



Mr. Tracy

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PHILADELPHIA

MUSICAL JOURNAL

AND

REVIEW.

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PHILADELPHIA

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AND REVIEW.

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SALUTATORY.

"WHAT will the world say" to this enterprise? Or, rather, how will the Musical public reply to our respectful courtesy? Some may think it would have been better, if in the outset, we had first consulted, and gained the approbation of all the novices, *majores* and *minores* belonging to the musical fraternity. But this is an age of progress; and that effort would consume precious time.

The spirit of a Frenchman, when aggrieved, leads him to cry out, "Let us make a revolution!" Is not this analogous to the Anglo-Saxon race, and a trait of their philosophy? The truth is, in a country like ours, where thought ranges unfettered as the eagle's flight, and mind challenges competition with mind upon every subject that can be named in the vast category of human knowledge—each club, party, or clique, every association of a political character, every branch of mechanical or scientific interest, in fine, every Society, Agricultural, Historical, Literary, or Musical, demands as a necessary adjunct—*Let us have an Organ*, a Newspaper, not only to represent, but to support and inculcate the peculiar principles of our respective claims. The propriety of this prevailing sentiment, we do not intend to discuss. We believe, however, that careful reading affords instruction; and a sciolist any time, is better than an ignoramus; and if true, that newspapers make scholars, as related of Ichabod Crane, "who had read several pamphlets through, and became perfect master of New-England witchcraft," so we may argue and indulgently hope, that a regular and attentive reader of a well-conducted Musical paper, will increase in musical knowledge, and eventually be competent to judge understandingly of the theory, and also better able to appreciate "the concord of sweet sounds."

The subject of Music is daily becoming more wide-spread in its diffusive influence. Already it occupies a large place both in public and private. Its effects are witnessed in the enjoyments of the social circle, the frivolities of life, and amid the din of warfare; and the Church of God, likewise, claims no small share of its power, as a means of devotion and praise to the Most High!

Now with all this array of the virtues and potency of Music, presenting a field of unbounded influence—a subject in which old and young of every class should be interested—what say Philadelphians to our enterprise? Will you aid in sustaining the Periodical by personal subscription, and also, as far as individual countenance extends? If so, without delay, make known your name, with the amount of your claim, and accept in return the cordial offering of our .

PLAN OF THE JOURNAL.

THE appearance of the paper indicates its general object; nevertheless, we may briefly define our intentions. Our particular aim shall be, to furnish local musical information in general; noticing such concerts of music as we think deserving, and which belong to the respectable class; and indeed any thing of interest pertaining to the art in our city. Musical intelligence from all parts of the country will be regularly given, and

excellent pieces of music will be found in every number. Chiefly, however, our efforts shall be directed toward sacred music—its culture and practice; with a direct view of elevating the standard of church-music; hence, as a special design, we purpose, in the succeeding number, to commence and continue regularly, a series of articles noticing our different churches, choirs, and organists, without reference to denominational interest. This, we believe, will have the tendency to arouse a better feeling on the part of all interested in church-music; stimulating each to vie with their superiors, and may prove salutary, we trust, in improving this portion of our delightful and devotional exercises.

We can say, however, frankly, that our predilections are in favor of congregational singing, in contradistinction to quartet or singing by proxy; still no prejudice shall bias our judgment in any allusion to choirs, which may approve of an opposite course. As far as possible, our criticisms shall be candid and impartial. No censorious feeling, merely founded upon petty malice, shall be entertained towards any; for it is our sincere desire to cultivate the friendship and favor of all within our reach. Yet, we may declare unhesitatingly, that where we perceive error or positive defect in any of our church choirs, especially any perversion of music in the house of God, we shall not shrink from noticing in becoming terms of condemnation, that which we believe to be detrimental to the cause of sacred music, or in violation of the common principles of the art. Only where censure is merited shall it be given; and praise and honor to whom they are due; and to this sentiment doubtless every candid and conscientious disciple of harmony will ascribe credit, and give their hearty nod of assent.

TO PHILADELPHIANS IN PARTICULAR.—Our first number is before the public, and without seeming to appear invidious, we think it will bear comparison with any other musical paper as to appearance and intrinsic excellence. Each number will present eight or ten pages of original reading matter, (a reasonable portion relating to music in our city,) together with four pages of music: making it decidedly the cheapest journal of the kind ever issued. We hope to merit the approval of the discriminating musical public; and especially, as the price of subscription is so low, expect to receive, also, the personal assistance of those interested in the subject.

TO ALL TEACHERS OF MUSIC, leaders, and members of church-choirs, organists, and all others of the musical fraternity, the PHILADELPHIA MUSICAL JOURNAL AND REVIEW cometh GREETING:—You will find our paper worthy of your support and influence; and it certainly requires no philosophy to demonstrate, that every copy circulated, increases in a certain ratio the interest in the science you have espoused, and in the success of which you are all individually interested. Subscribe, therefore, for the paper, beginning with the first number; and you will receive in return a good equivalent for the investment.

 We send this number to some who are not subscribers, with a view to introduce the JOURNAL, and in return hope to receive their names with the amount of subscription. From the press, also, would we re-

spectfully solicit a notice of our enterprise, proportionably as the subject we advocate is thought to be deserving of the attention of the community.

TO OUR PATRONS.

AMONG the various refinements of the present enlightened age, music appears, in an eminent degree, to have attracted the attention not only of the wealthy and educated, but has likewise insinuated itself into the social enjoyments of all classes of society. It is, in fact, daily becoming more and more a branch of popular education; the moralizing effects of which will be witnessed hereafter.

We are not of that class, ready to unite in the loud sonorous declamation of "human progress," and who would have us believe that Ovid's golden age had almost returned; but we do entertain the conviction, however, that ours is an advanced and rapidly-improving age, and, as possessing increased facilities and numerous methods for improving the mind, is a remarkable era. Philadelphia ought, therefore, to sustain a *periodical*, such as the one here presented.

We are alive to all those sensibilities which arise from the consciousness that its merits are to be tested and judged of by an intelligent community; and though it would savor of conceit to expect to escape the censure of some, yet we hope, however, that our humble endeavors will receive the approbation of many, and the generous support of all, who feel interested in music in our city and vicinity.

It may not be deemed improper to state, on behalf of the publishers and the writer, that this enterprise has no connection whatever with a sordid spirit, or anticipation of any present pecuniary advantage. We can truly style our undertaking, "a labor of love;" reserving, chiefly, as a recompense for the toil and trouble, the pleasing satisfaction of aiding in the diffusion of harmonious language, which we view as a secret lever, destined to add something to the moral and intellectual improvement of mankind.

We can assure our patrons, however, that there shall be no lack of talent to make the columns of the PHILADELPHIA MUSICAL JOURNAL, a paper of interest combined with instruction; a fortnightly visitor, of which any one may feel a pride in welcoming to the drawing-room or parlor, and of especial attraction to the home circle. We feel happy, also, to have our sheet graced with the talents of such authors as Dr. L. Mason, and others of musical distinction; and, in conclusion, venture naught in asserting that the mere names, apart from the well-known integrity and musical ability of the publishers, is a sufficient guarantee of the paper being successfully and regularly issued.

PHILADELPHIA MUSICAL ITEMS.

