



PHILADELPHIA MUSICAL JOURNAL AND REVIEW.

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SUMMARY OF MUSICAL NEWS.

THEY are about to procure a noble organ for the Music Hall in Boston; one that shall rank with the greatest of the old world. The plan determined upon for defraying the expense of erecting an organ of the value of \$25,000 is as follows: The corporation (proprietors of the Boston Music Hall) appropriate the sum of *ten thousand dollars*, on the condition that an additional ten thousand be raised by private subscription; the remaining five thousand, or such portion of it as may be required, is to be guaranteed without expense to the Association. The Hall is then to receive the use and possession of the organ so long as it shall remain a Music Hall. \$6000 of the required amount have already been subscribed in Boston, leaving \$9000 yet to be raised, to procure an instrument of the very first class, such as shall not be surpassed by any of the great organs of Europe. We trust the balance will be readily raised. Boston has hitherto proved that her "solid men" are liberal in matters of art as well as of charity, and the funds for so noble a purpose should not be wanting. The purchase of this organ was the subject of much thought, examination, and comparison for two years past. A prominent member of the committee has visited the large organs and the most renowned factories of Europe, expressly on this errand, and specifications and proposals have been received and carefully considered, from all important quarters. The opinions of leading organists and men of judgment and experience have been duly weighed, and the determination arrived at is, to have an organ from Germany, most probably from the factory of the Messrs. Walcker of Ludwigsberg. On the score of economy this is well, but there are other reasons which render it equally advisable. We have had most excellent instruments built in America, and have reason to be proud of the enterprise and skill of builders in New-York, Philadelphia, and Boston. But the German builders lead the world in this respect, and it can not but be of advantage to art to have the master specimen of European organ-builders accessible to our own manufacturers as well as organists. We are rejoiced that this project has been started with such probability of being speedily carried out, and it is very right that Boston should have taken the lead in the matter. We trust that the organ will be procured, and that the committee to whom this matter is intrusted will not be prevented by want of means, from procuring as grand and good an instrument as can be made. We have known the reputation of the Messrs. Walcker for some years, and know that they may be relied upon as capable and faithful. We should have every confidence in an organ from their establishment, but should recommend that the late improvements of the French and English manufacturers should be carefully examined with a view to their incorporation in the instrument for the Boston Music Hall.

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Dwight's *Journal of Music* of the 14th inst., gives an account of the annual meeting of the Stockholders of the Boston Music Hall, and extracts from the different reports, by which it appears that their affairs are in a prosperous condition; and that the statue of Beethoven was in reality a gift to the Association, to be by them retained and possessed, so long as their Hall shall retain its original character. The thanks of the Association were voted to Mr. Perkins, for his "munificent gift," but there was no vote of thanks that we can find for the noble artist, CRAWFORD, who modeled the statue without recompense.—The *Flower Queen*, a musical journal recently started in Chicago, names amongst topics of which it will especially treat, "the advantages arising from quartet choirs." We shall be enrious to learn what these are.—Persons desiring to form classes in vocal music in New-York or in the neighboring towns, will be glad to learn that Mr. M. COBURN will accept engagements during the coming season. Mr. Coburn's reputation as a vocalist and most successful class-teacher, is too well established to require any thing from us, but we can not refrain from saying that those who are successful in securing Mr. Coburn's services will gain a prize.—A concert was given in Utica, N. Y., on the 27th inst., by the children of the Orphan Asylum, under the direction of Mr. Thomas Maynard, who has greatly promoted the happiness of the orphans, by giving them instructions in singing for the past year. They were assisted by the Utica Brass Band; Mr. O. J. Shaw; Mr. S. A. Kinnicutt and Sister; Miss Germain; Mr. G. W. Abbey and others, who volunteered their assistance. The proceeds of the concert were appropriated to the support of the children of the Asylum.—Mr. O. B. Ballard, of Holliston, Mass. opened his new Music Hall at that place on the evening of the 11th inst. The musical exercises were conducted by Mr. Warren Payson. During a brief intermission refreshments were served to the guests ;

and Mr. Payson took advantage of the moment to present Mr. Bullard, in the name of his friends in Holliston, a gold-headed cane, bearing a suitable inscription.—Olc Bull and troupe gave a concert in Buffalo, N. Y., on the 19th inst.—Sig. Guidi, assisted by Mr. William Mason, gave a concert in Rochester, N. Y., on the 18th inst.

Some time ago, Vivier, the horn-player, received a letter from a lady in *Faubourg St. Germain*, in Paris, in which he was asked for his terms to play at one of the soirées of the Countess. Vivier answered 1000 francs, (\$200.) The Countess seemed to think this too dear, and Vivier heard nothing more from her. Some time afterwards he was in another saloon, and glanced over the pages of an album of autographs which he had found on the table. Suddenly he saw his letter. The artist laughed at the smart manner of procuring autographs, and related the whole story to the lady of the house. "I'm very sorry," he said, "the Countess did not tell me she wished to possess my autograph; for, not knowing that, I had my letter written by my *concierge*, who never refuses an opportunity to show his good handwriting."

The Camden Sax-Horn Band, assisted by J. Arnott, of Utica, and Mr. J. G. Clark, gave a vocal and instrumental concert at Camden, N. Y., on the 24th inst.—Miss Adelaide Phillips, assisted by Mr. H. S. May, pianist, gave a concert in Worcester, Mass., on the evening of the 17th inst.—The York Musical Association gave a concert in York, Pa., on the 10th inst.—Mr. Root's cantata, the *Flower Queen*, seems to tickle the ears of the Buffalonians largely. "This exquisite joint creation of the musician and poet," says the *Buffalo Express* of the 13th inst., "addressed to the eye and ear, through the agency of human beauty in its most agreeable forms, will be repeated to-night."

Mrs. L. L. Deming, whose "coming through the Rye," is "unapproachable," gave a concert at Adrian, Mich., on the 11th inst.—In the time of Edward VI., of England, it was the custom to have whole chapters of the Bible set to music and sung in the churches, and an old writer mentions that the whole of the first chapter of Matthew, containing the genealogy, was so arranged. He goes on very quaintly to say that "while the base was holding forth the existence of Abraham, the tenor, in defiance of nature and chronology, was begetting Isaac; the counter-tenor begetting Jacob; and the treble begetting Joseph and all his brethren." Take a hint from the above, ye believers in "Old Folks' Concerts."—Messrs. Chamberlain and Mason gave a concert in Vergennes, O., on the evening of the 21st inst.—The second meeting of the Franklin County Musical Association was held in Dublin, O., on the 2d, 3d, 4th, and 5th of June. The attendance was large, and the musical exercises, under the direction of Mr. Sufferns, of Janesville, Wis., were performed in a highly satisfactory manner.

CONGREGATIONAL AND CHOIR SINGING.

It seems not to be generally understood that a plainer rhythmic form is required for congregational than for choir singing. We give to-day, in answer to many inquiries, an illustration which may help to convey what we suppose to be the truth to the minds of others. We have taken a well-known tune for this purpose, *St. Thomas*. This tune is generally supposed to be a model for congregational performance; and yet in the prevailing form in which it appears it can never be sung with any correct observance of the laws of time by a large number of people. Indeed it is never heard in good time, even when sung by a choir. But if the form in which we give it to-day, No. 1, be adopted, it may easily be sung almost to the metronome even by a large congregation. We find, on trial, that the common form No. 2 takes, as it is usually sung from fifty to sixty seconds, whereas if sung according to the congregational arrangement, (No. 1,) it will occupy only half the time. We have affixed the notation of the metronomic scale to both copies, so that the experiment of measurement may be tried either by this instrument or by the second-hand of a common watch. Of course, exact accuracy or the variation one way or the other of a few seconds, is not a matter of any consequence.

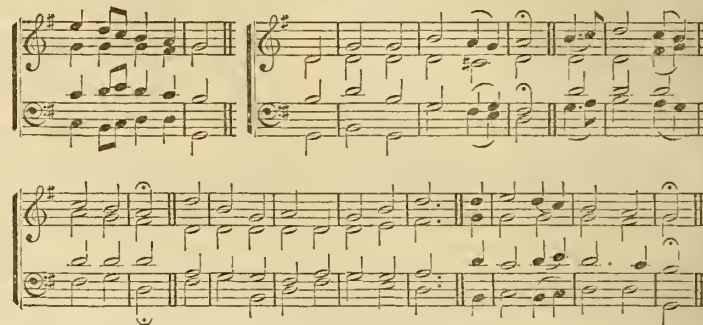
We do not say that this tune ought now to be sung in all cases according to No. 1, because such a performance of it might injure the feelings or associations of some persons; but we do say that the tune,

independently of association, is vastly better for either choir or congregational use in this way. We recommend to some of our choirs to try it over in practice. Sing it once or twice in the weekly choir-meeting, for three months, and then perhaps a fair judgment may be obtained as to the comparative merits of the two copies. Observe that No. 1 should take only about half the time of No. 2. The improvement in the harmony of No. 1 in the second line has nothing to do with the time and rhythmic character to which we wish to call attention.

60 ♩. ST. THOMAS. No. 1. Congregational Arrangement.



ST. THOMAS. No. 2. Common Arrangement.



PHILADELPHIA MUSICAL ITEMS.

A GRAND concert by the pupils of the Pennsylvania Institution of the Blind, took place in the hall of the Institution on the evening of the 16th. The exercises comprised much variety, and the selections were from Auber, Weber, Beethoven, Schubert, Kucken, etc. Music itself when properly rendered, always excites our sympathies, as well as interests the mind; its natural tendency is likewise to incite within us feelings of true pleasure; but when we behold a company—beings alike capable of enjoying that degree of happiness common to our earthly existence, who have no experience of the benefits, luxury, and cheerfulness of the blessing of light—a blessing unspeakably glorious and invigorating; then indeed the sympathies of our nature lead us sincerely to commiserate with the unfortunate blind, and with more than ordinary interest and delight do we participate in, and enjoy their musical performances. The orchestral performances upon the occasion were given with remarkable accuracy; particularly the grand overture, *Le Serment*, by Auber. It might be thought invidious to mention separately the solo performers; each acquitted themselves well; although the character and gift of voice, respecting quality and compass, varies materially. As one of the best rendered pieces of the evening, however, we would allude to the grand chorus, "Gloria," from the celebrated mass in C, by Beethoven, and admirably accompanied upon the piano-forte by D. Wood, a pupil. The concert reflects credit upon the musical teacher and conductor, Mr. E. Pfeiffer.

