musical Assembly." Dr. Charles W. Davis, well known in our midst as "the model public-school trustee," has been selected as President; Mr. John M. McFarland, Conductor; Mr. Thos. E. Clark, Treasurer; and Mr. J. C. Griffin, Secretary. Mr. McFarland, the conductor, is a gentleman of much promise as a composer, and under his control, the new organization will no doubt arrive at an enviable degree of excellence. The Society now numbers some fifty members, and embodies the *élite* of that district. Arrangements are in progress for the purchase of a piano, organizing an orchestra, etc., and the spirit manifested evidences the fact that they are bound to be successful.

A concert was given by the choir attached to Wesley Chapel, on Tuesday evening last, which was attended by an immense audience. The church has been rebuilt, and is the most beautiful church edifice, excepting, probably, Trinity Church, in this section of country. The interior arrangement is upon the plan of the Smithsonian Institution—*unique*, comfortable, and pleasing. The concert gave much satisfaction, and the singing, take it altogether, very creditable to all concerned. The dedicatory anthem, composed for the occasion by Mr. John W. Alby, of Baltimore, is highly spoken of as a musical composition, by competent judges, and we hope will be given to the public. This young gentleman is a native of our city, and our musical circles feel his loss, and grudge our sister city of Baltimore the acquisition she has made in his retention. He has composed a large number of miscellaneous pieces, all of a

pleasing character, and evincing talent of the highest order. We hope the pages of THE JOURNAL will be graced by some of the gems bearing his name; especially the beautiful chant composed to the words, "Tell me, ye winged winds."

Professors Johnson and Frost, accompanied by Miss Whitehouse, give a concert in Alexandria to-morrow evening. Their tour through Virginia has been a most successful one, having held conventions and given concerts in Petersburg, Lynchburg, Richmond, Charlottesville, and Alexandria. Mr. Frost has acquired much renown by his fine rendering of the *Star Spangled Banner*, and our Virginia friends call for it whenever he appears, whether or not it is announced in the programme. Miss Whitehouse enjoys a high reputation as a vocalist, and is a decided favorite with the Washington public. They hold a convention in this city, commencing next Tuesday, in the Smithsonian Institution, intending to introduce their physiological system. The convention will sit three or four days, and close with a concert.

Parodi gives a concert in our city on Wednesday evening next. The house no doubt will be crowded, for the Christmas holidays being over, and the wisdom of the nation having reassembled after their flying visits to their homes, will be glad to relieve the tedium of business by the rich musical repast Strakoski always offers to the public. The bills announce the troupe as *en route* for New-Orleans, after which, rumor says, they are to cease concertizing, and embark in the more hazardous operations of the regular opera in the city of New-York.

Our city is now in the height of its holiday festivals. Hops are nightly given at some one of our principal hotels or congressional boarding-houses. Beauty and fashion from the North and from the South, from the East and from the West, shine resplendently in these nightly *réunions*, clothed in the costliest fabrics, and flashing with diamonds and rare jewelry. Crinoline, of prodigious circumambience, crowds unfortunate gallants into obscure corners, or entirely eclipses their *vis-à-vis*. Champagne and costly wines stimulate their flagging movements, and "on goes the dance." Faded cheeks and listless eyes, a "shocking headache," or "extreme lassitude," the next day tell the tale of their night's enjoyment. Thus "beauty and fashion" fritter away their short lives, and numberless young and beautiful forms fill an untimely grave. *Felix quem faciunt aliena pericula cantum!*

PHILOS.

OWEGO, N. Y.

DEC. 22, 1856.—A musical convention has been lately held in this place under the direction of Prof. W. B. Bradbury. This is the third with which we have been favored, and it is our earnest desire that it may not be the last. Nearly a hundred singers from all sections of this surrounding country, were present and after three days' instruction gave a concert which was very unanimously attended. The exercises of the evening passed off very much to the satisfaction and delight of all in attendance. Songs, glees, opera choruses, constituted the programme; but the prominent feature was the Oratorio of *Esther, the Beautiful Queen*, the latest effort of Prof. Bradbury. It is founded upon the scriptural history of Esther; and the beautiful theme which it presents has been seized upon and wrought into exceeding beauty by the composer. The closing chorus especially is greatly and peculiarly effective. It is a psalm of thanksgiving, a song of rejoicing, sent up by the Israelites at their deliverance. While in solemn exultation rolls along the flood of harmony, suddenly the ear is arrested by a few familiar notes which the tenor gives utterance to. The hearer listens doubtfully at first. Can it be? no queries; it is! high above all, comes pouring forth the majestic measures of that glorious tune, *Old Hundred*. The effect is as wonderful as the idea is beautiful.