A BEAUTIFUL and superior organ, containing eighteen stops, two sets of keys, and pedals, has been completed for the New Moravian Church, Franklin and Wood streets, by J. C. B. Standbridge, of this city.—A concert of music by the Choral Society of the Fourth Baptist Church was given on the 4th instant. The programme comprised choruses, quartets, and solos, under the direction of J. M. Evans. Signor Rontinella rendered valuable assistance, and C. Collins presided at the piano. The performance throughout was exceedingly creditable to all concerned.—The Philadelphia Oratorio and Madrigal Society gave their first concert at the Musical Fund Hall, on the 11th instant. The large orchestra was directed by Dr. Cunningham. The American National Anthem, composed by Mr. Crouch expressly for this Society, was performed with good effect.—The Misses Sheppard announce a concert at Norristown, on to-morrow evening, 13th instant.—The American German Mannerchor announce a very good programme for 24th instant, at the Musical Fund Hall.—The Philadelphia Handel and Haydn Sacred Music Society have fixed upon the 31st instant, for their first concert, at Concert Hall. This Society was only organized the past winter, and already numbers many excellent voices, under the direction of L. Meignen. Their first concert will be looked forward to by our musical citizens, with more than ordinary interest.

DISCORD IN THE PHILADELPHIA OPERA!—The *Opera-tors* out of tune.

Clashing among the fiddlers, and rumbling among the kettle-drums! 'Gentlemen may cry peace, peace, but there is no peace!' We clip the following from one of our dailies, which will perhaps apply to the tune "JARGON:"

"Mr. Paine, yesterday, experienced a difficulty with his orchestra, not unusual with operative managers. The musicians, late in the day, informed him that they thought themselves entitled to some pay for extra services, and threatened, unless it was settled, they would not perform. He referred them to Max Maretzek, who was the agent to engage them, and promised to pay them if he so decided. They refused to await Maretzek's return from New-York, and would not play. Mr. Paine, therefore, availed himself of the very admirable orchestra of Mr. Marshall, and Signor Arditi being leader, they went through the music of 'Norma' with great precision, although they had no rehearsal."

NEW-YORK MUSICAL ITEMS.

A novel decision was recently rendered in the New-York Supreme Court. The Court affirmed the decision of the County Court, which, in its turn, had affirmed the decision of the Justice of the Peace, inflicting a fine of \$26 upon one Sharp, who, with his Troupe, had given a performance of what is usually termed negro minstrelsy, in the court-house at Delhi. In the language of the Court, "they appeared disguised and dressed as negroes, and one of them as a wench, dressed in Bloomer costume. They sang negro songs, performed dances in a grotesque manner, gave mock psychological lectures and mesmerized each other, and performed feats with chairs upon their heads." The Court assumed that such performances came under the head of mountebankry.—"Madame Grisi," says an exchange, the celebrated cantatrice and *tenor*, has given birth to a daughter at Brighton, England. As children have generally opposite qualities to those of their parents, we suppose that little Mademoiselle will in time become an admirable *basso*.—A concert was given at Ellenville, N. Y., on the 14th ult., by Mr. Weidemann, assisted by his pupils.—On the 4th inst., the Glee-Club, under the direction of Mr. George Bancroft, gave a concert at Oneida Depot, N. Y.—The concert of the Citizens' Corps at Utica, N. Y., on the 29th ult., must have been a grand affair. The papers of that place are in ecstasies about it.—A concert was given at Peoria, Ill., on the 25th, by several amateur singers of that place, under the direction of Mr. W. S. Stone.—In the spectacle of *Herne the Hunter*, lately produced at the Broadway Theater in this city, the royal cortege of Henry VIII. was preceded in the procession, by a modern brass band.

The annual concert of the pupils of the Institution for the Blind, was given at Philadelphia, on the 28th ult.—In running through our exchanges the other day, we struck an Ethiopian vein, and resolved to note down the name of every band of negro minstrels, mentioned in advertisements or otherwise. The result of our labors has shown conclusively that there are over thirty bands of Ethiopian imitators traveling through the country. Over four hundred white men, therefore, black their faces, and sing negro songs, every night for a living.—A concert was given by the Utica Brass Band at Rome, N. Y., on the 3d inst.—Mr. E. C. ANDRUS, assisted by his pupils, (two hundred and fifty in number,) gave a concert at Poughkeepsie, N. Y., on the 5th inst.—The Lynn (Mass.) Musical Association gave a vocal and instrumental concert at that place on the 28th ult.—Many editors are in the habit of giving enigmas for the puzzlement of their readers; we have not done so heretofore, and perhaps shall not do so again, which may prove an excuse for the following

ENIGMA.

I am composed of nine letters.
My 5, 6, 4, 6, 7, 8, 9, is essential to bakers,
My 1, 2, 3, 4, is an edible root,
My 1, 6, 4, 5, is an adjective, and
My 4, 5, 8, is an article,
My whole is the name of an eminent composer.

Our ingenious readers can readily solve the above.

Some of our readers may not be aware of the origin of the whispering chorus in Mozart's *Figaro*. Mozart being once invited by a friend to be present at a social gathering, did not make his appearance until a late hour. The guests were on the tip-toe of expectation to behold the illus-

trious composer, when he suddenly entered the salon. For a moment he halted at the entrance, and on being recognized, his name passed from lip to lip in a whisper, which pervaded the whole apartment. Mozart stood silent for a moment, then clapping his hand suddenly to his forehead, darted from the room, and did not return until a late hour. On being questioned by several of his friends as to his abrupt departure, he replied only by inviting them to be present at the first rehearsal of *Figaro*. The evening came, and, accompanied by Mozart, the friends attended the theater, and in the whispering chorus, which is introduced in the opera, recognized the reproduction of the scene they had witnessed on Mozart's first appearance at the recent festival. We do not know whether this anecdote is in Holmes's *Life of Mozart* or not, nor do we care to refer again to so antiquated a biography for the purpose of ascertaining.—It was with a great deal of trouble that we "fixed up" our machine and ground out the rhymes, entitled "*Musical Terms*," published in our last issue, and we most respectfully appeal to the *Boston Transcript*, whether it is just to appropriate the fruit of so much labor without credit. We know very well that products of the human brain, like umbrellas, are generally considered as public property; but we had supposed that the product of a machine was always recognized as the property of the worker of the machine.—Mrs. Almira Crump gave a concert at Providence, R. I., on the 27th ult.—A dramatic and musical entertainment was given at Louisville, Ky., on the 25th ult., by Mrs. Macready, the dramatic reader, assisted by Mlle. Camille Urso, violinist, and Mr. F. Abel, pianist.—Mrs. Taylor and Miss Sherman gave a concert on the 23d ult., at Milwaukee, Wis., and on the 25th, Mr. William Pay, assisted by one hundred juvenile singers, produced the cantata entitled *The Palace of Industry*, at Young's Hall, in the same city.

"O Music! sphere-deseended maid,
Friend of pleasure, wisdom's aid!"

Collins wrote the above lines. Sweet, suggestive, and true. How closely are music and poetry allied! "Music," says Pope,

"resembles poetry; in each
Are nameless graces which no methods teach,
And which a master hand alone can reach."

It is no wonder, therefore, that all poets have once at least chosen music for their theme.

"Preposterous! ass! that never read so far,
To know the cause why music was ordained!
Was it not to refresh the mind of man,
After his studies or his usual pain?"—*Shakespeare*.

Sir A. Hunt styles music,

"The medicine of the breaking heart;"

but Crowe calls it,

"An empty pageant of sweet noise."

Beattie thus condemns the man who has a heart that music can not melt:

"He needs not woo the muse—he is her scorn;
The sophist's rope of eobweb he shall twine;
Mope o'er the schoolman's peevish page; or mourn
And delve for life in Mammon's dirty mine;
Sneak with the scoundrel fox or grunt with glutton swine."