The first of a series of grand organ-concerts took place at National Hall on the 19th, when a very large audience, perhaps 2500 persons, were present. Organ-concerts, to consist of exclusive performances upon the instrument, without any vocal assistance whatever, are a new thing with us; although throughout the countries of Europe, it is no untried experiment, but a familiar style of musical exhibition. In Birmingham, England, where the hall will accommodate some 8000 people, and with an instrument of great size and power, a series of organ-concerts have been given, frequently occurring, and continuing during the past six months. The instrument now in question was built by H. Knauff of this city, for the Independent Presbyterian church of Savannah, Ga.; and is placed temporarily in National Hall for exhibition. This organ has three sets of keys, compass from C₂ to G₄ in alto, and pedal keys, two octaves. It has 52 stops, 5 composition-pedals, 2 bellows, and contains 2403 pipes. It has seven stops of 16 ft. tone, and seventeen of 8 ft. tone. The exterior is attractive, and of an elaborate and highly-finished organ-style of architecture; case painted white, and richly gilt pipes, comprising a portion of the open diapason and tenoroon in front of the case. The manuals are arranged for the great organ, 18 stops; swell-organ, 17 stops; piccolo-organ, (for solo purposes,) 9 stops; pedal organ, 4 stops, with 4 couplers and composi-

tion pedal registers. Messrs. H. G. Thunder, M. H. Cross, D. Wood, W. A. Newland, M. M. Warner, and H. W. Knauff, (son of the builder,) each performed during the concert. Messrs. Cross and Wood certainly exhibited great execution; the former in masterly fingering and rapid use of the pedals; and the latter, notwithstanding blind, (a pupil of the Blind Institute,) displayed wonderful correctness in manipulating upon the keys, and in the difficult pedal accompaniment, pertaining to the staccato and fugue in F, by Bach. Messrs. Thunder and Newland sustained their credit by finished execution of their several pieces; the organ sonata in D by Mendelssohn, performed by Messrs. Warner and Knauff together, although a magnificent composition, yet obtains but little interest from a promiscuous assemblage, and indeed can be appreciated only by musicians, or by those who are fond of gloomy and constrained minor passages, deeply imbued with the theory of the German organ school.

The second of these organ-concerts took place on the 23d; when in addition to the persons named, Messrs. Beckel, Jarvis, and Fielding performed upon the instrument. Of the merits of this organ we may speak again. Space forbids at the present.

Messrs. Hook of Boston have lately placed an organ of 2 sets of keys in the Episcopal church, Germantown. Messrs. Pomplitz & Co., of Baltimore, have just completed one for the Jews' Synagogue, New Market street, this city, 10 stops, and 2 sets of keys; and Buffington has lately had a public exhibition of three of his instruments, in as many different churches in this city.

The closing exercises of the Normal School took place on the 26th. The examination of the pupils, with reference to their musical studies, was conducted by their teacher, Mr. John Bower, and we believe gave general satisfaction. Wilhelm's system has been used, having met the approval of the directors of this institution some two years since. The Normal School is composed exclusively of young ladies; and the several set pieces performed upon this occasion were creditably rendered.

JOHN JONES' MUSICAL ADVENTURES IN EUROPE.

No. IV.

It was late when I arrived at my usual abode in Paris, Rue Lépelle-tier. Mad. Corlouche, the landlady, was already paying her respects to the god Morpheus and goddess Helena, (an ugly large cat, by the by,) who seemed to be the real mistress of the house. However, François, the head-groom, was up, and showed me to my room, *au quatrième*.

"Well, François," I said after having glanced over the contents, and especially the bed of the place, "I hope I can trust myself with all safety——"

"Why should'nt you, Monsieur Jean?" François civilly interrupted; "nothing but respectable people come to this house."

"But, mon cher François," I replied, "I wish that no people, not even the most respectable, should pay nightly visits to my bed."

"Monsieur," the old garçon exclaimed, "I should like to see any body dare!"

"Fiddlesticks, François," interrupted I, "you said just the same the last time, and you know very well how I was bothered by those nightly visits."

"Ah! Monsieur, vous plaisantez je vois!" cried François, laughing as heartily as possible. "But no fear, sir; look at the walls, newly papered. Ah! Monsieur, quelle plaisanterie."

With this the old fellow disappeared, and I ventured to bed. How long I had enjoyed the always questionable peace of a French bed, I can not say, when suddenly the sounds of a violin proved sufficiently strong and beautiful to awake me entirely. The sounds evidently came from the top of the house, and were unmistakably produced by a man who had the right to be called an artist. It was real art *au septième*. Now, pure art is always acceptable; but in my private opinion, it ought not to interfere with the rights of a forlorn Yankee, to wit, six hours' regular sleep. However, considering that I was in Paris, where only the rights of a few chosen people are respected, and that after all the fellow up stairs played very finely, I was soon reconciled to this interruption of my nightly rest, and listened with tolerable faithfulness. But what is that? Is there a duo threatening? No doubt, this is piano-playing. Alas! there is another artist next door! He must have come home just now, perhaps from an excursion into the saloons of the Faubourg St. Germain or Notre Dame des Lorettes. I am afraid that fellow is in-

spired, too; at least his playing sounds as if it were stimulated by some spirit. But he is not alone! There, he talks.

"Alphonse, it was a glorious night," a somewhat hoarse voice sounded through the wall. "Did you hear the acclamations after my Bambouche-Fantasie? The Countess came up to me with the most promising smile and with this beautiful bouquet. But what are you doing?"

"Dividing your fortune into two equal parts," replied another voice: "one for your Celestine; the other, for my landlady, who had yesterday a smile, which alas! was only too promising."

"Alphonse, the first rule for an artist in Paris is to pay his rent. You may avoid your tailor, your laundress, restaurant, but be regular with your landlady. Look at me."

"Pshaw!" interrupted his friend, with a somewhat sneering voice; "you are a lucky dog. It is true," he added, "not every body has the gift to astonish his audience."

"You are right, Alphonse; it is a peculiar gift. Did you see how I smashed those poor German musicians, who ventured a sonata of Beethoven? Beethoven in a Parisian saloon! Ridiculous. My Bambouche-Fantasie swept the place clean, I tell you!"

"Very!" was the laconical answer.

A short pause, in which the plaintive and pure tones of the violin up stairs tasted like nectar upon spicy brandy.

"But don't you think," sounded suddenly again through the wall, "that people want something new?"

"People? What people?" responded the other voice.

"My people," the artist exclaimed; "the people of the Chaussée d'Antin and Rue Blanche, the only people I acknowledge, the people of taste, education, and footmen!"

"And this people wants something new?" the friend asked.

"I do not know, I guess only. Until now the Bambouche-Fantasie, my latest inspiration, has proved to be irresistible; but still I should think it well to provide for some unforeseen circumstances. I had an idea."

"Ah!" interrupted the friend.

"Yes, I had an idea for a composition, entirely new in style and title. What do you say to a Polka-Rodomontade?"

"What!" exclaimed the friend.

"You are startled? I see it is really something new. But now listen!"

The artist began to play his Polka-Rodomontade. He played in the *rubato* style, which had been brought to Paris by some Italian pianist, and represented in the piano-forte literature pretty much the same school as Verdi does in opera. The fellow had a firm grasp; he rattled through the keys like thunder. He jumped and danced with the ability of a clown. And the music! Well, it answered perfectly its title, with this difference, that it was less polka than rodomontade. The whole was a burlesque, fit for Christy and Wood's Minstrels. To make, however, the impression of this entirely new style of music more forcible, there came, while he played, several knocks on the wall of his room, from below, as well as up stairs, and evidently from people who, if they indulged sometimes in polkas or rodomontades, did not seem able to appreciate their beauties when in bed. It was a fine concert, a kind of serenade, reminding me of Germany during the revolutionary war, and which would have been improved by nothing less than the valuable assistance of Helena, the lovely goddess of the house. However, Helena lay in Morpheus, I mean to say in Mrs. Corlouche's arms. She sleeps the sleep of innocence, at least of this fearful crime, which was committed near to me, and nothing else was left to me but to try to imitate her, by dint of a continual application of some genuine cogniac I fortunately found in my bag.

A few hours later François stood before my bed with the coffee.

"Who is the violin-player up stairs?" I asked.

"Ah! *pauvre diable!*" old François replied. "I hope he has not disturbed you. *Pauvre diable!* We must turn him out."

"And this pianist next door?"

"Ah! Monsieur, a great artist, Monsieur Barnabis, the celebrated pianist. You should see the fine people in their carriages, which come to see him. Ah! he is the pet of the house. Quite a different affair."

"Yes, very different, good François, I said," sending the old garçon away, and thinking my own thoughts about Paris and its artists.

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Our Musical Correspondence.

BOSTON.

JUNE 24.—Very little of interest in musical matters has transpired the past fortnight, aside from the performances of Vestvali's Opera Troupe at the Boston Theater. Three operas entire and one operatic concert have been given by them. A very good representation of *Ernani*, June 11th, was witnessed by a fair audience, though not so large as the merits of the performances deserved, some parts of which were exceedingly fine. Sig. Ceresa, as *Ernani*, far exceeded our expectations of his abilities in opera. Few singers have the power to give a single air with the freshness and force of which Ceresa is capable, but when the same degree of freshness and force is carried through the entire length of a difficult role like *Ernani*, and combined with correct dramatic action, the singer at once acquires a power over an audience rarely possessed. Nor is Ceresa entirely deficient in expression, but yet we may say with truth that his *forte* is in loud passages.

Signora Manziui sustained the role of Elvira with considerable ability. The airs "*Ernani! Invola!*" and "*Tutto sprezzo, che d'Ernani*," in the first act, were made quite effective by her rendering, and in the concerted pieces her voice suffered nothing by comparison with those with whom she was engaged. The roles of Don Carlos and Silva were sustained by Sigs. Barili and Gasparoni respectively. Barili has a high baritone voice of medium force, and he is generally correct in his action. He is not capable of giving telling points with the vividness of some, but is a valuable auxiliary, inasmuch as his delineations indicate originality and an endeavor to please. Of Gasparoni we have before spoken, but in the present instance he surpassed many of his former efforts. The chorus, not so full as would have been desirable, was nevertheless quite effective, and the performance of the opera seemed to give entire satisfaction.

On Friday evening a large audience assembled to hear Vestvali in her great character, that of Azucena in *Il Trovatore*. Judging of the surprise when it was announced, that in consequence of the unsatisfactory rehearsal in the afternoon, it had been decided to give *Lucia di Lammermoor* instead, as Signora Vestvali was desirous, for the reputation of her company, that every opera they undertook should be produced in the most perfect manner. This announcement was received with visible dissatisfaction, but when it was further stated that in addition to the opera, Vestvali (who has no role in the opera) would sing a cavatina from *Romeo and Juliet*, and also "Il Brindisi" from *Lucrezia Borgia*, quiet was restored. The same general features characterized the performance of this opera that we have spoken of as appearing in *Ernani*.

On Monday evening following another large audience assembled to hear *Il Trovatore*, and this time were not disappointed. With the exception of the roles of Azucena and Mauricio, sustained by Vestvali and Ceresa, the opera was poorly done, and showed that more rehearsing, especially on the part of the chorus and orchestra, would not have been out of place. The anvil chorus in the second act, which usually meets with a furor of applause amounting to an encore, was in this instance suffered to pass quietly by, and the beauties of many other parts were destroyed by the blundering of the chorus and orchestra. Of Vestvali as the Gipsy we can not speak too strongly in praise. Possessed of a voice of great compass and force, she excels in dramatic action, and imparts a thrilling intensity to this character not yet excelled in our experience. Many of her scenes were furiously encored, and upon herself and Ceresa were bestowed many deserved honors. Manziui essayed the role of Leonora for the first time, and has unquestionably sufficient ability to give the part with acceptance, but the Leonora of this occasion was somewhat formal.