The solos were rendered most excellently by numerous singers. Conspicuous among them was Mrs. H., of this place, whose charming presence and fine vocalization gave a decided éclat to the exercises. Her performance of *Esther* called forth repeated rounds of applause. Mr. H., who took the part of Mordecai, performed in his usual superior manner. Miss M.'s sweet voice, and her exquisite rendition of her solo, brought to our mind those beautiful lines of Tennyson:

"There is sweet music here that softer falls
Than petals from blown roses, on the grass;
Or night-dews on still waters between walls
Of shadowy granite, in a gleaming pass;
Music that gentler on the spirit lies
Than tired eyelids upon tired eyes;
Music that brings sweet sleep down from the blissful skies."

Altogether it was the finest affair of the kind which our village can acknowledge.

The benefits of these conventions are even now beginning to be developed, in the great improvement which is becoming visible in church music and singing. To be sure they bring together only the best singers of the community; but through them the advantages thus experienced are communicated to the people generally. Prof. Bradbury is engaged in a good work; and the zeal and energy which he brings to his labors are commensurate with the genius he displays, and insure his success in the advancement of the beautiful science to which he has devoted himself.

M.

TROY, N. Y.

JAN. 5, 1857.—How this world is given to changing! Every thing in it, on it, and about it, apparently succumbs to the almighty law of change! The atmosphere changes but too often for the comfort of us Northerners, if we must needs credit all the reports that come to us from Brooklyn Heights. Birds of summer, and all the fowls of the air, annually change their homes, and the foxes, sometimes, their holes. Ministers of the Gospel also, when "called," submit to the wonderful workings of this staid law, and, in too many instances, make the desired change for the sake of enriching their coffers. So perhaps with organists; albeit they scarcely or never realize the just reward due their services, even in churches where wealth is great and supremely pre-

vails. So in the case of Mr. J. W. Kinnicutt, formerly organist at the Sixth-Street Presbyterian Church, who recently vacated that position for a more lucrative business, it may be, in Albany—that of selling stoves. So in the case of Mr. J. W. Andrews, who was “called” to succeed Mr. Kinnicutt, at an advanced salary, and retain, at the same time, his position at the North Baptist Church. We can not but congratulate both of these gentlemen, on assuming their new responsibilities, and hope that prosperity may ever follow in their pathway. Mr. Henry Church, a very young musician, but one of exceeding promise, assists Mr. Andrews at the Sixth-Street Church, where his services are duly appreciated. On Saturday evening, 27th ult., the Alleganians gave a very pleasing entertainment, which was quite successful, although the audience was not altogether a crowded one. The children of the North Baptist Sabbath-school gave a rare exhibition on New-Year's evening, at their church, under the direction of Mr. J. W. Andrews, and their teachers. The whole affair passed off with great eclat—satisfying even the most fastidious. On dit that Mr. H. E. Pease is making preparations for another concert to be given by Mr. Wm. Mason and Miss Adelaide Phillips. We hope he may succeed. Another musical society has recently been formed in this city, entitled the Mendelssohn Union. Its objects we have no information of whatever. Foolish move indeed; Troy can not support but one good Society.

TARRYTOWN, N. Y.

JAN. 3D, 1857.—Living as we do here, out of the way of the many sources of excitement and recreation which you of the city enjoy, every thing that has a tendency to vary the somewhat monotonous character of our daily routine, possesses an interest scarcely to be understood by one unacquainted with country life; consequently the announcement that a Soirée Musicale, under the direction of Mr. Otto F. Jacobson, was to be given by the young ladies of his classes at the Seminary of Mr. Robert Bolton, on the 23d ult., served to fill the large hall of the building, at an early hour, notwithstanding the prevalence of a driving snow-storm, which with Arctic fury raged without.