Tom Moore—poor Tom Moore—disliked an affectation of music as much as he loved the genuine article. Hear how he treats the first: "This must be the music of the spears," said he; "for I am blessed if each note doesn't run through me!" (*Fudge Family*.) Hear him now:

"Music! oh! how faint, how weak,
Language fades before thy spell:
Why should feeling ever speak
When thou canst breathe her soul so well?
Friendship's balmy words may feign,
Love's are e'en more false than they:
Oh! 'tis only music's strain
Can sweetly soothe, and not betray."

We may give a second edition of music and the poets at a future time.

THE BEETHOVEN FESTIVAL IN BOSTON.

THE inauguration of the first statue of art in this country is certainly a very important event in our musical culture and civilization. It is like a prominent landmark which points backwards to a path of many struggles of refined taste and beauty for victory over the materialistic tendencies of our national spirit; and on the other hand, it opens a view forward into a more even and capacious road of artistic intelligence and

happiness. Such a first statue already tells a great deal of itself, but if it happens that this art-monument is erected to the memory of the most powerful master of the loftiest of all arts, music, it will certainly add a great deal to the satisfaction, we as a nation must feel with regard to the state of our artistic feelings and powers. The inauguration of a Beethoven statue in the new world, involves in itself the responsibility, not only of appreciating the true spirit of the music of the greatest instrumental composer in the old world, but also of trying to follow the grand example he has set, in solving the most difficult questions of musical art.

It was in this spirit that Germany took notice of this event; that its principal music and art papers spoke about it; that the large class of amateurs commented and rejoiced at it, and that at last, when the statue cast in Munich, was to be forwarded from this, in some respects, true modern Athens, to our country, a great festival took place, attended by royalty and the most eminent men of Bavaria, and carried out with all the splendor that the musical resources of Munich could offer, and with all the enthusiasm Germans can occasionally manifest. The old world, by its sons of art, sent a hearty greeting to our shores, for the respect we had paid to one of its greatest masters; the old world had found a new tie of friendship and admiration for the new world. This call for a Beethoven in bronze, made by two American artists, of whom one originated the wish and the other performed gratuitously the most important part of its artistic execution, was considered by the German artists and men of literature and intelligence, as a call from one nation to the other—as a national event, honoring both countries, and as such they celebrated it.

Let us now see how this event was celebrated in Boston, where one of the givers of the statue resides, and where, in consequence, the latter must find its honored resting-place. Although Boston is said to be pretty easily moved by its own affairs, still this inauguration, which was in plan and execution entirely Bostonian, seemed to cause an exception. The great majority of the people took not the least notice, either of Beethoven or the festival given to his honor. Outside the Music Hall, there was no sign of commotion, of enthusiasm, or excitement, and even in the hall itself, which was only well filled, not crowded, and where very many Boston artists even, were not to be found, one looked in vain for a real excitement. All went off like an ordinary concert, the giver of which, as usual, received the greatest share of applause.

The cause of all this may be easily found in the very poor arrangement of the whole affair. Instead of making it a national event, by inviting the most eminent artists of the country to assist by their experience, advice, and practical abilities, the efforts of the committee, the Festival was left entirely to the resources and powers of Boston artists and amateurs. And now, let us say at once, that judging from this Festival, these resources and these powers must be very small. There was during the whole evening not one moment of striking effect. Even when this effect would have been so easily obtained it seemed not to be in the ability of the performers to profit by the occasion. The lifting of the veil, for instance, which covered the statue, and which was done in a very comical manner, was received only in a dead silence on the part of the orchestra. The appearance of the features of the great master of sounds was greeted only by a dry applause, although every musician had his instrument in hand, and might have easily responded to the sight of the great man with a musical salute. Then came, in the same insignificant manner, the recital of the prologue by its author, Mr W. W. Story, which is poetical and beautiful enough to have deserved a better fate. And at last the most important part of the Festival, the musical entertainment, commenced.

We have been so often told of the superiority of Boston in musical matters, that we could hardly believe our eyes when we first saw the programme of this entertainment. Not one piece complete in the whole programme, with exception of the fantasia with chorus, Op. 80. No overture, only an insignificant chorus from the *Mount of Olives*, and the Choral Symphony, without the choral. Truly this programme reflects very little credit upon the musical taste and judgment of Boston, and we know of no smaller town, even in Europe, which would have been guilty of such æsthetical barbarism. "But," say those who seek to excuse,

"we had neither sufficient time nor means to render such a grand work as the Choral Symphony completely." Time? You had months to prepare yourselves, and as to means, there were, on the very night of the Festival, a sufficient number of chorus and solo-singers in the hall to perform the last part of the symphony. To be sure, Beethoven's musical representation of joy requires not only high but also well-trained voices, and leaves to the singers not that pleasant security which they enjoy in Rossini's or Donizetti's music. But with enthusiasm, energy, and true love of art, one hundred and forty chorus-singers, and a few soloists can accomplish even more difficult tasks than the mastering of this dreaded fourth part of the formidable ninth symphony. And if Boston had not a tenor and a basso to sing in an appropriate manner the solo parts, why did the committee not look out for them in some other places of this country? We are sure that there are many artists in New-York who are able to perform all the solo parts, and would have volunteered their services with the same readiness that all the performers on this occasion are said to have shown. Certainly, wherever we might look to find an excuse for this omission, we must look in vain, unless we admit the one, that the performance of the fourth movement would have made somewhat superfluous the giving of the Piano fantasia, as the principal motive in both is almost the same, although the subject is different. (By the by, this says a great deal, to which we shall refer in a special article on the ninth symphony.) Before we leave, however, this subject, we can not help correcting the statement, that this symphony is often played in Germany without the last movement. Some ten or fifteen years ago this might have occasionally happened but in later years the performance of this symphony has been so fully within the means and resources of any ordinary town, that it would be quite unnecessary to mutilate the beautiful work.

The orchestra, which had principally to act in the execution of this curious programme, consisted of some fifty performers. We do not know exactly how many of these played string, and how many played wood and brass instruments; but most certainly we felt, while listening, a great disproportion in the body of sound which came from each of these classes. Whether owing to some acoustic fault of the hall, or to something else, the wood instruments were throughout not distinct enough; the sounds of the oboes and clarinets were like the chirp of birds; the horns were very weak, and the 'cellos and contra-bassos were not powerful enough by far. As to the rendering of the three movements, the orchestra succeeded, under its able and industrious conductor, Mr. ZERRAİN, very well, in presenting the *outlines* of the work. It gave the principal features, but not the flesh, color, and life, which must animate them if they would animate us. There was a total want of inspiration and enthusiasm throughout. The players seemed to be so fully occupied with the exact rendering of their notes, that it was quite impossible for them to display that artistic abandon and sureness, that ease of expression, which characterize the true artist. Besides, that rhythmical acuteness, which is the principal character of the leading figures in the first part, and which is, in most instances, a kind of a trumpet figure, was totally missing. And it is just this rhythmical sharpness prevailing in the scherzo still more, with the difference, that the leading tendency of its principal figure is downwards and pianissimo, while that of the allegro is often upwards and fortissimo, which, in our opinion, suggests, in a musical point of view, the true conception of the first two parts of the work. The scherzo is a standing piece at popular concerts in Europe. Whenever a mutilation of the ninth symphony is desired, the scherzo is given, and we remember having heard this piece performed in the so-called promenade-concerts, with all the delicacy and fluency which are the first necessities for a neat rendering of this musical representation of unbounded joy. The most difficult part for the performers in this scherzo is the sudden change from the triple to double time, (Presto D Major.) The entrance of the beautiful motive for the oboes and clarinets is often marked by unsureness and even confusion. The orchestra of the festival seemed willing to share the same fate; at least, distinctiveness and expression were entirely wanting. The rendering of the adagio, with all its manifold changes of melody, met decidedly the most sympathy from the public, although for us it was lacking in breadth, and the perfect rendering of the sign of

the swell, or the *diminuendo* and *crescendo* united, which characterizes the whole movement. The adagios in Beethoven's symphonies should, more than any thing else, be played as if they were sung by first-rate artists, who know all the secrets of expression which a perfect method of singing furnishes.