The season closed with a benefit concert for Vestvali, of which it is unnecessary to speak, as no novelties were presented.

NORTH-READING, MASS.

JUNE 18.—Having just completed my harmony lesson, I should be glad to occupy a little time in giving the many readers of THE REVIEW an idea of the advantages that we, as pupils, are having here in North-Reading, at the Normal Musical Institute, and which I am sure they know not of; for if they did, the town would be filled to overflowing with the hundreds who are anxious to become better qualified to carry on the great work of teaching. I am very happily disappointed in finding the place so pleasant, for one of the circulars of the Institute rather intimated the contrary. The air is pure and invigorating, and it is truly a remarkably healthy town, and in this respect at all events the circular was entirely correct. One of the pupils, a young lady, came here last week seriously ill with chills and fever, which have now entirely left her, and she attends all the exercises of the Institute and is almost entirely restored. The Institute exercises begin at nine o'clock A.M.; and at that moment one of our number, who acts as monitor, touches a little bell, and all quietly take their places. Another pupil then steps forward and calls the roll, after which Dr. Mason or Mr. Root reads a selection from the Scriptures, and all join in a devotional hymn.

Then commences the regular work of the day. The first hour is occupied by Dr. Mason in instruction in the art of teaching, and drilling in the elements of music, and in the practice of singing school and church music. In this and all the exercises the pupils have note-books, in which they make abstracts of the course pursued, which, with their own experience, enables them to form systems for their teaching or practice, which will be invaluable to them. The second hour is occupied by Mr. Root in vocal training. This is thorough and interesting work, and all-important to the teacher, for he should be able to give a good example to his pupils if he would teach them to sing well. Already the voices of many have undergone a great change, and all feel the deepest interest in this department, particularly when we compare our own performance with an example from Mr. R., and see the great necessity of improvement. The third hour brings us to the close of the morning exercises, and this is occupied by Dr. Mason, instructing in teaching and choir practice. In the afternoon we commence at half-past two o'clock. The first hour is devoted to what we call the teaching exercise, which consists in taking up the elementary lesson of the morning, the pupils in turn acting as teachers. After the pupils have given the lesson, such criticisms are made by instructors and pupils as may tend to the improvement of all. Some of us who have attended former terms of the Institute, consider this one of the most important exercises, since it helps to give us more confidence and freedom when we come before our classes in different parts of the country. The second hour is devoted to harmony and composition. This department, as conducted here, is one of great interest, not one of the members wishing to be absent from it. It is not as is too often the case, a thing presented to the eye only; but we first sing and hear the chords, and then they are represented to the eye on the blackboard by our instructor, or we write them on slates provided for us, and our work is examined by our instructors. We also judge of false progressions by first hearing them, and afterward by the representation to the eye; this kind of training makes this exercise what it should be, a powerful help and auxiliary to the singer and player, as well as affording a means for writing correctly and elegantly their musical thoughts. Some time is spent in the afternoon in glee-singing, and three evenings in a week are devoted to the practice of the choruses of Handel's *Messiah*. Mr. Kreissmann of Boston is the private instructor, but can not do all the work, as the class is constantly increasing. Arrangements are being made with another eminent teacher, who I am told will soon be here.

The *Normal Singer* is a great favorite with us. Some copies of the *Salvath Bell* too have just arrived; but as we have not had time to examine it, we can only express our admiration of the beautiful title and design on the outside.

A PUPIL.

(Special Correspondence of THE MUSICAL JOURNAL.)

RHYTHMICVILLE, PA.

JUNE 23D.—In looking over the world, what an inexhaustible field does human nature present, from which the observer may sketch distinguishing peculiarities, and if these traits subject their possessors to invidious comparison or remark, how natural it seems to ascribe them to the object of their pursuit or profession, forgetting that if certain peculiarities mark all physicians, lawyers, or musicians, it is not to be ascribed to the science which they have adopted, but rather to certain similarities of taste and disposition, which lead them to select any one of these professions. With physicians and lawyers, we have at present nothing to do: and among the musical fraternity we have never been

able to find two who could unite upon any thing further than a perfect devotion to art; dissimilar in every respect, they invariably "agree only to disagree." We claim but a limited knowledge of human nature, though the obscurity of our remote village presents us with representatives of almost every class; and of all the anomalies of the *gens lous*, we have several of that class who designate themselves by the name of *Amateur*, usually prefixing the title of *gentleman*; which of course is a modest announcement of their claims to gentility. I suppose you have them in your city, for I have understood that they are confined to no particular locality, but flourish wherever genius is appreciated. Our amateur stands alone, a prominent candidate for glory, surrounded by a halo of brightness reflected from other luminaries; his expectations, though often unrealized, are large: his efforts may be appreciated or not, all is a matter of seeming indifference to him, while he knows that the height upon which he stands, can never be attained by others; and the complacency with which he regards himself, and the ineffable contempt he entertains for the whole race of musical critics, is so refreshing, that the tongues and pens of this annoying class of humanity are completely silenced. Our amateur is almost invariably self-taught, save perhaps a single quarter's instruction received in Mr. Stacatto's class of one hundred and nine, where all the essentials are professedly taught, from rhythm to composition, including the development and training of the voice upon the high-pressure system; and now, he scorns the instruction of what some call competent masters, and is filled with uncontrolled mirth while listening to any thing that is styled *artistic*. As our hero has on two occasions sung at Mr. Yell's concerts, with what he terms "unbounded applause," (all of which, however, proceeded from a certain part of the room,) he is now prepared to desecrate in glowing terms upon style and *execution*; regarding his practical efforts at the latter with peculiar favor. His voice may be high or low; it is evidently just what nature has given him, and he imagines that he is improving it by use; for who can improve a voice better than its owner? for our amateur is a reasoning, if not always a reasonable, being; and if Mr. R— can by any means force his voice to such an extent as to produce more noise than himself, from that moment his friendship is turned into something very nearly resembling jealous hatred. If Mr. C— can produce a full tone upon notes that our hero can not reach, his lip curls with scorn as he remarks something scarcely intelligible upon the propriety of selecting music adapted to the voice. "Vocalization—humbug!" he cries—"devices of greedy professors, who thus endeavor to persuade honest people into the belief, that their services are important in its study." Again he reasons: Don't he vocalize when he sings? and as regards a *flexible* voice, the very signification of the word is sufficient—flexible assuredly means easily bent; and unless any thing is *soft*, it can not be thus shaped; he is therefore thankful that he possesses a *loud*, and not a *flexible* voice. Our amateur is seldom satisfied with the performances of any one but himself, and invariably finds fault with every thing he hears. He imagines, that because he sings with his mouth and throat half-closed, that Mons. Crescendo "cuts too much of a swell," opens his mouth too wide, making himself appear shockingly vulgar; and then such music as he sings, and *such* cadenzas; no one but Donizetti and Verdi, or others equally ignorant of what the human voice is capable of accomplishing, ever dreamed of giving so many notes, to be performed by a single individual in one breath: he regards it as an entire perversion of good taste. His sense of musical propriety was exceedingly shocked on hearing Madame De Lagrange perform rondos and mazurkas, suitable only (as he expressed it) "for a violin in the hands of a Paganini;" and he candidly expresses more satisfaction in listening to the singing of his sister, or his aunt's cousin, both of whom received their musical training in Mr. Stacatto's classes. He can appreciate their singing, consequently it *must* be better. But alas! our amateur's musical career is usually short; a few years of active service eventuate in destroying what little vocal ability he once possessed, until he is forced to desist from further efforts, attributing a broken, husky, wheezing voice, to singing *too* much; yet he can not understand why Monsieur Crescendo, who has performed ten times the amount of musical labor, retains all the freshness that has ever marked his easy manner of delivering the voice. Perhaps M. Crescendo possesses a secret, which amateur would now fain learn—who knows? But why should he impart to others, in five minutes' conversation even if he possessed the ability, that which has cost him years of study? Let the fate of so many forgotten amateurs serve as a warning to the representatives of that class still in existence, and if fame is to be won in the path of musical distinction be assured that it can never be attained by self-culture alone, without resorting to the higher principles of art.

Yours as usual,

JONAH WHALE.

TROY, N. Y.

JUNE 23.—We have been favored with three excellent, perhaps I should say first-class, entertainments since my last. The first of them was given by Mr. Allan Irving, assisted by Miss Sarah Drake, (announced as the American "prima donna"! shade of Sontag!) Mrs. Anderson, formerly of this city, and Mr. Wm. Dressler, of Brooklyn, pianist. Mr. Irving sang in a superior manner, and acquitted himself with due credit in all of his pieces, as did also Mrs. Anderson, and Mr. Dressler as instrumentalist; but the principal vocalist (Miss Drake) exhibited what we have a right to call a poorly-cultivated voice, neither tuneful, melodious, nor pleasant of sound; albeit she received much applause from a certain portion of the audience with whom she seemed to take exceedingly well. She ought, by all means, to become a student again. On Monday evening, the 16th inst., Miss Adelaide Phillips, a tasteful, and we may add superb vocalist, sang to an audience of about one hundred. She deserved a full house. Tuesday evening, 17th inst., brought to us Gottschalk and Mad. De Lagrange; and they brought out an assembly of six hundred strong, at one dollar a ticket. Successful, we think, very, though the house might have been filled to overflowing, we opine, had it not been for a certain rumor, to which much credence was given, that these distinguished artists were cutted.

hither for the sole entertainment of "our first families!" This glibberish talk about "first families" could have originated only in the senseless brain of some outright nincompoop, who has yet to learn that this is a land of "equal rights." The concert passed off admirably, both artists receiving unrestrained plaudits, and exalted praise throughout the entire performance. We hope to hear them again.

Foreign Intelligence.

LONDON.

6TH JUNE, 1856.—Out of the countless number of concerts, we must single that of Mr. JACQUES BLUMENTHAL as peculiar; it was held at Lord Ward's picture-gallery, at the Egyptian Hall, and as usual attended by the flower of the aristocracy. A curious tableau is certainly caused by the master-works—chiefly of the Italian school—and some very fine and valuable classical statues, intermixed with the last French fashions, the fanciful bits of gauze flowers and ribbons and India shawls, the full dress of modern fashion at the side of the Grecian model of Venus totally undressed. Mr. Blumenthal was assisted by Wm. Garcia, W. T. Lefort, Ernst, etc., and the programme consisted chiefly of his own compositions. Gounod's additions to one of Bach's preludes called a meditation—of which achievement his friends have thought a great deal—were performed by the piano playing Bach's prelude, and the violin, violoncello, and organ accompanying it, with a sentimental tunc *à la Bellini*. Such tricks are at best but a musical juggle, and in this special case the amount of ingenuity is below zero. The concert was crowded, and considering that every ticket represented a guinea, it may well be considered as one of the most effective concerts of the season. By the way, we may plead guilty of having in our last underrated Mr. Benedict's gain at his last concert, which was not a thousand pounds only, but £1400. The evening concerts lose nowadays the greater number of aristocratic attendants, since dinner-time has of late descended to eight o'clock in those classes, which prevents their feeling inclined for any thing but an act or two of the Italian opera and ballets. It has also become the fashion to give private concerts, but as none but those that bear great artistic names are engaged, it is rather a drawback than an advantage to new comers; only music of the lightest kind is, however, admitted, as any thing like classical music might disturb the aristocratic digestion. We have a Swedish lady fluteplayer now here, and daily arrivals of artists make one sad to think how many must be disappointed. They come with the expectation of finding London paved with sovereigns, and go away (the greater number) with the conviction that there is no chance, but for one in a thousand; and unfortunately it is not always merit alone which even gains the daily bread for a musician; some excel in wearing neater clothes, while others have "really charming moustaches," etc.