On entering the room, the scene which presented itself to our eyes, was one every way calculated to cause forgetfulness of any little difficulties which may have occurred to prevent our being present. Everywhere the tasteful hand of woman was apparent. Wreaths of evergreen adorned the walls, and were suspended above a raised platform erected at the upper end, and on which two pianos (one a Grand, of fine tone, from the manufactory of Hallett & Cumston, of Boston) were placed, while seats were arranged on either side, for the accommodation of the young performers. In due time the concert commenced, with the overture to *Massaniello*, arranged for two pianos and eight hands. This was admirably well rendered, and although a little nervous excitement incident to the novelty of their position was perceptible in the action of the performers, yet their playing would not have shamed that of many a more pretentious candidate for musical honors. Where all was so good, it may appear invidious to particularize, and yet we can not allow this notice to pass from our hand without expressing the great pleasure we experienced in the performance of *Kreb's Parting*, which was most beautifully given by Miss D. Sickels, who possesses a very fine, pure, and powerful soprano voice, which, if trained to its full capacity, would place its possessor in a very high position as a solo singer. A grand duo for two pianos, fantasia on airs from *Norma*, by C. Wels, played by Miss S. Coffin and Miss S. Wilson, although possessing difficulties for even the professional artist, was so well done that, though ordinarily we should be well satisfied if even the epithet good was applied to its performance by amateurs, was in this case well worthy the title of excellent. As far as we could judge, the playing was without mistake, executed in perfect time, with great feeling, and an admirable appreciation of all its beauties. In fact, it was a decided success, and so felt by the audience, who greeted the fair performers with repeated plaudits. Also the Overture to *Fra Diavolo*, arranged for two pianos and eight hands, which was played by the Misses Diaper, Thorn, Cunningham, and Milford, in a very creditable manner. All passed off well, and greatly to the honor of the accomplished and gentlemanly conductor and his interesting pupils.

Mr. Jacobson is a man eminently qualified to teach the glorious art of which he is himself so bright an ornament and the enthusiastic love which he evinces for his profession, and the sincere efforts which he constantly makes to advance the interests of his scholars, appear to be thoroughly appreciated by them, and their parents, who all vie with each other in exhibiting their estimation of him as a man and their love for him as a teacher.

We of Tarrytown may well feel proud of our chief musician and his charming pupils, and trust that he may long be permitted to hold the musical baton in our pretty village, and give us frequent repetitions of his charming Soirée Musicale.

ARTHUR.

TO CORRESPONDENTS.

W. J. P.—“Why do you recommend the singing of the Old Hundredth as arranged in *The Hallelujah*, p. 129, No. 2? Some people object to it as being too fast.” We recommend the singing of the Old Hundredth in a much quicker movement than has been customary. 1. Because it was formerly or originally sung so. “Originally, and till a comparatively late period,” says Rev. Mr. Havergal, “the tune has been regarded as the liveliest and most cheerful in the whole Psalter.” It was not formerly the dull, slow, heavy tune which it has become of late years, and by which it has been deprived of its interest, its power and usefulness as a church-tune; but it was sung about as fast as a dignified utterance of the words would allow. This is known by tradition, and by its early notation. See *Havergal's History*. The early copies published in this country indicate the quicker movement, which is now beginning to prevail again, by which the magnificent old tune seems to be raised from the sepulchre, and restored to life and activity. 2. Because the quicker movement is more natural and easy; consequently it is better adapted to congregational singing. In the slow movement to which we have been accustomed, there is no end to drawlings and hangings-on; but in the quicker movement