Although the performance of these three movements was certainly unsatisfactory, still it was the best of the evening. With the last pianissimo B flat major accord for the wood and brass instruments in the adagio, the artistic interest of the Festival was at an end. All that followed reminded us of the most ordinary concert exhibitions. Especially was the orchestral accompaniment to the bits of solo pieces which followed, even more insignificant and careless than we are accustomed to hear it in the usual concerts. Mrs. Long, who is said to be the best concert-singer in Boston, sang the familiar air from *Fidelio*, "*Abscheulicher*," much more in the spirit of the commencing word than in that of the poem or the music. She has neither the method nor the right feeling for this composition. However, she may console herself; we have heard renowned singers utterly fail in this piece; for instance, Mlle. Cruvelli, and others. And then the horns in the accompaniment were still worse than she was. But why did she sing in Italian? The use of the Italian language in music like that to *Fidelio*, on occasion of a festival given in honor of the great composer, is really even more peculiar than the use of a piano accompaniment to the following quartet from the same opera, "*Mir ist so wunderbar*," which had on this occasion the great advantage that it caused a very similar sensation in the listener. A kind of relief to all this was the performance of Beethoven's Violin Concerto, by Mr. August Fries, although the thin and somewhat uncertain tone of this gentleman conveys a very poor idea of the character and the boldness of this composition. But as if even this number of the programme must share the characteristic drawbacks of the whole Festival, the following remark was introduced, "with a cadenza written expressly for Mr. August Fries by the eminent Leipzig violinist, Ferdinand David."

At last the chorus-singers began to arise. They were evidently tired of sitting during the whole evening to be stared at. Their attempt at activity by the performance of the Hallelujah chorus from the *Mount of Olives* was a very short one, until they had again and for the last time in the chorus fantasia, occasion to make use of their precious instruments. The piano part of this fantasia, which singularly enough is called on the programme, Praise of Harmony, was played by Mr. Perkins. This gentleman had *partly** given the statue, and was, therefore, cheered immensely. But why were we forced to accept this act of generosity with the donor's own musical accompaniment? Or was it to show that there are moments of glorification when the addition of music is decidedly out of place? Mr. Perkins may be a composer, but he is a very poor pianist, and by his amateur-like rendering of this beautiful piano composition of Beethoven, conveyed the idea that it was much more a "praise" of something or some body else, than of harmony. And so ended this Beethoven Festival. The great composer in bronze looked rather sadly and mournfully down upon the whole affair, and if Crawford, the noble artist who modeled this statue gratuitously, and whose name was not even mentioned during the whole progress of the Festival, has perhaps failed to give the true character and spirit of the composer's features, he has certainly succeeded in giving them the right expression with regard to that occasion.

MUSICAL CRITICISM,

WE have always felt, that what is called *criticism*, as applied to the musical performances of individuals, choirs, or associations, is an article exceedingly difficult to be obtained, in its pure, unadulterated state. Fulsome praise and flattery at once tells a tale of favoritism; while bitter sarcasm reveals an under-current of prejudice or envious feeling, which the *would-be critic* employs as a medium, not of subserving the cause of music, but for the gratification of feelings which for years may have been wrangling in the recesses of his heart. A general expres-

* Mr. Crawford refused recompense for the modeling; Mr. Perkins paid for the casting, and, according to the Boston *Courier*, has loaned the statue to the Music Hall.

sion of opinion is not criticism; and we are always inclined to doubt either the ability or sincerity of any one who professes to criticise, when he assures us, that Miss A., or Mr. B. sang with "perfect grace;" a term which implies more than persons generally can find in the performances of amateur singers; consequently we are inclined to place but a low estimate upon his judgment. Again, he informs us, that Mr. C.'s singing was "really horrid;" yet he fails to submit a single proof which a critical analysis should present, to establish so bold an assertion; but places himself in a position where the purity of his motives, are regarded as exceedingly doubtful.

Criticism should never draw from retirement those who timidly shrink from the gaze of the world; and while an encouraging tone is far preferable to that stern severity which characterises so many of that class, who wish to be ranked as musical critics, all its advantages are lost, if a full analysis be not given. If a singer appears before the public, who exhibits defects in expression, intonation, or the delivery of the voice, such faults are more surely remedied by hints conveyed through impartial criticism than by any other means; provided the one for whom they are intended be not impressed with an undue sense of his or her abilities. We believe that nothing has tended so materially to improve the music in our city choirs, as the criticisms which have occasionally appeared in some of our literary papers, and in the letters of correspondents published in the musical journals of neighboring cities: from the effects of these, (though some of them are open to the objections alluded to,) we may infer the real advantages which must arise, where all the essentials of true and impartial criticism are combined.

MASON AND BERGMANN'S FOURTH MATINEE IN NEW-YORK.

PROGRAMME.

1. Quartet in F minor, No. 11. (Beethoven.) Messrs. Thomas, Mosenthal, Matzka, and Bergmann.
2. Trio in G minor, No. 2. (Anton Rubinstein.) Messrs. Mason, Thomas, and Bergmann.
3. Cinquemo Tarantelle pour Piano, Op. 87. (Stephen Heller.) William Mason.
4. Concerto in D minor, for three Piano-fortes, with first and second Violins, Viola, Violoncello, and Contrabasso. (J. S. Bach.) Messrs. Scharfenberg, Timm, Mason, Thomas, Mosenthal, Matzka, Bergmann, and Balke.

DECIDEDLY the most interesting programme of the season. Whether owing to this, or to the increased appreciation and popularity of these matinées, we never saw, on such an occasion, Dodworth's Hall so crowded as it was Tuesday, February 26th. Many ladies could not find a seat, although very many extra chairs had been provided. This is a very good sign, creditable alike to the public, and the excellent artists to whose zeal and love for good music and its progress we are indebted for these matinées. But as every good thing has its drawback, so had also this immense crowd at Dodworth's; for the performance of the first quartet, as well as its enjoyment, had to suffer from the continual rushing in of ladies and gentlemen, and their sometimes ineffectual attempts to find a seat. Halevy, the German-French composer of "*La Juive*" and "*l'Eclair*," said the other day, in a lecture upon the merits of Onslow, that to enjoy this kind of music to its fullest extent, it was almost necessary to admit not more than ten listeners. There is certainly some truth in this, especially when a quartet like that in F minor of Beethoven is performed. These mysterious, wonderful, and profound sounds which reach forth in the most varied directions, without, however, losing either order or their original plan, require more tranquillity of mind and attention than is consistent with such constant moving round and about.

Some people number the above quartet among the so-called "unintelligible" of Beethoven's last period of composing. But if this is unintelligible, what have we to say to Nos. 13 and 15, at least one of which we hope may be performed in one of the next matinées? The fact of the matter is, that all this talk about "being unintelligible," vanishes as soon as you are able to examine a little closer the music you listen to. Go and hear two or three times, one of the difficult quartets of Beethoven, and provided you have some musical feeling, that which at first appeared unintelligible will become quite clear and distinct. And if you come to understand Beethoven in this kind of music, you may de-

pend upon it that your mind will feel greater, purer sensations than any other music of the same style can afford to you. As to the above quartet in C major, it varies only a little in the arrangement of the different movements; all the rest is in the usual quartet style, of course, as the ripe Beethoven used to manage it. The performance gave another proof of the artistic perception and treatment of our players. The right spirit was well kept up, in spite of the many interruptions which were necessarily caused by those who came too late.