The fourth concert of the New Philharmonic Society, conducted by Mr. Benedict, commenced with the *Lemora* overture, by Beethoven, capitably executed; the next instrumental piece was a concerto by Mr. Otto Goldschmidt. Charity should make us silent—but as we believe that it is our duty to be upright and conscientious, we must say that we rarely witnessed a greater "fiasco," nor one more deserved. The ideas of the concerto are of the most flimsy and barren kind, the working up of them puerile in the extreme; in fact, to sum up the amount of merit of the work in question, we could only excuse its existence had it been done by a young lady amateur. Moreover, Mr. Goldschmidt's performance of it was so spiritless and tedious that we almost give him the credit of having felt the weakness of his effort. To get over the disagreeable part of our task, we must mention in terms scarcely less severe, a concerto for the violin, by M. Kettenus, (a Belgian,) whose execution of it was much inferior even to the composition, which ranks higher than that of Jenny Lind's husband. A Philharmonic concert may well intimidate a *debutant* to some degree; but if an artist loses all command over his instrument, he must not attempt to play in public. A more pleasant task it is to speak of the genuine and well-deserved success of Mr. Silas, who performed what he entitles a duet for piano and orchestra of his own composition, (a concertino in one movement,) a highly meritorious work, which gives strong evidence of the most conscientious musicianship throughout. Interesting from the beginning to the end, it contains many novel and ingenious effects of scoring, and may be welcomed as a valuable addition to the classical pianist's concert repertoire. It was enthusiastically applauded, and the composer was even recalled. Mozart's E flat symphony was beautifully given under the excellent guidance of Mr. Benedict, who also bestowed the greatest care on the accompaniments. A German tenor, Herr von der Osten, gave great pleasure by his singing; it is of a very pure and unaffected style; we must, however, protest against the choice of Gluck's arias, which are interesting to the student, but very cold at a public concert. Mlle. Jenny Bauer, who sings very sweetly, had made no good choice either, (N. B.—If it not be the directors' fault, who court great names for the programme,) namely: *Porgi-amor*, from *Figaro*—a slow movement. Nor was the aria from *Robert* effective. Surely the vocal repertoire is not so circumscribed as to oblige to such a choice.

The Drury Lane English Opera goes on with great success, and the performances at Sadler's Wells finish this week; English Opera certainly seems to look up. Mr. and Mrs. Florence, the American actors, produce a great effect at Drury Lane in the after-piece. Madame Ristori, the Italian tragedienne, has made an extraordinary sensation in *Medea* at the Lyceum, and bids fair to counter-balance the attraction of Mlle. Piccolomini, at Her Majesty's Theater, who does not this time owe her repute solely to being a niece of a cardinal, and of the highest aristocratic family in Italy; she really sings with rare *raîeté* and pathos, and acts most touchingly *La Traviata*, the music of which is of the

smallest merit imaginable. We are to have Mlle. Wagner next as *Romeo*, and considerable excitement exists as to her debut, and whether she will succeed to the extent which her continental celebrity would lead one to expect.

FOREIGN NEWS.

PARIS.—The Parisians have found out at last, that old Mozart once wrote a dramatic bagatelle, called *Der Schauspieler direktor*, which has all the charm and simplicity desired by the musical simpletons of the so-called capital of civilization. No wonder, therefore, that Mozart begins suddenly to be a very popular composer in Paris. Who knows to what this "little Impresario," as Mr. Offenbach, the manager of the theater, has baptized the piece, will lead to? VIVIER, the great horn-player of *three pieces*, and the celebrated manufacturer of soap-bubbles, gave a grand concert at the Italian opera. Of course, a crowded house. There is no man in the musical field who understands and suits the French better than Vivier.

BERLIN.—The theaters are on the eve of being closed for the summer season. The opera brought for the last time, the *Nibelungen*, by Dorn. An excellent work, neither belonging too much to the future nor to the past, neither too learned nor too popular. We wish the forthcoming opera in New-York would have works like this in its repertoire. If we are to have a German opera, let us have at least pieces which justify the title. Stockhauser, a concert-singer, found the same admiration in Berlin as everywhere. He is decidedly the only singer who combines method with soul.

DUSSELDORF.—The 34th "Niederreineische Musikfest" (musical festival of the lower Rhine) brought on the first day Mendelssohn's *Elijah*. Principal singers, Julius Stockhausen, and Mlle. Theresa Tsetgens, from the Grand Opera at Vienna. The second day brought Cherubini's overture, the *Abencerragen*, the *Adventlied*, by Schumann, Handel's *Alexander's Feast*, and Beethoven's ninth Symphony. The third evening was mostly destined for solo performances. Herr Stockhauser won the prize.

VIENNA.—Willmers, the "prince of the shake," as some enthusiasts have called him, has given concerts here, and had his usual admirers. He is a great pianist, but, we fear, his inclinations for the shake have shaken his artistic career a little. The chorus consisted of 700 persons. The orchestra numbered 62 violins, 26 altos, 27 violoncellos, 16 contre-bases, and formed, with the wind instruments, 164 instrumentalists.

TO CORRESPONDENTS.

A Correspondent from Cleveland, whom we will not name, (because he comes to us in nominal, and evidently does not wish to be known,) complains that we do not treat our querists with proper attention or politeness. In answering questions he thinks we manifest too little respect for the opinion of others, that we can not see any good in any of their communications, and that we have too much confidence in ourselves. He thinks there are other people who know something, and evidently does not regard himself as a green-horn or ninny-hammer. He at the same time admits that we say "many good and useful things," but thinks that if we do not agree with our querists in "such things as they ask," we ought to answer them in a friendly manner; he even goes so far as to say that we have been sometimes quite "impudent." Now, dear Mr. PROFESSOR S., (for this is his signature,) if we have been disrespectful to you, or have not been mindful of your opinion, or have been impolite to you, or if we have not seen any good in your communications, (provided there was any there,) or if we have answered you in an unfriendly manner, or have been impudent to you, we do very humbly beg your pardon—indeed we do; for we would not willingly treat you or any one in an uncivil way. As for our not seeing any thing good in the communications of others, we will say, that we have been accustomed to give place to communications when we have not fully agreed with the writer, and this without a word of comment, for we are the advocates of full and free discussion. We are always happy to receive communications, adapted to our paper, on any musical topic, and are always ready, as we may have room, to give them to our readers. If our opinions differ from others, we may or may not express this difference, according to the practical importance of the subject. The great thing we would advocate and encourage is universal musical cultivation. We would have every body give attention, according to their circumstances and opportunities, to music; and whoever will help us along in this work we shall be rejoiced to welcome, and will aid him by the use of our columns. As to agreeing with our querists in "such things as they ask," we do not understand this; if we receive a question we suppose our opinion is honestly wanted, and we always intend to give it in all courtesy and in all meekness. We have no agreeing or disagreeing to do with those who ask us questions, but have merely to answer them as well as we can, in a friendly manner, and most assuredly without impudence. But Professor S. points out a few instances in which he thinks we have treated our correspondents with a little less seriousness than they deserve. The first of these is a question in relation to the shake or trill. Now, if Professor S. knows any thing of teaching vocal music, he knows full well that it would be great folly to attempt to teach this grace in any other way than by pattern or example. It can not be done by descriptions or definitions. Let him try it. Yet our answer to that question contains a definition, though it made us shake to write it. We have not heard from our correspondent on the shake since, but we have some reason to believe that he is doing well. Again, he complains of an answer given in relation to the time in which Psalmody should usually be sung—but how can we give a more definite answer than the one we gave? If Professor S. will send us one, we will insert it. There are questions so indefinite that we are obliged to suppose that the querist either has not thought what he wishes to ask, or if he has that, he has not the power of language by which to express his meaning. Sometimes we are obliged to put questions into a definite form, or else we can do nothing with them, and some are expressed with so much uncertainty that we can not attempt either to put them in shape or to answer them. We could not see our way through the question on the time of tunes, so we answered it in what we thought a very liberal manner, giving as much latitude, freedom, and variety as possible. Again our correspondent refers to a question, "Is it desirable to cultivate music as an art?" the answer to which he "don't like"—but, alas! here even our Professor S. fails to make himself understood by us; we do not charge the

fault upon him, or upon his communication, but solely to our own obtuse, shallow-brained beetle-headedness. But we have, perhaps, followed our worthy correspondent far enough. With regard to this department of our paper we receive many most encouraging notices of "good and useful things;" in our answers, or in the opinions we express we do not pretend to infallibility—far from it—we only express what we think, as well as we are able; and however strongly we may express an opinion we know that our readers will receive it only as an expressed opinion. We dislike dogmatism, and reject all that teaching which consists in mere dicta. None but an ignorant man will be sure that he is always right. And now, thanking Professor S. for his mild and gentlemanly (?) rebuke we beg leave to suggest that possibly from a want of acquaintance with circumstances, he may not always fully comprehend this department in our paper. May we be permitted to conclude in all humility and meekness, by quoting a saying from an excellent writer on philosophy and art: "The appearance of the thing to us, depends upon the degree in which we ourselves possess the power of understanding it."