this holding back is prevented, the proper time being easily kept. If it be asked what is meant by a natural movement, then let the querist put his finger upon his pulse, or his hand upon his heart, and he will know. About the same movement always prevails in the common march, where many persons are to keep step together. The Old Hundredth, in the earlier copies in this country, was printed with a whole note, or semibrevis for the initial and terminal of each line, and all the others are halves, or minims. It is so in *Ainsworth*, *Walter*, and others. The duration of a tone indicated by a half-note or minim, formerly did not vary materially from a second; so that the tune thus sung would occupy about forty seconds, instead of a minute and a half or more, as it is sometimes made to do. We suppose that it should be sung in from forty to fifty seconds, and that the first and last tones of each line should be almost twice as long as the others. 3. Because, thus sung, the tune is better adapted to the purposes of public worship. A cultivated musical and religious experience, we think, will show that the movement already mentioned is that which, on the whole, is best adapted to the true religious effect desired. Good men have often complained of the heavy drawing manner in which especially the old tunes have been sung, as wearisome, and tending to retard rather than to quicken and enliven the feelings of a devotional spirit. Even on the most solemn or funereal occasions, the effect of a never-ending drawl will wear out one's spirit. A quicker movement than has prevailed is then most desirable, since the true religious end of the service requires it. Here, then, are three reasons. We will add a caution. In many congregations, the associations of good people may be shocked by such a movement as we have advocated. And then what? Why, “If meat make my brother to offend, I will eat no flesh while the world stands, lest I make my brother to offend.” Recipe for Chorists, Cantors, Precen-tors, and others: Zeal for the true end of psalmody, forbearance, and good common-sense, in about equal proportion, taken freely on Sunday morning an hour or two before the service commences, will be found most useful, leading to the right tune and to the right movement.

G. II., III.—“Does the ability to call the names of the notes in a piece of music constitute a reader of music, or imply the ability to read music?” A note is named in accordance with the relative duration of the sound which it indicates; thus, the names of the notes are, whole, half, quarter, etc.; or, if preferred, semibreve, minim, crotchet, etc. But we suppose that our querist means, not calling the “names of the notes,” but rather the application of the syllables in solfaing. Or, by names, we suppose syllables are meant, as do, re, mi, etc. We answer, no; not at all. The ability to apply the syllables no more implies an ability to read music than the possession of a dictionary implies the knowledge of language, or the possession of an agricultural instrument implies a knowledge of agriculture. The syllables, though not so necessary to reading music as is Webster to the knowledge of language, or the hoe or plough to agriculture, are convenient helps to reading music, but nothing more, and one may easily learn to apply them all quickly, and yet not be able to read music at all. We think that too much importance is often attached to the use of the syllables. They are convenient, but certainly not necessary. Again, “What confidence shall be placed in the declaration of one who advertises that he can teach all to ‘read music at sight, in all keys, in a single evening?’” None at all. Such a man is an impostor; a knave or a fool. No person on earth ever learned to read music in a single key, to any considerable extent, in one evening or in ten. One may, indeed, be taught something of reading music in a single hour, as much, perhaps, as he could be taught of reading language in the same time, but not more. Nor can music ordinarily be taught in a shorter time than reading and speaking can. The man who affirms to the contrary, if he is sane and honest, does not know what reading music is. One might with just as much truthfulness profess to cause a boy of ten years of age to grow up and to become a man, or to come to maturity of body and of mind, in an hour or two, as to profess to teach one practically to read music in an hour or two. The epithets used above are really not too strong to be applied to such a one, for he can only be regarded as a deceiver, a pest to society.—Again: “Do you approve of that which is called the figural system of teaching music?” Ask those who have lived under the light of the sun, whether they approve of darkness rather than light! Ask the man of knowledge whether he approves of ignorance! Ask him who knows what is real and thorough whether he approves of the superficial! Really it is difficult to keep from impatience—but, poor creatures, who thus impose upon themselves and others, we will not be angry with them, but will only pity them. Would that they could be made willing to receive the truth.

Miss K.—1. “I find that, by allowing a pupil to play by ear, they get into the habit of looking on the keys; my pupils dislike to play by note unless I commence with the notes the very first lesson. Please to tell me what you think of it?” Miss K., have you read our little articles on beginning to teach the piano-forte? If so, we think you will know what we think. When pupils form bad habits, the teacher has great reason to ask herself, “Have I done my duty?” If you should tie a little bandage over the eyes, that would prevent a pupil from seeing the keys; however, we do not recommend this, except in peculiar circumstances. 2. “If I write C for the air, will it belong to the chord of C, or of F, or of A minor; how shall I know?” You must decide beforehand in what key you intend to write, for C belongs to those you have mentioned, and also to many others. If you simply say “John, I love,” then John Smith, or John Thomas, or John Williams, or John Webster, or John Atwood, or John any-thing-else, may claim your tender feelings; but if you say at once John Williams, alas! for the other Johns! John is common property with many persons, and C is common property with many chords. “How shall I know?” it depends upon your own decision; therefore you must decide beforehand, and write accordingly. “I inclose \$1 for THE REVIEW; I intend to take it as long as I live.” Good; do please to get us other subscribers, and we hope you will live forever.