Rubinstein's spirited trio was repeated at the wish of many subscribers. It was even better played than the first time, and, as is the case with all good music, won by a repeated hearing.

Mr. William Mason gave us, besides the trio, the fifth and newest tarantelle of the amiable and able musical thinker, Stephen Heller, a composition which ranks not so high as a great many others of his; and as an encore, he played his well-known and now quite popular *Silver-Spring*, the brilliant and characteristic conceit of which seemed to delight the audience.

Bach's concerto for three pianos is more antiquated than many other compositions of this eminent composer for voice and orchestra, which often contain very sweet and melodious music. The uniformity of this music loses by the uniformity of the sound of the piano. It is only by the greatest variety of expression, by much use of the pianissimo, and of light and shade, that the amateur will become interested in these complicated passages of musical sounds, and catch at least their meaning. Strange to say, in one respect this concerto reminded us of the so-called music of the future, as both are bare of absolute melody. The performance of this concerto was very creditable to Messrs. Scharfenberg, Timm, Mason, Thomas, Mosenthal, Matzka, Bergmann, and Preusser, and evidently afforded much satisfaction to the audience.

THIRD PHILHARMONIC CONCERT, N. Y.

PROGRAMME.

1. Jullien Symphony. No. 2, in D minor. G. F. Bristow.
2. Capriccio Brillante, in B minor. (Mendelssohn.) For Piano-forte and Orchestra. Mr. Richard Hoffman.
3. Overture to *Anacreon*. (Cherubini.)
4. Concerto for the Violin, in E. Op. 64. (Mendelssohn.) Mr. Joseph Burke.
5. Overture to *Die Waldnymph*. Op. 29, in F. (W. S. Bennett.)
Conductor, Mr. Carl Bergmann.

This concert was, as compared with the two former ones, rather poor in its contents. With exception of Cherubini's overture to *Anacreon*, which gives full evidence of the power of conception and masterly though somewhat antiquated execution of its author, there was hardly any thing to be fully satisfied with. Mr. Sterndale Bennett's overture is a clever thing, but we prefer a few measures of Mendelssohn to this elaborate effort of his imitator. There is really not much talent in Mr. Bennett's music; and what there is good reminds us so strongly of Mendelssohn that even the application of the word imitation might appear too mild.

As to Mr. Bristow's symphony, we feel strongly the obligation to encourage the efforts of American composers. But if there are only four Philharmonic concerts in a season, it is rather hard to be compelled to lose the artistic benefit of one on account of our patriotism. And we find this is the case with regard to this third concert and Mr. Bristow's symphony. Certainly the works of our own composers must have a chance to be heard somewhere; but can it not be in some other place than just where only the purest taste and the greatest finish in our art ought to prevail? If our composers can not rival the renowned masters of instrumental music, and still more, if their works show only very ordinary music, very ordinarily worked out, then let them be heard in our theaters between the acts, or in the so-called promenade concerts, where they may give pleasure on account of the appropriate frame in which they appear. But where we expect to be impressed by the highest aspirations of musical genius and talent, second or third-rate music will lose even the merit and effect it really has, and have very little chance of true appreciation.

Mr. Bristow's symphony is the laudable effort of a musician, who is-

constantly trying to improve in the management of the technical difficulties of his art. Mr. Bristow knows already pretty well how to write music; but if we come to inquire as to the value of what he is writing; as to his ideas and their artistical treatment, we have less reason to be satisfied. Not only are the motivos quite common, lacking entirely in nobility of expression, but there even seems to be no striving for fine traits in instrumentation and in the polyphonic treatment of the work, if the noble art of polyphony can be applied to the harmonic development of Mr. Bristow's motivos. All goes on with as little artistical effort as possible, reminding us of the so-called symphonies of Kuffner, and similar composers, whose compositions were formerly played by some bands of amateurs, or in some garden-concerts. It is evident that Mr. Bristow intended to do very well: the first part proves this; but from movement to movement his forces diminished, till at last we hear only noise, not music. The only originality we found was in the andante, where the second motivo is given twice instead of once, and the trombone has to struggle to master its melody, and in the scherzo, which is a polka. This so-called innovation has been pronounced a very happy idea of Mr. Bristow, for the reason that "as the classical masters introduced the dance of their time, the minuet, a modern composer ought to replace the scherzo by a dance of *his* time." But, unfortunately, the minuet in the quartets and symphonies of Haydn, Mozart, and Beethoven, has, for the most part, only the name, minuetto, and not its form nor its character. Besides, the minuet was not the popular dance at the time of these masters; the German waltz (slow movement) and the Styrian waltz were much more generally in vogue. The minuet was patronized at court and in the aristocratic circles, and here Haydn, in his earlier life, in his capacity as general musical servant, may have had frequent opportunity to look at the dancers and to play for them. But we do not know of any of his scherzos which fully justifies their general title, minuet. Besides, this name was very soon abandoned, and that of scherzo took its place.

The symphony, as well as the two overtures, were satisfactorily given, and all their contents well brought out under the skillful baton of Carl Bergmann. The Bennett overture was, however, much injured, as is usual with the last overture, by the going out of many of the audience. This, on the present occasion, was entirely inexcusable, as an intermission of five minutes was allowed between the concerto and the overture, expressly, according to the programme, that the "audience might not be disturbed during the performance of the overture." As it was, although quite a crowd left during the five minutes, others were retiring during the overture. Indeed, there was far too much moving about during the whole concert. We presume, however, that it is useless to expect any thing different so long as the theater is so densely crowded as it was last Saturday, in spite of the severe snow-storm, the "very last," it is to be hoped, "of the season." Besides, we have a strong suspicion that it is not the love of art and progress in taste which has so largely added to the subscription-list of the Philharmonic. However, be it fashion or what it may, we are none the less thankful for this prosperity of our leading musical Society, as art must benefit by it in any case.

Notwithstanding the very uninteresting character of the Mendelssohn capriccio, which is any thing but "brillante," Mr. Richard Hoffman did so well as to receive a hearty encore. To this he responded with a fantasia on *Rigoletto*, by Jaell, we believe, which was quite as unattractive as the capriccio, but was nevertheless well given by this favorite pianist.

Considering the scarcity of good modern violin concertos, Mendelssohn's work is certainly very acceptable, and highly interesting to the musician. What refined taste and musical intelligence can produce, is certainly represented in this graceful and elegant concerto. Mr. Burke did not satisfy us in its execution.

At the fourth concert of the season, (April 19th,) Beethoven's fourth symphony, Mendelssohn's overture, *Zum Märchen von der schönen Melusine*, and Marschner's *Hans Heiling* overture will form the orchestral portions of the programme.

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Taste without intelligence is like a ship without ballast.

EISFIELD'S FOURTH SOIREE IN NEW-YORK.

PROGRAMME.

1. Quartet, No. 78, B flat (Haydn.) Messrs. Noll, Reyer, Bergner, and Eisfeld.
2. "O God! have mercy." (Mendelssohn, air from the Oratorio St. Paul.) Mr. Otto Feder.
3. Grand Scherzo, Op. 31. (Chopin.) Mr. L. M. Gottschalk.
4. "Doth she ever think of me?" Song. (Proch.) Mr. Otto Feder.
5. Grand Quartet, No. 9. (Beethoven.) First time. Th. Eisfeld's Quartet Party.