Pomposo.—"I am, according to a rough estimate, seventeen years, thirty days, eight hours and forty minutes of age, at the time of the present writing." We hope our correspondent will grow older every day of his life. "My voice is already somewhat of the Basso order. I can sing D with ease, clearness, and the noise of distant thunder!" He was probably practicing among the ravines of the Green Mountains, during the heavy thunder we have had recently in our city. "The quality of my low tones has been highly commended by my masters, but it was probably to flatter me a little." Whatever may be the quality of the voice, the latter clause relating to flattery, is probably true. "Above d, or e, my voice is worthless, as my falsetto is weak." It does not follow that because the voice in some parts of its compass is weak that therefore it is worthless. "Now I wish to know if, with proper cultivation, (it has as yet had scarcely any,) my high tones c, to g,

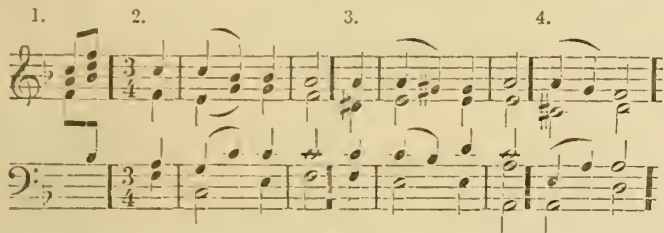
can be made available to me." It is possible that one whose voice can produce D "with ease, clearness, and like distant thunder," may be able to make available also the high tones c to g, but not probable. "Or, if without the highest of these I can ever be qualified to teach vocal music." These high tones are not necessary to enable one to teach well. Among the best teachers we know are some whose voices reach not higher (except in feeble voice di tista) c. A good voice, though desirable, is not indispensable to a good teacher. A

good mind is, indeed, essential, good general cultivation is essential, a knowledge of music in its relation to human development, or of the true end or design or relation of tonal utterance in connection with human improvement and happiness—these things are important—yes, absolutely necessary to one who desires to be truly useful in his profession. And here it just occurs to us to say, Why, dear Mr. Pomposo, "seventeen years, thirty days, eight hours and forty minutes of age," why did you not attend the Normal Class at North-Reading this season? You might have had the opportunity of learning more of teaching there in the three months of June, July, and August, than you could possibly learn in as many years from a private teacher. With our view of teaching, and our knowledge of the instructions which are there given, we would not, had we the intention of becoming music-teachers, lose that opportunity for ten times the amount of the expenses of attending. But to proceed, "Pomposo" says: "I have something of a classical education, and a pretty good English. With a burning love for the science of music, I have a desire to make it my study and profession for life. Now, considering it in every light, do you advise me to follow my (perhaps childish) desires, or abandon the idea and pursue some other course?" Does "Pomposo" intend to say that he has a burning love for the science of music, or for the pursuit of music generally, or for the art of music? We suppose the latter, for no one can possibly have a burning love for the science of music, who is not already a thorough musician, for it is only through the knowledge of a science that we can love it. But we suppose that all that is meant by this expression is, that the writer has a very strong musical tendency, or strong intuitional musical longings, or, as is commonly said, a strong turn, a talent, or inclination for music. But shall he study it, make it a profession? We dare not advise to do so. Did we know him personally, with a knowledge derived from a personal intercourse of say, "seventeen years, thirty days, eight hours, and forty minutes," we might then be able to give a decided opinion. We think we may give good advice to one who has decided to enter upon the musical profession, but we dare not advise one to enter upon the profession, or upon any other, without an intimate knowledge of the individual. We think there are some who enter this profession, and some who attempt to preach, who would do vastly better in other occupations, but we do not know about "Pomposo." Pomposo must decide this question without our aid. Again, a piece of music came in Pomposo's communication, of which he thus speaks: "The piece I send you will serve to show you how little I know of music. I have not the slightest idea that it deserves a place in THE JOURNAL." Good; we like this. Pomposo, seems here to lead us to the supposition that he has been mis-named, and that after all, he may have a very just appreciation of his own powers, (all except the thunder,) his tune is really very good, well conceived, in good rhythmic form, and a pleasant and chaste melody; yet its harmony is often wrong—showing that he does not yet know musical science—a knowledge and love of musical science would suggest a very different harmony; we have baskets full of tunes worse than this; yet we have "not the slightest idea that it deserves a place in THE JOURNAL." Once more, Pomposo asks, "How are the names Bach and Beethoven pronounced?" The latter is pronounced much as if written Bate-ho-ven, the h being almost silent. We do not think of any sound in the English language by which we can convey the pronunciation of the name Bach: it can only be done viva voce. Pomposo closes his communication with a P.S., which we quote with entire approbation, namely: "I can not close without expressing to you the unbounded pleasure which I take in THE MUSICAL JOURNAL. I would not part with it for the world."

II. N.—"In the tune Menville, p. 55 Cantica Laudis, 14th measure, why is it that the e in the treble is accompanied with F in the base, producing just as hard a discord as can be found, and this to the words 'heal me' in the second verse? Is there any reason or good taste in this?" Ask Mendelssohn, for he wrote both melody and harmony. Could he answer the question, he could very probably say that it was so written because it sounds well; that is, sounds well to the ear of the composer, or to one having had similar cultivation, not, perhaps, to our querist; but of this we know only what he has been pleased to tell us; it is, indeed, a very harsh discord, though it is most beautifully and satisfactorily prepared. Pepper and mustard are harsh, yet they may be so introduced or prepared as to be very acceptable—sure it is, that they are much sought after. The truth is,

we can only appreciate such music as is adapted to our state of cultivation or progress. The rules and unutilized will prefer a drum to a violin; and there are some who prefer "Negro Minstrelsy" or "Old Folks' Concerts" to any thing which properly deserves the name of music. There are but few who know how to understand Mendelssohn or Beethoven, or any other really good composer. But why use such a harsh chord? Because it sounds well, or because it answers a good purpose. Did you ever hear the story of Haydn and the nobleman who went to him as a pupil? Here it is. It is from a work of De Stendhal: Vies de Haydn, de Mozart, et de Metastase. "Haydn had agreed to give some lessons in counterpoint to an English nobleman. 'For our first lesson,' said the pupil, already learned in the art, and drawing at the same time a quatuor of Haydn's from his pocket, 'for our first lesson may we examine this quatuor, and will you tell me the reason of certain modulations which I can not entirely approve, because they are contrary to the rules?' Haydn, a little surprised, declared himself ready to answer. The nobleman began, and in some of the very first measures found matter for objection. Haydn, who invented habitually, and who was the contrary of a pedant, found himself much embarrassed, and always answered: 'I have done that because it has a good effect,' or, 'I have put that there because it does well.' The Englishman, who judged that these answers proved nothing, recommenced his proofs, demonstrating, as he supposed, to Haydn that his quatuor was good for nothing. 'Well,' said Haydn, 'arrange this quatuor, then, to your own fancy; play it so, or so, and you will see which of the two ways is the best.' 'But,' said the nobleman, 'how can yours be best when it is contrary to the rules?' 'Because it is the pleasantest,' said the composer. The nobleman replied, the argument ceased, and Haydn, at last losing his patience, said: 'I see, my lord, it is you who have the goodness to give lessons to me, and truly I am forced to confess to you that I do not deserve the honor.' Genius will not always condescend to tell us why it does so and so; and one may often know that this thing is better than that without being able to give a satisfactory reason for his preference. Why does Mendelssohn use the chord in question? Because it produces a good effect; and he knew how to introduce and treat it. But what is the nature of this good effect, or how may it be described? We think that it may be easily said that this chord of the ninth, when properly brought out, as in the place in question, is adapted to awaken or to express such a feeling of deep intensity or fullness as could find utterance in no more common chord. Still, perhaps Haydn's answer is better: 'It does well.' Instances of an effective use of this chord, not often found in common singing-books, may be found in The Hallelujah.

J. G. M.—Are the following examples, or either of them, allowable as consecutive fifths?



1 is used often by Mendelssohn, though the B flat on the upper staff should be omitted. 2 is allowable, but it would be better to continue the e in the alto, and the g in the tenor on to the second part of the measure, letting them move with the base. 3 is well enough. 4 is bad.

X. Y. Z.—"Be kind enough to answer in your excellent paper the following question: Would it not be of great advantage to those who are learning to play the organ or melodeon, with or without a teacher, to have the tenor and alto parts written in small notes, on the treble and on the base staff?" The very best way to play a psalm-tune is to play the four parts exactly as they are written for the voices. And perhaps, the very best way of printing the parts is to place two parts on a staff, the base and tenor being on the lower staff, and the alto and treble on the upper. The "Modern Psalmist" was printed wholly in this way, and most of the later books of Church Music are printed in part, after the same manner. A part may not be quite so plain to be seen when thus printed, as when printed on a single staff, but any one who can read music at all, surely can read it easily enough when thus printed. But the popular feeling seems to require that each part should be placed on a separate staff, and in this way most books are now printed. Now as on the one hand, it may be regarded, perhaps, as a little (very little) more difficult to sing a part from a staff on which two parts are printed, so, on the other, it may be a little (very little) more difficult in playing the four parts, to do so from four staves, than from two. But the difference is as the difference between tweedle-dum and tweedle-de. When one gets a little used to the parts printed on the four staves, it becomes quite easy to read from the four staves, and when one commences in this way he never experiences any difficulty. A good organist is accustomed to play thus from the parts; we should always teach one thus to play from the beginning. In the very first steps, perhaps, a pupil may be permitted to bring the parts together, by writing (or dotting) with a pencil the alto on to the treble, and the tenor on to the base staff, yet this should never be done fully, but only in part. After this view of the subject we are prepared to say that there would not be any great advantage, nor indeed any advantage, in thus bringing down the parts. We advise the teaching of the playing of the four parts from the beginning, from the four staves. It is the only way we would allow a child or young person, over whom we had a musical control, to learn to play.

W. T. N.—"Do you think it a good plan to require of a pupil that she learn to name all the keys on the piano-forte as the first lesson?" No, we think it a poor plan, and one which indicates a poor teacher. "Is it necessary that before beginning to begin to play, a pupil should learn to say over the letters as affixed to the two staves, base and treble?" No, we regard it as quite unnecessary, nor would we require a pupil to commit any thing to memory before beginning to play. The letters in music are used to indicate absolute pitch, they are not needed, and can be of no use to a pupil until she has made a little progress in training the hand to the keys. The letters as applied to the staff, and the corresponding keys should be learned, not abstractly, but in connection with playing. The reality (playing) should come first, and the things which belong to notation should follow. It is difficult,

however, and in many cases impossible to convince one by any description or by any reasoning process of this fact, who has been accustomed to teach in a merely mechanical manner, or in accordance with certain rules previously committed to memory, teaching and dwelling much upon the mere signs before things signified are taught. "What must we think of a piano-forte teacher who calls the keys of the instrument notes, and who calls the sounds which, when struck by the keys, the strings produce, also notes; and who calls those characters by which the length of sounds is indicated also notes?" In the last case he is right, in the first and second he is wrong, and we must think that he can not be a very discriminating teacher, or one who is careful in the use of language. We should not be willing to have a child so taught to misapply words or names. The keys of a piano-forte are keys, the sounds which a piano-forte produces are sounds or tones, but they are neither of them notes. Notes are characters in themselves representing or indicating the length of sounds, and by their position on the staff indicating also the pitch of sounds.

Clyde, Ohio.—"Gentlemen, it seems you did not see fit to notice my last communication. I hope in your next you will either prove that you are right, or else own the error. E-flat instruments playing music written on the G clef would require parts in the key of C to accompany violins in E-flat, but those reading on the F clef would be in E-flat, same as violins." We are both partly right. It is a fact that "if in any orchestra the violins, etc., are playing in the key of three flats, for example, the part for any E-flat instrument (that is, any instrument whose natural key is E-flat) must be written in the key of C." But we were wrong in regard to the numerous modern instruments known as baritone or base "saxhorns, trombones, clarinets, tubas, bombardones," etc. We own to the fact that we have never had sufficient partiality for these instruments to study much into their scales, and supposed that it was true of them, as of other brass instruments, that they were called "E-flat" or "B-flat" (as the case might be) from the fact that their natural scale was in one or the other of these keys. From an examination of Bardett's Scale for Saxhorns and Dodworth's Brass-Band School, and also from pieces arranged by men whom we know to be competent, we learn that we were mistaken, and that base and baritone saxhorns are called "in E-flat" or "in B-flat," not because they are keyed in E-flat or B-flat, but for some reason which we have been unable to ascertain. With the alto and soprano saxhorns the case is different, and they are named as they should be; that is, a soprano saxhorn is called "in E-flat," because it is keyed in E-flat, and so on. Have we got right now, friend "E-flat"? But you are wrong in saying that we did not notice your communication, (for we did,) and in writing to us anonymously.