M.—VI.—“In THE JOURNAL for Dec. 3, in reply to the question, ‘What kind of a chord is that which consists of three minor thirds?’ you say: ‘It depends upon its relations; it may be a diminished seventh, or it may be a superfluous sixth.’ I can not understand this, will you please to explain?” The fact is, in writing the answer above, we carelessly used the term superfluous instead of major. It would have been better had we answered simply, “a diminished seventh.” We have received another question on the same subject; we hope it will now be understood. We always intend to adapt our answers to such questions to the unicersally-received scale of twelve equal intervals. The mistake was made, probably, (for we can not remember the circumstances now,) by thinking of the tones themselves, independent of notation; for example, the tone E flat and the tone D sharp are, according to our scale, as illustrated by the keys of a piano-forte, identically

the same; yet the tone is sometimes named E flat, and sometimes D sharp, according to its relations; E flat is a minor third to C, but D sharp is an augmented second, called also, sometimes, extreme second, and also superfluous second. If, then, we look upon the notation, and find C and D sharp, we say that the interval is an augmented second; but if we find C and E flat, (although the tones are now abstractly exactly the same, produced by the same keys), we call the interval a minor third. Relation and name being changeable, as the young ladies say.

H. N., Va.—“Do you approve of the course of those piano-forte teachers who play much to their pupils? Is it not rather the business of the teacher to cause his pupil to play rather than to play himself for the mere amusement of his pupil? We certainly do approve of the course of those teachers who play much to their pupils. It is the business of a teacher to cause his pupils to play; and he is to cause them to play aright by giving them a right example; he is not, indeed, to play for the “mere amusement of his pupils,” but for their benefit and instruction, or as their example or model. A teacher who will spend his time in playing for the mere entertainment of his pupils, or for the purpose of causing them to admire him, or for showing them that he can do what they can not do, and can never be expected to do, can not properly be regarded as a teacher at all while thus employed, but only a musical mountebank or merry-andrew. As a general rule, however, a teacher must be able to do, and to do himself that which he wishes his pupils to do. There is now and then an exception, and occasionally one who is really a musician may be a good teacher, although he does not play much himself, but one who can do that which he wishes to have done has always a great advantage.

W. T., Ct.—“Do you regard the tunes Bridgewater, Cambridge, Coronation, Northfield, Poland, and Lenox, as good for congregational use?” No; they are neither good for congregational use nor for any other religious use; some of them may be tolerated, as Cambridge, and Coronation, and if the “fugue” part (so called) be omitted in Lenox, that makes a very good tune, except that the repetition of the last line in a congregational tune can not be regarded as being in the best taste. We would never encourage the singing of such tunes if we desired to promote either good taste or religious edification.

P. F., N. H.—“Which is the best history of music, and what is the price?” It is difficult to say whether Burney's or Hawkins's history is the better; they both contain much valuable information. Burney is in four quarto volumes, and costs about \$5 a volume; it is not published in this country, and one must send to England for it. Hawkins is originally in five quarto volumes, and the original edition costs about the same price, that is, \$5 per vol.; but a very beautiful edition of this has been published by Novello, and it may be had in New-York; price, \$8.75.

A. P. II.—“Can you tell me the origin of the tune called in many books Brattle Street, and said to be by Pleyel?” Yes; it is the Andante Grazioso in “Pleyel's celebrated concertante, as performed with the greatest applause at the Pantheon and Hanover Square concerts,” London, the latter part of the last century. There are but two chords in the original, the tonic and the dominant. It is no more fit for the purposes of psalmody than are ninety-nine one hundredths of our American tunes.

W. E. II., Campbelltown, Ga.—“Dr. Lowell Mason was once a citizen of Savannah, Ga. Is that his birth-place?” No; he was born in Medfield, Mass., but removed to Savannah at an early age, and resided there for many years. It was while he was a resident of Savannah that his first collection, The Handel and Haydn Society's Collection, was published. Dr. Mason was organist and conductor of the music in the Independent (Dr. Kollock's) Presbyterian Church, of Savannah.