On this occasion, Dodworth's Academy afforded the sight of the usual attentive audience. The soirée opened with Haydn's charming quartet No. 78, which was well performed. As to the composition itself, we can not add any thing to the remarks we have made at different times in regard to Haydn's chamber-music in general. The quartets of this master have pretty much the same character, coloring, and tendencies throughout. If you have heard one, you can not mistake the next. He reminds us of those amiable, jovial country gentlemen of olden times, whose conversation, gentle habits and manners, must have a powerful charm for all those who live in an age of such constant excitement and surprises as our present one. But it is only when we want to rest, never when we endeavor to strive for some new stimulant in the field of our activity, that we return to men like Haydn. What a difference between him and Beethoven! Although living at the same time, and creating his 'grand works only a few years after the death of Haydn, our most advanced composers must still refer to him, if they will explore the paths of grandeur and originality. The sounds of his music, their style and character, especially in his quartets, are so modern that even now very many musical men seem unable to understand them. We were more than ever reminded of this contrast between the two masters by the performance of Beethoven's Quartet No. 9, C major, with which the soirée closed. It showed itself not only with regard to the ideas, but also in respect to treatment and variety of expression. In Haydn's music, all went on smoothly, in strict accordance with his own easy temper. His minuet is the true reflection of the sports of his own country villages, which he remembers with delight; his finale, the usual jovial rondo. The motivos have the coloring of a good-humored fellow; they strike you neither as original, nor deep, nor grand, but they charm you by their simple grace, and lead you into a calm and agreeable state of mind. The musical treatment of these ideas is done in the same spirit. The figures are all well sounding, but never play that grand rôle which is given to them, for instance, in Beethoven's quartet. Listen, for instance, to the violoncello, or the viola, separately, in this quartet, in C major, and you will see at once the difference. And then the motivos, and that immense variety of ever deep expression, which seems to be the innate property of Beethoven. People talk about the difficulty of blending beauty of melody with an elaborate style of writing. But is this last part, with the fugue in the beginning, not beautiful and expressive, in spite of its elaborateness? Want of space forbids any further details; perhaps another time we shall point out still more efficiently the difference between the two masters, the beginning and the end of a grand epoch in our art. The performance of this quartet, which is rather difficult, was very creditable. We think, however, that the minuet should have been played a little faster, in opposition to the following more serious trio.

Mr. Feder sang with much taste and good method, the aria from Mendelssohn's oratorio of *St. Paul*.

Mr. Gottschalk played first, Chopin's difficult Scherzo, Op. 31, more abruptly than even Chopin's music can endure. As an encore, he gave Liszt's Transcription of Berlioz's "*Serment et Benediction*," in the opera *Benvenuto Cellini*, and his own composition, *The Last Hope*. Liszt's Transcription was played with more ease than the night before. As to the rendering of his own composition, we need not say that it was beautiful.

DEATH OF MR. GEO. W. PRATT.

We learn from the *Boston Traveler*, that this young gentleman, so much beloved by all who knew him, expired at his father's house in Boston, on Sunday, 2d inst. We have known Mr. Pratt somewhat intimately for many years, even from boyhood. He was born in Boston,

and received his early education in the excellent public schools of that city. He had naturally a quick ear, a good voice, and a strong love for music; and it was in connection with the singing-lessons in these schools that we first noticed him. He was not only the first boy in the class and school to which he belonged, but he was also the first on those occasions which brought together the best scholars of all the schools. On these occasions he was always in his place, giving the closest attention to the preparatory trainings for which they were designed, leading by his voice, encouraging by his cheerful countenance, and setting an example of gentlemanly deportment worthy of a person of mature age. We have often met him, when quite a lad, on the exciting preparatory meetings for the Fourth of July celebrations, when about one hundred boys, selected from the various schools, were brought together daily and trained for song, and we always found him not only entirely free from those little mischief-makings, so common to almost all boys of twelve or fourteen years of age, but also equally removed from all such playfulness or levity of conduct as was inconsistent with the objects of the class. Indeed we could always look to him for aid, we could always rely upon him for support, and under all circumstances could he be trusted, for he was in a remarkable degree sincere, frank, honest, and true. We have never, in our teaching experience, met with but one such boy, and it is quite probable that some of our Boston readers, or such as were in that city some twenty years ago, will immediately recall Marcellus ———, and perhaps imagine the song,

"Before all the lands in east or west,
I love my native land the best."

As Mr. Pratt evinced an inclination for study, he was fitted for college, and graduated at the Wesleyan University, in Middletown, Ct. While in college he had charge of the music there, and taught singing-schools with much success in the vicinity. After leaving college he spent a short time in teaching in Boston, where he was also most popular and successful; but determining to make music a profession, and feeling the importance of a more thorough education, he left his employment, already promising, and spent about three years in Germany, mostly at the Musical College in Leipzig, where, under the instructions of Moscheles, Hauptman, and others, he laid the basis of a thorough musical education. Having completed the course at Leipzig, he traveled through some of the most important parts of Germany, visiting Paris and London, and returned to Boston last autumn, with the intention of entering upon the labors of the profession he had chosen. But, in the very morning of life, when a wide field for labor and usefulness was opening, for which he had taken great pains to prepare himself, he has been suddenly cut down.

Mr. Pratt, in addition to great natural amiability, and general excellence of character, had a deep sense of religious obligation, and intended to devote himself mostly to educational and church-music. He was an excellent teacher, and experience would soon have made him fully competent to all the demands of church-music. He entered fully into the idea of universal song, and was ready to advocate (of course in connection with a choir) the grand chorus of congregational singing. He had given especial attention to harmony, and to the voice, and was prepared to give lessons in the higher departments of vocal training. His loss is indeed a very great one; for young men of thorough literary and musical education, based upon so much excellence of natural disposition, and moral and Christian character, are truly needed. It is only beginning to be seen that general education is as necessary in the musical as in the other liberal professions; and from the example and efforts of such a young man as Mr. Pratt much was expected, having a direct tendency to elevate not only the profession, but to rescue music itself from perversion and abuse, and to restore it to its original position and influence, especially as a means of developing moral and religious character.

It is pleasant to believe that our young friend, in the careful and liberal preparations which he made for an honorable and useful musical course here, did not neglect the vastly more important study, the tuning of the heart, by which he was fitted to join the hallelujahs of that higher state of existence upon which he has so early and unexpectedly entered.

L. M.

PERVERSION OF MUSIC.—A few Sabbaths since we attended divine service in our city, to hear a person who was announced to preach, from New-York. We will not name the denomination, but can say, with reference to the discourse, we were amply repaid for our attendance. Unexpectedly, however, after the sermon, the minister announced that he would sing a soul-inspiring—original—*Christian war-song!* We felt like trembling, and looked around with amazement. Says he, Brethren, all unite in the chorus, namely: "I'm bound for the kingdom, I'm bound for the kingdom, I'm bound for the kingdom, We'll soon be at home!" He proceeded with his solo; and, thought we, what a ridiculous melody to accompany one heavenward! The air struck us as something we had often heard played on the street-organs, until, by careful reflection, as the song continued to ring upon our ears, we distinctly recognized the Ethiopian melody, "*Wait for de Wagon.*" The result was, that all previous benefit of both sermon and devotional exercises, was thus made null and void; and we left the place of worship with a feeling akin to contempt, nay, disgust. How great the pity, that even some good men have not discrimination enough to perceive the folly, rather the absolute wickedness, of indulging in any such hideous extravaganzas! How still greater the folly, the weakness of some persons, that they will descend to the caverns of Satanic darkness, and from thence borrow some melody sung by the followers of Belial, applying the same to a hymn of praise offered to the Sovereign of the universe, while, at the same time, thousands of pure, uncontaminated, and familiar sacred songs, remain utterly disregarded and unheeded.