G. E. S., Ga.—We were not at all "bored" by your letter; we are always pleased to receive advice and counsel from our subscribers when given in so pleasant and complimentary a manner as you have done. But this "Sheet-music Notices" department is a very difficult one to conduct so as to give universal satisfaction. The plan which thus far has seemed the most practicable and advantageous is the one we have adopted. We select such music as we can recommend of that sent into us for examination, and classify it according to its character, difficulty, etc. By this classification into Drawing-Room Music of different grades as to difficulty, People's Music, Vocal Music, Teaching Music, etc., our subscribers will have lists from which to select according to their wants, if they remember that we put no piece down in that list which we could not recommend for purchase. The list which follows, of "Sheet-Music published during the last fortnight," is not, perhaps, in its proper place, as it is not music which we recommend for purchase necessarily, but really an advertisement. In the number of our journal to which you call our attention, it so happened that we only received music for our classification and approval from one house; that was classified. Hereafter, we will separate our notices and the list of music published. But, perhaps, after all, it is our plan of selection and classification which does not meet your wishes, or which you have not understood. If so, we are open to conviction; we have certainly no desire to do otherwise than what shall seem best on the whole. Examine us in this matter this week with our explanation in view, and let us hear from you again.

J. I. D.—"In The Hallelujah, p. 129, Old Hundredth, at the end of the first line we find a whole note; should it not be a half-note, in order to have the time correctly marked?" We suppose it ought to have been a half; but it was probably written as it is to indicate that there should be a longer tone at the end of each line; this is sometimes indicated by writing the character called a pause over the last note of a line. As it stands now, we have to skip a half measure at the beginning of each line. Please notice also that it is "Old Hundredth as commonly sung." We think it is not often heard to accord with a metronome.

Asheville, N. C.—We have not a copy of Theo. De La Hache's Grand March of which you speak at hand, but the measure you give us should be played as follows: the left hand crosses the right, and takes the triplet on the G clef, while the triplet chords on the base staff (F clef) are taken by the right hand. The letters M. D. under those triplet chords stand for the French words main droite, in English, right hand.

(FOR THE MUSICAL JOURNAL.)

OUR CHURCHES AND CHOIRS.

No. VI.

FIRST REFORMED DUTCH CHURCH.

THIS handsome edifice, lately erected, stands at the north-west-corner of Seventh and Spring Garden streets. The congregation since 1810 worshipped in Crown street near Race; but want of convenience, (and perhaps some regard to the fashion of the day,) with a view to satisfy the prevailing demand for new, and churches of modern construction, led them to abandon the old plain brick church, which still stands, and rebuild, as above alluded to. The building is attractive both upon its exterior as well as interior; although the location is deemed by many as unsuitable and injudicious; inasmuch as the business character of the immediate neighborhood must, in the order of things, soon surround this place of worship with bustle and activity, not at all congenial to the quiet and retirement so desirable for a church. Rev. A. A. Willits is the highly-es-

teemed pastor. Our business, referring more particularly to the music of the church, we have taken occasion at different times to meet with this congregation for worship. The organ, built by Hall of New-York, occupies a place upon the south gallery; it contains about 44 stops, 3 sets of keys, and 2 octaves pedals. The exterior of the organ is handsome, barring the redundancy of gilt pipes; but the situation of the organ is bad, and much of the effect of sound is destroyed by the heavy sort of bridgeway which is above, and immediately in front of the case. Too frequently the vaunted wisdom of architects or building-committees, becomes perfect foolishness to organ-builders; and were only the first and simplest rudiments of acoustics understood, wherein the various reflections of sound are explained and comprehended, less of such blunders would occur. Apart therefore from the location of the organ, it is a fair instrument, with abundance of variety and volume of tone.

Since the opening of this church, as intimated we have occasionally heard the music. The plan first adopted, to endeavor to provoke congregational singing by the aid of a large choir of some twenty or thirty voices, we are inclined to approve of. We are not prepared to say, whether the former choir produced entirely satisfactory music: we have understood, however, that the music at the time was under the control of a Christian gentleman, and the selections generally were approved. It is the *plan or system* that we favor; and better we think it would have been, to have made successive and continued efforts to sustain a volunteer choir from among the congregation. After a series of trials, (we do not mean to insinuate trials of patience, or trials amounting to discordant disagreement and confusion, but we speak professionally,) after the trial of countless singers, choirs, quartets, etc., during several mouths of the past winter and spring, it would appear, finally, that the devotional spirit had somewhat retrograded, for the trustees formed the conclusion that a quartet was advisable. Now to all who read, let this come greeting: Be it understood, that we have no sinister object to gratify; we aim to advocate what we believe to be truth, in accordance with Scripture, and therefore, as a principle, argue for devotional, congregational singing; approve of whatever means has a tendency to produce this desirable result, and hence, have no sympathy with any system which is calculated to abrogate or destroy *this singing by the people*; in a word, we are hostile to, and at open warfare with *proxy singing*. We do not say, that we are decidedly opposed to all quartet choirs; when we can not get the whole loaf, we will be grateful, and receive the half; but we do say, in all cases let our choirs be governed by a discreet, judicious, experienced, practical, devotional Christian captain; one who will himself direct the course of the ship, and have none other than a submissive crew. These are, however, general allusions, and directed to our churches everywhere.

With reference to the present music of the First Reformed Dutch Church, we heartily wish it were better. Having no acquaintance with any of those interested in the music, we will therefore not be charged with either prejudice or personal motives, in speaking as we do. The voices are good. The gentleman tenor has a pleasing voice, with much musical character; so of the first treble; the contralto possesses a voice of effective compass; and the base, though not as powerful as many, yet renders agreeable tones. The organist plays with apparently studied effort; but the choir being situated upon his left hand, are liable to be somewhat either a little in advance of the organ, or the organ a little behind the quartet. Where the discrepancy occurs, we will not assume to decide, for it might prove a perplexing mathematical problem to solve. However, these things are likely to occur, where the organ is used so indiscreetly, and so few voices to be accompanied.

A Sabbath or two since, we much regretted to hear the respected pastor, after the sermon announce in these words: "The choir will now sing the Long Meter Doxology." The request was perhaps made without due reflection; for imagine the result. The quartet arose, and the organ commenced, followed by two voices, soon joined by another, and another, in a disconnected, unsuitable church piece, to the words of the doxology:

"Praise God from whom all blessings flow;
Praise Him all creatures here below;
Praise Him above, ye heavenly host;
Praise Father, Son, and Holy Ghost."

During the singing, the congregation all refrained from any attempt to sing; for the effort would have been useless. The choir sang, "Praise him all creatures here below;" but at the same time, positively forbid and denied the gracious privilege; and the lengthy and labored effort seemed to say, *four of us, all creatures here below, we'll praise Him!* Along with the anthem, the organ roared out tumultuously; (the organist we judge is a tolerable pianist, but the pedal tones, only were heard *occasionally*;) until at length, the quartet cried out, as it were, victoriously, *hallelujah, hallelujah*, the organ accenting the same in staccato style, with some perceptible errors in the accompaniment; all ending with a most vociferous *Amen!* How much better to have had the Old Hundredth, with the united voices of the congregation. Seriously, O my soul! let me ask, what is acceptable praise? Review the words of the doxology:

"Praise Him above, ye heavenly host;
Praise Father, Son, and Holy Ghost."

Is it not an exceedingly solemn thing for a few representatives to attempt God's praises with thoughtless tongues and lips; and is it less so, when we drink in the spirit of the doxology, for a whole congregation to be obliged to stand listless and uninterested in so important an act of devotion? Let it be borne in mind, that it is not the music of sweet voices, nor the music of a scientific character that God requires; rather would we believe He loves the music emanating from pure hearts, the melody which is the offspring of contrite spirits. "My heart is fixed," says the Psalmist, "my heart is fixed; *then* will I sing and give praise. Let the *people* praise thee, O God; let *all* the people praise thee."

THE CHURCH ORGAN QUESTION.—*The Presbyterian*, of this city, in alluding to the late action of the Presbyterian Synod of England, and the United Presbyterian Church of Scotland, in opposing the introduction of organs into the churches, as a positive innovation upon long-established rules, says:

"The simple and restricted use of the organ we have never objected to; its abuse, in long and unmeaning interludes between the verses, and its voluntaries, which can serve only for amusement, is highly objectionable."

To the entire sentiment of the article from which we quote, as well as that of the above paragraph in the main, we add our hearty assent. If there is an evil, connected with the music of our churches, it is the *positive abuse* of the organ; and it is *this abuse* of the noble instrument, which, in the minds of many good men, creates a spirit of opposition, if not antipathy, against the use of the organ at all. We look upon this, however, as but a weak reason; certainly not a satisfactory argument to forbid the introduction of the church-organ; for the sessions of our different churches have the authority and the means to prevent this growing evil, by permitting only such to occupy the situation as profess and exemplify by their character, that they are religiously competent for the duty, and withal respect the solemnity and sacredness of the place. Let them select only such organists, who feel themselves to be servants in the house of God; employed, not to display the resources of the instrument, but simply to endeavor, to the best of their ability, to aid in the praises of the sanctuary; and we opine, the remedy proposed will not be prescribed in vain. With regard to a judicious and properly-rendered voluntary, we incline to the opinion, that it may be conducive to devotional feeling; we have witnessed and experienced this; but such can only be expected from the heart and hands of one, who knows something of the attainments of Christian character and Gospel grace. We may renew this subject again.

WESTERN JOURNAL OF MUSIC.—Another new paper, espousing the cause of music, has been commenced at Chicago, Ill., published every alternate Saturday, at \$1 per annum, by R. G. Greene. The editor is W. H. Currie. It is in quarto form—eight pages, neatly printed—and presents a series of well-written articles. We are favorably impressed with the first number received, and shall be glad to learn that Chicago is sufficiently interested in the cause of music, as to give proper support to the two musical papers now hailing from thence.

THE FLOWER QUEEN.—This is the title of a neatly-printed paper, 8 pages quarto, to be issued monthly, at Chicago, Ill. It is to be devoted to music, and judging from the number before us, it will be a very acceptable monthly visitor. Higgins Brothers are the publishers, and W. C. Webster, editor. 50 cents a year is the cost of subscription. Long live the *Queen!*

"JIMMY PAID FOR HIS SUPPER WITH A SONG."

AMONG the most noted of the earlier preachers, was James—or, as he was usually called, Jimmy Haxley. In 1806 or 1807, he was sent as a missionary to the Attakapas county in Louisiana, a region chiefly inhabited by French Catholics. He had little comfort to expect from unpaid kindness, and he had no money with which to purchase it. At one time he was reduced to the very verge of starvation. He had passed the previous night in the open swamp. Towards evening, cold, wet, and hungry—for he had eaten nothing for thirty-six hours—he reached a plantation. He entered the house and petitioned for food and lodging. The mistress of the house, a widow, with sundry daughters and several negro children playing about, recognized his calling, and refused the request. "She would have no such cattle about her." The most that he could gain, was permission to warm himself by the fire, before he set out into the cold and darkness. As he sat warming himself he thought of his sad plight and of his empty stomach. He thought of another night in the swamp. He thought that it might be his last night upon earth. He thought of the dark, rolling river, and of the Celestial city beyond. His heart swelled with gladness, and his emotion found vent in one of the favorite hymns:

"Peace my soul; thou needst not fear,
The great Provider still is near."