H. II.—“What should be done with a leader of a musical society who at every meeting starts some contention about laws or resolutions relative to the society, and who speaks in so loud a manner as to frighten the female members from the room?” Get him elected a representative to Congress, or to the State Legislature, and supply his place by one who will talk less and do more.

M.—“How many quarter-notes should be performed in a minute in Thanksgiving Anthem, p. 296 Carmina Sacra?” About one hundred and twenty crotchets per minute. The whole piece should take, say from a minute and a half to two minutes in performance.

SPECIAL NOTICES.

SHEET-MUSIC PUBLISHED DURING THE FORTNIGHT ENDING JAN. 10.

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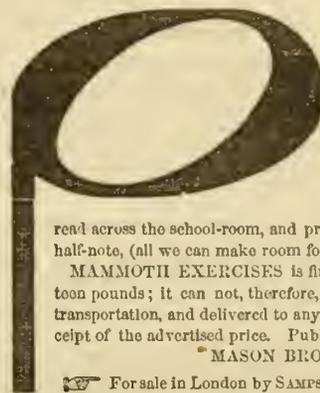
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LEGATO.

SOPRANO. *Solo. mf*



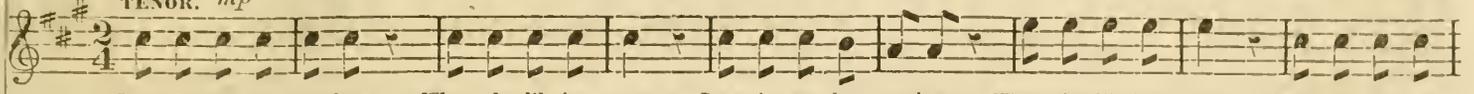
1. Down in yon - der mea - dow, Where the lil - ies grow, 'Neath the

ALTO. *mp*



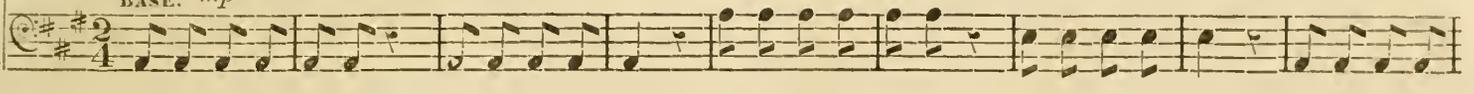
1. Down in yon-der meadow, Where the lil-ies grow, Down in yon-der meadow, Where the lil-ies grow, 'Neath the willow's

TENOR. *mp*



1. Down in yon der meadow, Where the lil-ies grow, Down in yon-der meadow, Where the lil-ies grow, 'Neath the willow's

BASE. *mp*



wil - low's sha - dow, Pur - - est wa - ters flow.

p



sha-dow, Pur-est wa-ters flow, 'Neath the wil-low's sha - dow, Pur-est wa-ters flow.

p

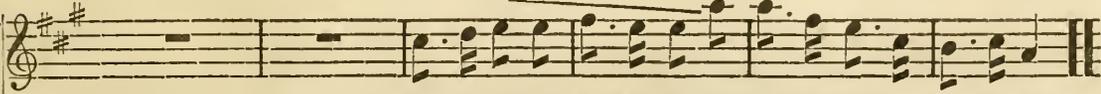
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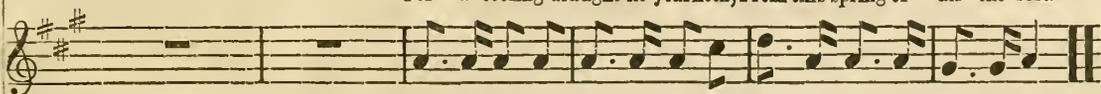
sha-dow, Pur-est wa-ters flow, 'Neath the wil-low's sha - dow, Pur-est wa-ters flow. There the wea-ry traveler turn-eth,

p

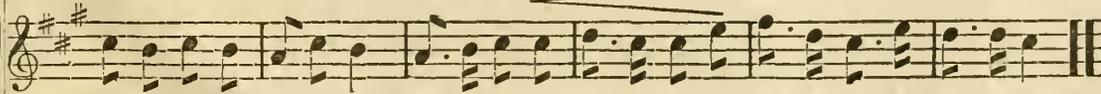
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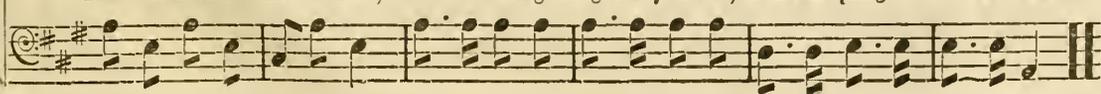
For a cooling draught he yearneth, From this spring of all the best.