Truly, that was a *War-Song!* but we are for *peace*; and therefore, it was not congenial.

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Our Musical Correspondence.

DOMESTIC.

BOSTON.

MARCH 3.—The performance of *Ernani* at the Boston Theater closed one of the most successful operatic seasons Boston has ever witnessed: successful both to the patrons of opera and to the manager. During the season, twenty representations were given of thirteen of the most approved operas, witnessed by audiences varying in size according to the interest of the opera presented, but generally quite large, in some instances even exceeding the capacity of the theater for seats.

A change is to be made in the troupe, as Miss ADELAIDE PHILIPPS will take the place of Mlle. Didié, who returns to Europe. We have to regret that we were not permitted to hear Miss Philipps in opera in connection with this talented company previous to their leaving Boston, as what we have heard of her in concert and oratorio leads us to premise that whatever rôle she attempts will be sustained with ability.

The fifth concert of the "German Trio" occurred February 23d, at Chickering's, at which time they had the vocal assistance of Mrs. Rosa Garcia De Ribas. Their programme consisted of a sonata for piano and violoncello, by Hummel; a canzonet, *La Zingara*, by Donizetti; concerto for violin, by Mendelssohn; aria, *Il Sospira*, by Donizetti; *Thoughts of Home*, (violin,) by Gärtner; and a trio for piano, violin, and 'cello, by Beethoven. The vocal pieces were not sustained by Mrs. De Ribas with her usual ability; her singing indicated a want of practice. In the other pieces the trio sustained their previous reputation, which is as much as to say that they were well done. The performance of the concerto by Mr. Gärtner was a fine specimen of violin playing, which performance, with several that have preceded it in the series, have won for him an enviable reputation as a violinist.

The eighth concert by the Mendelssohn Quintet Club took place February 26th, at Chickering's, Mr. J. C. D. Parker, pianist, assisting. The Club, from the long time they have been before the public, have proved themselves valuable agents in cultivating a taste for good music; and the large attendance at this the last concert of the series, indicates that their efforts are duly appreciated by lovers of the beautiful in musical art. The works produced were a quartet by Rubinstein; piano trio, by Beethoven; adagio and rondo finale from the clarinet quintet, by Weber; andante and variations for piano, by Mendelssohn; Meditation on Bach's preludes, for piano, by Gounod; and the second quintet in B ♭, by Mendelssohn. The whole performance was a fitting close for so fine a series; and we doubt not that, at their benefit-concert, which is announced for March 11, something more satisfactory than mere congratulations will be received.

TROY, N. Y.

MARCH 3, 1856.—On Monday and Tuesday evenings, 25th and 26th ult., a "grand musical and pictorial entertainment" was given by the "renowned vocalist, Mrs. Gibbs, prima donna, from her Majesty's Theater, London; also, principal actress in the United States." This affair created but little sensation in our midst; besides, many who witnessed it inform us that the most attractive features of the "entertainment" consisted in the genuineness and excellencies of the paintings and panoramic views.—Our friends of the North Second-Street M. E. Church, we understand, will ballot for another chorister this Monday evening—making, in all, the fourth one elected to that office during the past year and a half!—The Euphonians, after a most successful tour through the West, have returned to their homes for a short season, for quiet and repose. Mrs. J. H. Rainey, the soprano of this company, has in rehearsal *Casta Diva* from *Norma*, and several other difficult selections, which she will be prepared to execute during their next concert-tour.—*On dit*, that Miss Jane A. Andrews—assisted, probably, by Dr. C. W. Beames—will appear in concert, in this city, during the present month. We hope so.

MIDDLETOWN.

MARCH 1.—One of the best musical entertainments I ever had the pleasure of attending in the country, came off at Gothic Hall, in this place, on last Thursday evening, (Feb. 28th.) A concert was given by the Middletown Musical Association, under the direction of Mr. G. B. Loomis, (their instructor for the past winter,) a young man of rare talent and ability, and one who is destined to make his influence felt in the musical world. The concert, the selection and execution of the different choruses, quartets, duets, and solos, spoke volumes in favor of their accomplished leader. The audience, which was perhaps one of the largest ever convened in the spacious hall, were delighted with the display of musical talent, which, I will remark, is not likely to be soon surpassed by those outside of our cities, and of which our citizens are, and may be justly proud.

A CITIZEN.

FLORIDA, ORANGE CO., N. Y.

We have just closed another meeting of the Orange County Musical Association, under the direction of Mr. Root, and a glorious time we have had. Hundreds went away from the church on the evening of the concert unable to gain admittance. We do not believe another association in the country has had seven years of more uninterrupted success.

P.

— Do not judge a composition after hearing it only once. That which pleases you at first is not always the best. Good composers require to be studied. There is much which you will not clearly understand before attaining a very advanced age.—*Schumann.*

TO CORRESPONDENTS.

J. A. L.—In answer to a question over the above signature, a short time since, we stated that the dominant chord (chord of the dominant seventh) did not require preparation. In a note from the same querist, he refers to a book in which it is stated that the chord must be prepared, though not in the usual way. When we said that no preparation is required, we referred to that which is commonly meant by the preparation of discords, namely, the dissonant tone must itself be heard as a consonant in the previous chord; thus, although there are exceptions, as what is usually called preparation of discords. Harmony is more smooth or euphonious, indeed, when every discord is carefully prepared by being heard in the same part in which, in the next chord, it is to constitute the dissonance; and this applies to the dominant chord. Yet, according to the usage of the best writers, this chord is freely used without such preparation. If one chooses to say that the seventh of the dominant is prepared by the dominant itself, then we have no objections to a rule which thus requires its preparation; but, like most other rules of the kind, it will be liable to frequent exceptions. We often meet with the following passage, in which the dominant chord follows a chord in which not one of its tones is found:



We can hardly understand what our querist means when he says that the chord of the seventh must be prepared, and then says, that an exception to this rule is the dominant seventh, which is prepared by the fundamental tone; for if the dominant seventh is prepared by any tone, then it is prepared, and so is no exception. The fact is, that perhaps on no subject is there such a careless use of the king's English as on music; and it is really to be desired that there should be better preparation here on the part of those who make or collect, arrange and publish musical rules and theories. We must be permitted to state that, when a question is asked, if it be convenient to us, we will answer it as well as we know how; but having given our answer, we must not be expected to repeat it, in different words, in reply to a rejoinder which may be afterwards sent us. We can not enter into controversies, nor do we pretend to teach, but only to give the commonly-received opinions or usages.

We can not publish the music to the very beautiful hymn, "Saviour, when in dust, to thee," (Prayer-book, Hymn, 56.) for although it is in itself meritorious, and evinces a good musical knowledge and taste, it is, as we think, far from being adapted to the very solemn words of penitence and supplication with which it is connected. It might be appropriately sung to a light versification of the 23d Psalm, or it would do for the words "Come, said Jesus' sacred voice," etc.; yet, better than either, to a soft and gentle hymn of evening or of the setting sun. It breathes quietude, gentleness, peace, etc., but it does not agonize as does the hymn entitled Litany. No one can set a hymn to music well unless he first brings up fully to his imagination the scenes described, and enters into its deepest spirit, and if it be a hymn expressive of deep emotion, as in the present case, such emotion must be made the writer's own before he can appropriately express it in musical tones. With light words, secular, perhaps, or at least not directly devotional, the music would be very pleasing. We see no reason, however, why it should be regarded as a quartet, since the counterpoint is perfectly plain from beginning to end, and there is nothing in it which does not properly come within a choral performance. The writer has applied, in several places, the character denoting the pressure-tone, when, we doubt not, he means exactly the *contra y*, or the *sforzando*, which belongs to such syncopations as he has introduced. The *key of E flat* would be very much better than that of *D flat*. It is a fault in a tune of eight lines like this to have two modulations (second and sixth lines) of the same kind, or to the dominant. It is also a fault, as we think, to change the movement in a short tune; and especially objectionable is the *piu presto* in connection with the words:

"Oh! by all the pains and woe
Suffered once for man below."