He sang the whole hymn, then another, and still another. Looking around at the close, he saw mother and daughters and negroes all in tears. "Here, Sally, get the preacher a good supper; and Pete, you put up his horse: he shall stay a week if he pleases," said the widow. So Jimmy paid for his supper with a song.

Many years after, Father Haxley attended the General Conference in Balti-

more, and on Sunday was appointed to preach at the old church. He rose and "lined" the first verse of the hymn. When the choir rose to sing, all the audience turned round to them, presenting their backs to the preacher. Jimmy was astounded. He had never seen such a proceeding, and it appeared to him a breach of good manners, that deserved a rebuke. When he was about to give out the second stanza, the audience turned round again to him; and then again faced the choir as they sang. The preacher thereupon turned his own back to them. He heard them turning back to hear the "lining" of the next stanza. Still he kept his back toward them. "Do you think this looks well?" he at length asked. "Is this good manners? And yet my back looks as well as many of yours." From that day to the present, that congregation has never again turned their backs to the preacher during singing.—*Me. Evangelist.*

SPECIAL NOTICES.

SHEET-MUSIC PUBLISHED DURING THE FORTNIGHT ENDING JUNE 23.

Oliver Ditson, Boston.—SPEAK GENTLY. Song. Wallace. 25c.—MELODY FROM "ANNA-SARITZ." Piano and Flute. Fiske. 25c.—SPRING BIRD'S CAROL. Waltz. Biecher. 25c.—THE ANGEL MOTHER. Song. Sheldon. 25c.—WHERE MY MOTHER SLEEPS. Song. Hayward. 25c.—DO THEY LOVE ME YET. Song. Fiske. 25c.—SHELLS OF OCEAN. Quartet. Cherry. 25c.—YANKEE DOONLE. Varied. Satter. \$1.—'T WAS IN THE FLUSH OF SUMMER-TIME. Song. Knight. 20c.—ST. PATRICK'S DAY. Varied. Grobo. 25c.—LEAVE ME NOT. Song. Haeck. 25c.—LA BELLE HELENE. Polka de Salon. Satter. 30c.—HAIL, GUARDIAN MOTHER. Vocal. Abi. 20c.—THE RUINE MAIDENS. Vocal Duet. Glover. 40.—LA MUSEEUSE. Mazurka. Gotschalk. 30c.—DEA FAFISOUTI. Fantasia de Salon. Oesten. 50c.—LA SONNAMBULA. Fantasia de Salon. Oesten. 50c.—KIND WORDS. Duet. Tendril. 25c.—EENST'S FAVORITE POLONAISE. Zeuner. 10c.—INDIANA GRAND VALSE. Four hands. Marcellion. 60c.—LE LAO NOCTURNE. Gibson. 25c.—PRENDI L'AMBI TI DONO. Duet. Bellini. 20c.—THE GIAL I LEFT BEHIND ME. Song. Lover. 20c.—COME, COME TO THE WILD WOOD. Song. Dayton. 25c.—KATE KEARNEY WALTZ. Four hands. Browne. 25c.—RUE BRITANNIA. Song and Chorus. Arne. 25c.—LE DESIRE. "Heart Tones." Mayor. 25c.—DEN PRENDI UNDOLO AMPLASSO. "La Cleivarga di Titi." 25c.—MARCH BOHEMIENS. Kuhn. 30c.—LA POSTE QUADRILLE. Schubert. 25c.—GATLY THROUGH LIFE WANDER. Libano Nelloi Callet. Verill. 40.—OLGA MAZURKA. Four hands. Gorla. 30c.—EDINBURGH QUADRILLES. Four hands. D'Albert. 70c.

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The Class is under the personal supervision of Dr. Lowell Mason and Mr. George F. Root, and is in North-Reading, 13 miles from Boston, by Boston and Maine Railroad. Mr. Auguste Kreisman is the private instructor, and Mr. G. B. Loomis, assistant.

For further information, address

NORMAL MUSICAL INSTITUTE, North-Reading, Mass.

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.

112

GEO. F. ROOT.

IF YOU ARE INTERESTED IN MUSIC, READ THIS.

The great question which every individual of the musical community in the United States is interested in having properly determined, is, WHAT IS THE BEST INSTRUCTION-BOOK FOR THE PIANO-FORTE? The unprecedented success of the "MODERN SCHOOL" since it was first offered to the public, and the united testimony of all who have used it, point out this as the book which is to take the place of all others, for this purpose. Eight entire editions have been exhausted in the short space of two years, and it is with great difficulty that the proprietor can meet the constantly increasing demand. The teachers of this country and other parts of the world, are beginning to find out that this is the book which will enable their pupils to make the most rapid progress in playing the Piano-forte. We are now receiving orders from the extreme North, from the extreme South, from the extreme West, and from the extreme East; even England, France, and Germany are constantly demanding this work: now, why is it? This is an important question. It is simply because it is the best work for the purpose; because it is got up on a principle that develops the muscles *mechanically*, and gives the greatest execution in the shortest possible time. The most successful teachers in New-York, Philadelphia, and Boston, as well as in other cities, use the Modern School for the Piano-Forte in preference to all others. One of these in Boston takes them by dozens, and forms large classes; each scholar has a book, and when they meet, the teacher first plays the lessons for examples, and then the pupils take their turn and the teacher criticizes; thus the whole class is taught at once. At the end of the term, an exhibition is given. The parents are present, and are astonished at the wonderful improvement of their children. But stop! we would ask, to whom is the credit due? to him who surveyed and laid out the

way in which they should go, or to those who guide their pupils through it? The Modern School answers this question. It takes the pupil with the stiff hand and leads them to the entrance of the way. When they enter, they find the *guide-posts* all up, on which are the signs and letters written in the plainest type. As they go on step by step they become more and more familiar, until at last they have reached the end of the great road, and look back with wonder to see what they have accomplished.

In the Modern School will be found an entirely new road to travel, and a way to become a beautiful pianist in the shortest time; (let the reader get it and examine it himself.) Most of the orders for this work are accompanied by testimonials of the highest order, written in the most enthusiastic terms. We have received hundreds upon hundreds. There is not even a music publisher in America but what admits to their *friends* that the "Modern School for the Piano-Forte," is by far the most ingenious, and in fact the best instruction-book for the Piano ever published. In fact, their *own children* use no other. It will not do, however, for them to recommend this work to their customers, because there is more profit to be made on other books; notwithstanding all this, it has steadily worked itself into notice, and has now been thoroughly tested and acknowledged to be the best, and the teachers say they *will have it*.

As a proof that this is the fact, we insert the following extract from a letter received but a short time since, from B. F. Baker, Esq.: "I like your Instruction-Book better than any I have ever used in the course of my experience; during which time I have used Hinton's, Boyer's, Czerny's, and Bertini's. I consider that the first four pages of scale exercises in your book embrace in fact every principle of playing that is to be found in the above mentioned works." To supply the demand it has been necessary to appoint agents all over the country of whom this work may be obtained in any quantity. Orders directed to either of the following firms, will meet with the promptest attention. Price, \$3.00 each. Copies sent by mail upon the receipt of the price.

Published by NATHAN RICHARDSON, Musical Exchange, Boston.

And sold by MASON BROTHERS, 108 Duane street, New-York; J. B. LEITCH & Co., 20 North-Fourth street, Philadelphia; J. B. STRELE, 60 Camp street, New-Orleans; EDWARDS & BUSHNELL, 108 Fourth street, St. Louis, Mo.; HIGGINS BROTHERS, 51 Randolph street, Chicago, Ill.; and of all other Music and Book-sellers.

N.B.—Remember the name. The Modern School for the Piano-Forte, by Nathan Richardson.

N.B.—The Publisher will send a copy gratis to any Editor who will give the above notice one insertion in his paper.

114

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The Mountain Boy.

QUARTET.

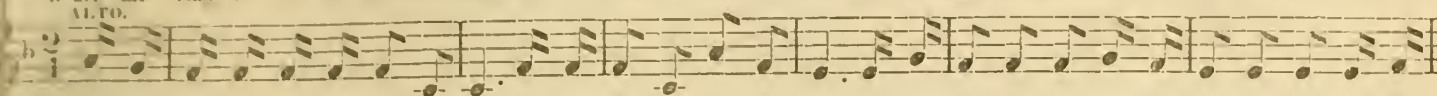
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TENOR.

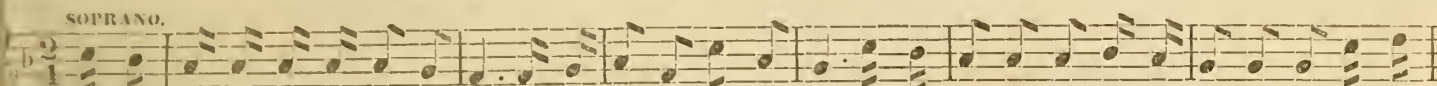


1. Let me sing a lit - tle mountain song, Of a mer ry mountain boy, With a heart so light, And with eyes so bright, Thus he

ALTO.

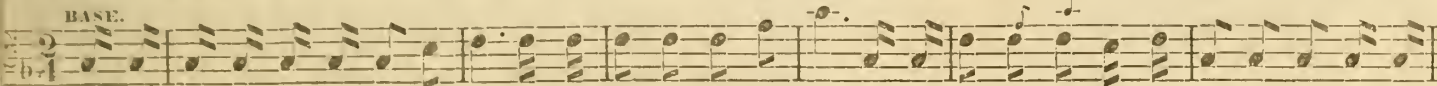


SOPRANO.