For a cooling draught he yearneth, From this spring of all the best.



From the noon-tide heat to rest; For a cooling draught he yearneth, From this spring of all the best.



2. Wild and sweet the roses
By that streamlet's side;
Peace with joy reposes
Where its waters glide.
Brighter crystals sparkled never,
Than are flowing from that rill;
Emblem of a life for ever,
Far beyond this world of ill.
3. Near to yonder mountain,—
Winding through the glade—
Now the silver fountain
Seeks the forest shade.
Haste thee onward, singing gayly,
'Till thou reach the ocean vast;
So we hasten onward daily,
Reaching home and heaven at last.

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FOR MEN'S VOICES.

WM. B. BRADBURY.

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1st TENOR.—Light.

1. O, a farm - er's boy is a jo - vial lad, So health - y, bright, and free; In his coun - try home he is

2d TENOR.—Melody.

1st BASE.

2. In the morn - ing bright he.... drives a - way, Ere the morn - ing sun we see, The.... low - ing herd to the

2d BASE.

ev - er glad, O, that is the home for me; With a whoop and a haw to his live - ly team, With the

sil - ver stream, And the pas - tures green and free. In the sum - mer time to the bar - vest field, With a

lark a - broad is he; With his bread and milk un - robbed of cream; O, that is the home for me; O,

cool - ing drink we see Both the farm - er boy and the farm - er girl; O, that is the home for me; O,

that is the home for me, Tra la la, Tra la la, Tra la la, Tra la la, O, that is the home for me, for me, Tra la

la la la, Tra la la la la, for me....

la la la, Tra la la la la, for me.

la la la, Tra la la la la, for me.....

O, that is the home for me.....

3. When the autumn winds are sweeping wild,
 He is gathering nuts, you see;
 For a winter store he'll lay them by
 For his sister, himself, and me.
 To the orchard then he hies away,
 For he knows each favorite tree,
 And he saves the fruit for a coming friend;
 O, that is the home for me.

4. When the winter comes with its driving blast,
 Then the farmer's boy's in glee,
 For he loves the snow that is falling fast,
 As it's drifting o'er the lee.
 And he says to himself, to morrow-morn
 With my sled and skates I'll be,
 While the cattle are munching their hay and corn;
 O, that is the home for me.

Ellwood. S. M.

W. WOODERIDGE.

TENOR.

1. And will the Judge de - scend? And must the dead a - rise? And not a sin - gle soul es - cape His all - dis - cern - ing eyes?

ALTO.

2. How will my heart en - dure The ter - rors of that day, When earth and heaven be - fore his face, As - tonished, shrink a - way?

SOPRANO.

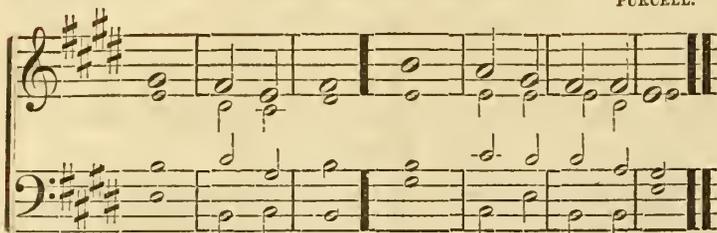
3. But ere that trum - pet shakes The man - sions of the dead, Hark! from the gos - pel's cheering sound What joy - ful tidings spread!

BASE.

PSALMS FOR CONGREGATIONAL CHANTING.

SELECTION I. Ps. 23.

PURCELL.