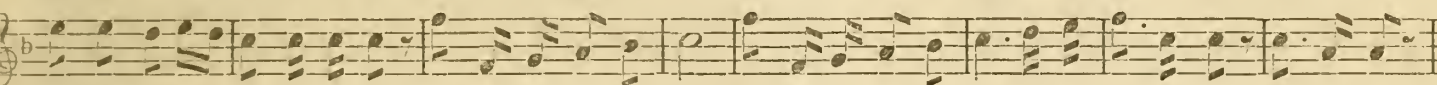
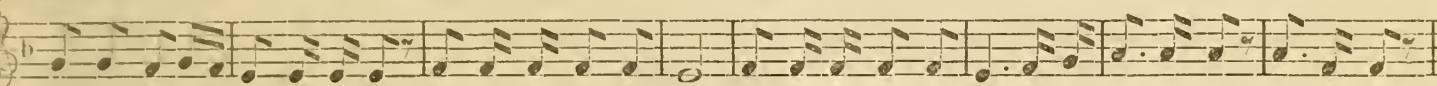


2. When I blow my lit - tle Al - pine horn, Then the lambkins hear my song, Here and there they come, From their mountain home, From their

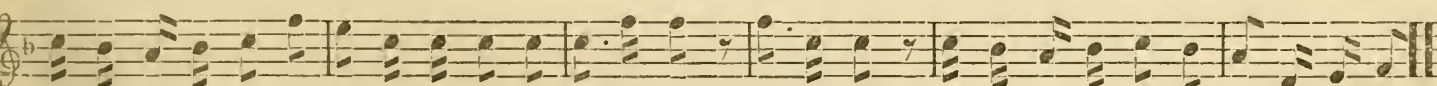
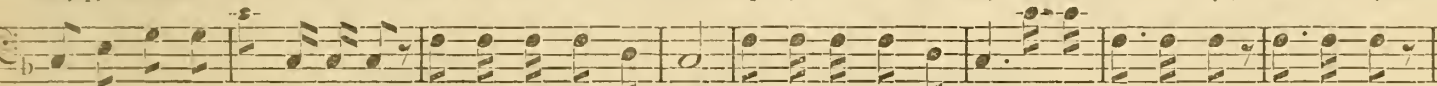
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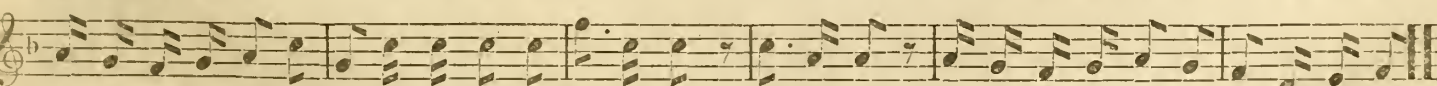
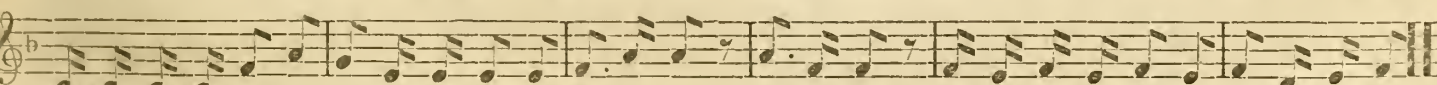
sings his song of joy, Tra la la, Rise with the ris - ing sun, Sleep by the ris - ing moon, For the mountain boys, mountain boys,



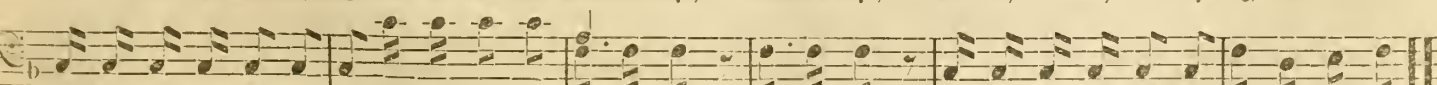
hap - py mountain home, Tra la la, Rise with the ris - ing sun, Sleep by the ris - ing moon, For the mountain boys, mountain boys,



Ev - er, ev - er, thus they live, Tra la la la! Mountain boys, mountain boys. Ev - er, ev - er, thus they live, Tra la la!



Ev - er, ev - er, thus they sing, Tra la la la! Mountain boys, mountain boys, Ev - er, ev - er, thus they sing, Tra la la!



The Spring Tide.

BALLAD.

Words imitated from the German.
VIVACE.

Arranged for the Guitar. from C. M. von WEBER, by OH. C. CONVERSE.

1. When fair spring-tide decks the bow - ers, Breathing joy thro' field and grove, Ah! how sweet a - broad
2. When long years of care have blighted Ev - ery germ with-in the heart, Ah! how balm-y is th

wan - der, And in - hale new life and love! When the morn-ing sheds her ros - es o'er the east, Na - ture's smil - ing face a
fresh - ness Thy soft influence can im - part! Gen - tly steal - ing o'er the heart, it wak - ens there, Ev - ery soft and ten - de

RALL. A TEMPO.
darning, Breathing sweets that ne'er can cloy; Yes when springtide decks the bow - ers, All is life, and love, . . . and joy.
feel ing, Time may weaken—not des - troy; Yes, when, &c.
2d Position. Arp.

Sweet Day, so Cool.

HYMN CHANT.

Poetry from Rev. GEORGE HERBERT—1630.

E. C. HOWE, M. D., Troy, N. Y.

1. Sweet day! so cool, so calm, so bright. Bridal of . .	earth and sky;	The dew shall weep thy fall to-night. For	thou, a - las! must die. A - men.
2. Sweet rose! in air whose odors wave. And color . . .	charms the eye;	The root is even in the ground, And	thou a - las! must die. A - men.
3. Sweet Spring! of days and roses made, Whose charms for	beau - ty vie;	Thy days depart, thy roses fade, Thou,	too, a - las! must die. A - men.
4. Only a sweet and virtuous soul, Hath tints that . .	nev - er fly;	While flowers decay, and seasons roll, It	lives, and can not die. A - men.

Charming Little Beauty.

Words and Music by EDWARD A. PERKINS, Lyons, N. Y., May, 1856.

TENOR.

1. A charming lit - tle beau - ty Lives o'er in you - der dell, With - in her hum - ble cot - tage, Love, truth and friendship dwell.

ALTO.

2. There sweetest flowers are springing, Be - neath the sun's bright ray; A sparkling stream is sing - ing Thro' all the sum - mer day.

SOPRANO.

3. To all a smile is giv - en, A smile of ma - gie power, Which makes an earth - ly heaven Of ma - ny a wea - ry hour.

BASE.

Gay birds are chanting there, The songs we've heard be - fore, And a fragrant vine is twining A - bout that cot - tage door.

With - in the spreading boughs Of you - der chestnut tree, The songsters glad - ly war - ble To her in mer - ry glee.

She's always kind and true, Her heart is full of love, Her eyes than stars are brighter, That shine from heaven a - bove.

Alexander. C. M.

EVERETT CHAMBERLIN

TENOR.

1. Fa - ther, I wait be - fore thy throne, Call me a child of thine, Send down the spi - rit of thy Son To form my heart di - vine.

ALTO.

SOPRANO.

2. There shed thy promised love a - broad, And make my comfort strong; When shall I say, "my Fa - ther, God!" With an un - wavering tongue.

BASE.

Come, sound his Praise abroad.

HYMN, IN EIGHT PARTS, FOR A DOUBLE CHOIR.

Arranged from WINTER.

1st TENOR.
Come, sound his praise a-broad, And hymns of glo - ry sing: Je - ho - vah is the sovereign God,

1st SOPRANO.
Come, sound his praise a-broad, And hymns of glo - ry sing:

1st ALTO.
Come, sound his praise a-broad, And hymns of glo - ry sing:

1st BASE.
Come, sound his praise a-broad, And hymns of glo - ry sing: Je - ho - vah is the sovereign God,

2d TENOR.
Come, sound his praise a-broad, And hymns of glo - ry sing: Je - ho - vah is the sovereign God,

2d SOPRANO.
Come, sound his praise a-broad, And hymns of glo - ry sing:

2d ALTO.
Come, sound his praise a-broad, And hymns of glo - ry sing,

2d BASE.
Come, sound his praise a-broad, And hymns of glo - ry sing: Je - ho - vah is the sovereign God,

u - ni - ver - sal King, The u - ni - ver - sal King, The u - ni - ver - sal King, *f*

u - ni - ver - sal King, Je - ho - vah is the sovereign God, The u - ni - ver - sal King, The u - ni - ver - sal King, *f*

u - ni - ver - sal King, The u - ni - ver - sal King, The u - ni - ver - sal King, *f*

u - ni - ver - sal King, The u - ni - ver - sal King, The u - ni - ver - sal King, *f*

u - ni - ver - sal King, Je - ho - vah is the sovereign God, The u - ni - ver - sal King, The u - ni - ver - sal King, *f*

u - ni - ver - sal King, The u - ni - ver - sal King, The u - ni - ver - sal King, *f*

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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, Ezizio, etc.

Unhappily, this period furnishes us beyond its traditions, with but vague and incomplete documents. The works of Tosi, of Mancini, the thesaurus of Herbart, of Agricola, some scattered passages in the histories of Bontempi, Burney, Hawkins, and Balui, 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, in the present day, almost universal. 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 *appoggi*, 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 all 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 is presented itself. It would economize 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.

CONTENTS.

Report of the Academy of Sciences on the Memoir of M. Garcia.	Exercises on the Scales.
Abridged description of Vocal Organization.	Examples of Two Notes.
CHAPTER I.	Examples of Three Notes.
General Observations.	Examples of Four Notes.
Dispositions of the Pupil.	Examples of Six Notes.
Excess.	Examples of Eight Notes.
Precautions.	Examples of Twelve Notes.
Observations on the Manner of Studying.	Examples of Sixteen Notes.
CHAPTER II.	Examples of Thirty-two Notes.
Classification of Cultivated Voices.	Various Examples.
Contralto Voice.	Panses.
Mezzo-Soprano Voice.	Inflections.
Soprano Voice.	Arpeggi.
Ground Bass Voice.	Minor Scales.
Baritone Voice.	Scales and Passages of the Chromatic kind.
Tenor Voice.	Sustension of the Voice.
Alto Voice.	Long sustained Tones, Notes of equal power.
Table for the Classification of Voices.	Drawn Tones.
CHAPTER III.	Tones drawn by Inflections.
Of the Qualities.	Martellement or Repetition of the same Tone.
Clear Quality.	Exercises for Drawing the Tones.
Sombre Quality.	Exercises for the Martellement.
CHAPTER IV.	Exercises for Repeated Notes.
Respiration.	Appoggiatura.
Emission of the Voice.	Turn (Gruppetto).
Method of Arranging the Mouth.	Shake.
Shock of the Glottis.	Isolated Shake.
General Table for the Emission of Tones.	Progressive Shake of the Diatonic kind.
CHAPTER V.	Progressive Shake at distant points.
Union of the Registers.	Portamento of the Voice with Shake.
CHAPTER VI.	Chromatic Scale with Shakes.
On Vocalization.	Shake with a turn.
Portamento.	Double Shake.
Sustained Vocalization.	Soft Shake.
Tied Vocalization.	Defects of the Shake.
Marked Vocalization.	Exercises on the different kinds of Shake.
Pointed Vocalization.	Exercises for the Mezzo-Respiro.
Exercises on the Portamento.	Small Notes.
	Exercises on the Chord of the Third Major.
	Summary of Agility.
	Manner of Composing Exercises.

Of this masterly production nothing need be said in addition to the announcement of the publication of an American edition. This method has produced such singers as Maria Malibran, Pauline Viardot, Adolphe Nourrit, Mesdames la Comtesse Merlin, Meric Lalanche, Rimbaud, Eugénie Garcia, Mrs. Gerald, Richard, Mlle. Derivere, and is employed by the best professional musical talent in Europe and the United States. Miss Adelaide Phillips, whose recent appearance has met with such marked favor in this country, was recommended by Jenny Lind to M. Garcia as the very best instructor of the voice in Europe.

Hitherto, the cost of this work, all the copies being foreign, has been such as to confine its use to a very select class in this country. This edition is equal to all foreign copies, printed in clear, god-sized type, durably bound and furnished at the low price of \$2.50.

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