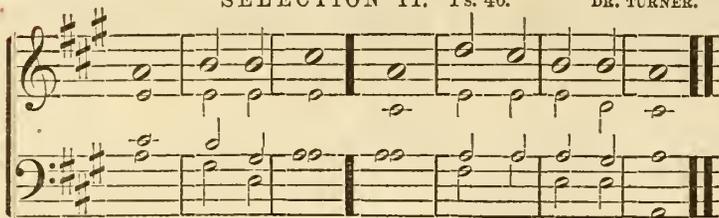


1. The LORD | is my | shepherd;
I | sha-ll | no-t | want.
2. He maketh me to lie down in | gree-n | pastures:
He leadeth me be- | side the | sti-ll | waters.
3. He re- | storeth · my | soul:
He leadeth me in the paths of righteousness | for his |
na-me's | sake.
4. Yea, though I walk through the valley of the shadow of death,
I will | fear no | evil:
For thou art with me; thy rod and thy | staff they | comfort
| me.
5. Thou preparest a table before me in the presence | of mine |
enemies:
Thou anointest my head with oil; my | cu-p | runneth |
over.
6. Surely goodness and mercy shall follow me all the days | of
my | life:
And I will dwell in the | house · of the | LORD for- | ever.

GLORIA PATRI.

SELECTION II. Ps. 46.

DR. TURNER.



1. God is our | refuge . and | strength,
A very | present | help in | trouble.
2. Therefore will not we fear, though the earth | be re- | mov-ed,
And though the mountains be carried into the | midst— |
of the | sea.
3. Though the waters thereof | roar . and be | troubled,
Though the mountains | shake . with the | swelling . there-
| of.
4. There is a river, the streams whereof shall make glad the |
city . of | God;
The holy place of the tabernaes | of the | Mo-st | High.
5. God is in the midst of her; she shall | not be | mov-ed:
God shall help her, and | that— | right— | early.
6. The heathen rag-ed, the | kingdoms . were | mov-ed:
He uttered his | voice, the | ea-rth | melted.
7. The LORD of | hosts is | with us;
The God of | Jacob | is our | refuge.
8. Come, behold the | works . of the | LORD,
What desolations he hath | made— | in the | earth.
9. He maketh wars to cease unto the | end · of the | earth;
He breaketh the bow, and cutteth the spear in sunder: he
burneth the | ehariot | in the | fire.

10. Be still, and know that | I am | God;
I will be exalted among the heathen, I will be ex- | alted |
in the | earth.
11. The LORD of | hosts is | with us;
The God of | Jacob | is our | refuge.

GLORIA PATRI.

SELECTION III. From Ps. 19.

1. The law of the LORD is perfect, con- | verting the | soul:
The testimony of the LORD is | sure · making | wise the |
simple.
2. The statutes of the LORD are right, re- | joicing the | heart:
The commandment of the LORD is | pure, en- | lightening
the | eyes.
3. The fear of the LORD is clean, en- | during for- | ever:
The judgments of the LORD are true and | righteous | alto-
| gether.
4. More to be desired are they than gold, yea, than | much fine |
gold:
Sweeter also than honey | and the | honey- | comb.
5. Moreover by them is thy | servant | warn-ed:
And in keeping of them | there is | great re- | ward.
6. Who can under- | stand his | errors?
Cleanse thou | me from | seeret | faults.
7. Keep back thy servant also from presumptuous sins; let them
not have do- | minion | over me:
Then shall I be upright, and I shall be innocent | from the
| great trans- | gression.
8. Let the words of my mouth and the meditation of my heart
be acceptable | in thy | sight,
O LORD, my | strength and | my Re- | deemer.

GLORIA PATRI.

SELECTION IV. Ps. 67.

TALLIS.



1. God be merciful unto | us, and | bless us,
And cause his | face to | shine up- | on us.
2. That thy way may be | known up-on | earth,
Thy saving | health a- | mong all | nations.
3. Let the people praise | thee, O | God;
Let | all the | people | praise thee.
4. O let the nations be glad, and | sing for | joy:
For thou shalt judge the people righteously, and govern the
| nations | upon | earth.
5. Let the people praise | thee, O | God;
Let | all the | people | praise thee.
6. Then shall the earth | yield her | increase;
And God, even our own | God, shall | bless— | us.
7. — | God shall | bless us;
And all the ends of the | earth shall | fe-ar | him.

GLORY BE TO THE FATHER, AND | TO THE | SON,
AND | TO THE | HOLY | GHOST;

AS IT WAS IN THE BEGINNING, IS NOW, AND | EVER SHALL | BE,
WORLD | WITHOUT | END. A- | MEN.

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