Had not the music to which we now refer been superior to most of that which we receive, we should have spent less time upon it.

M. S. N.—"Is it proper that the pupils of a musical convention, or singing-school, should beat time by a motion of the hand during singing?" In singing-schools, it may be desirable that the pupils should sometimes make the beats with their hands, so that they may become familiar with the common motions; they may also derive aid in keeping the time from thus occasionally beating. We can not conceive of a musical convention, that is, a convention of such persons as have already learned to read such music as they may desire to sing, in which it would be proper for the members thus to beat the time. If it be necessary to beat the time at all, it should be done by the conductor, and not by the members of the convention. Again: "Should pupils in a musical convention or in a singing-school sing such tunes as are entirely new to them at first by note or by words?" To sing by note is to sing from written characters; or, the characters being written or printed, to give the corresponding sounds, both with respect to time and tune; or, again, to sing by note is to be guided by the notes (including all the written characters under this term) to the duration or length of the sounds, and also to the pitch of the sounds. When one sings by note he interprets or gives the meaning of the written characters. One may do this in connection with the words (poetry) or with a single syllable, or with the syllables used in that which is called solfaing. One may sing by notes and also by words at the same time, or he may sing by notes and by syllables at the same time. The question, therefore, does not express the meaning of the querist. The question which he intended, as we suppose, is this: "Should the pupils sing by syllables or by words—and by syllables we mean the common *do, re, mi, etc.*" Children should be taught to sing by note; beginning thus to sing at about eight years of age, they will sing almost any common easy music at sight in a few years; but whether they use the

syllables do, re, mi, etc., or not, is comparatively unimportant. They may sing by note in the use of the syllables, or without ever having known that there are any syllables thus appropriated to the initial steps of reading vocal music. Syllables are helps for beginners. We can not suppose that any such baby-play as singing by syllables can be necessary at a musical convention.

W. B. G.—“To my mind, there seems to be a contradiction in theory and that of practice in relation to the pitch of tenor in vocal composition. Now theory asserts that: ‘The treble or G clef is commonly used for tenor and alto; but when used for tenor it always denotes G an octave, or eight notes lower than when used for treble.’ Now, all the vocal performers that I have ever heard sing it upon the same pitch. Then is the practice correct? Do you sing it an octave lower in New-York? If not, why do you teach one thing, and practice another? ‘Actions speak louder than words.’ There is no contradiction in theory and practice, unless the practice is wrong. The theory is right as quoted above; but if “all the vocal performers” do as they are said to do above, they all most surely do wrong. We in New-York sing the tenor G (written on the second line, G clef) an octave lower than we do the treble G, (written on the second line, G clef.) All choirs do this, so far as we know, in New-York and Boston, and London, and Berlin, and Vienna, and everywhere. Congregational singing is, indeed, an exception; for in this the difference of pitch is not observed, and the melody is sung in octaves. So we do not (in this case) teach one thing, and practice another, and may, therefore, point either to our “actions” or our “words,” for here (we wish it were always so) they tell the same story. We think that if our correspondent will take the trouble to consult the eighth chapter of *The Singing-School*, beginning on the 11th page of *The Hallelujah*, or the twenty third and twenty-fourth chapters of the *Pestalozzian Music-Teaching*, contained in our paper, he will discover the truth. If he does not, although we are certain that we could make it obvious to him in three minutes by vocal illustrations, we shall almost despair of doing so by written descriptions or tabular views.

A. H., Long-Island.—“Is it proper for a conductor of a musical convention to beat the time by stamping it out with his feet?” Certainly not; it is, to say the least, an unmusical way, and, we think, we may add, an ungentlemanly way of beating time. In a musical performance, the time or movement, when necessary, should be indicated to the eye by motions, and never to the ear by stamping. No gentlemanly musician will beat the time by a stamping of his feet, or by the “tread of a heavy beast.” These questions on beating time remind us of the epitaph on the tombstone of our excellent friend, Stephen, long since departed. Stephen was a good soul! had a strong natural love for music, and sung lustily in the church as leader for many years. He used to give the pitch to the choir, touching the tones one, three, five, eight, and he always beat the time at full arm’s length—a custom which modern practice has proved to be quite useless, except that it serves to show off, often ludicrously enough, the leader himself. Stephen excelled as a time-beater; it was supposed by his usefulness that the singing was quite dependent upon his gesticulations; but in the midst of his usefulness, he was taken away, and consigned to the grave. On a plain marble slab at the head of his grave may be read the following distich:

“Stephen and Time at length are even,
Stephen beat Time, and Time beat Stephen.”

W. B. G.—“What is the difference between the chord of the imperfect seventh and that of the first inversion of the dominant seventh; both being played or placed on the leading-note of the scale?” We do not understand the question. Sevenths are either major, minor, or diminished. Which does our correspondent mean by the “imperfect seventh?” By being “played or placed on the leading-note of the scale,” we suppose is meant being based on the leading-note, or occurring on the leading-note. Still, we can not understand what is meant, for we are told that both chords are placed (based) on the leading-note; but this, certainly, is not the case with the dominant seventh, which is “placed” (based) on the dominant, of course. The dominant seventh (or the seventh on the dominant) is the principal seventh, more used than any other. The seventh on the leading-note is quite another chord. The chord of the dominant seventh, in the key of C, for example, consists of the tones G, B, D, and F; but the chord of the seventh of the leading-note consists of B, D, F, and A. The first inversion of the dominant seventh above is B, D, F, and G. But stop! just at this moment light beams in upon our hitherto obscured vision, and so we answer, that if by imperfect seventh is meant the seventh on the leading-note, (although that is not an imperfect but a flat seventh,) then the difference is that between B, D, F, and A, and B, D, F and G.

I. G. II.—“What is the proper manner of performing rapid running passages in vocal music, such, for example, as are found in the three measures preceding the last in the song Honor to the Worthy, page 84 Hallelujah, on the first syllable of worthy in soprano and alto? Or, to make my idea clearer, should such passages have an aspiration, or sound of the letter h before each tone in the example mentioned?” There should be no such thing as the letter h heard before each tone; this would be in very bad taste; but each tone should be distinctly articulated; the tones should not be blended into one continuous sound, but each should be clearly heard. As good a direction, perhaps, as we can give is to listen to the passage well played upon a piano-forte, and then imitate the instrumental effect with the voice. This direction, however, is liable to great abuse, and may be misunderstood. There is but one way in which we can answer such a question as this with certainty, and that is, by giving a vocal illustration of the proper manner. This, with other similar questions, will receive a practical answer at the Normal Music-Teachers’ School, next summer, at Reading, Mass. See the advertisement.

B. H. O.—“Please to tell me which is the best book for me to learn musical theory, composition, etc.?” There really is but one book with which we are acquainted, and which is published in English in this country, which we can cordially recommend, that is, *MURK’S* School of Composition. Others may be more or less useful, but this is the book of books for this purpose, so far as we know them. Again, we would advise musical students not to rely upon mere text-books of science, or books of rules, etc.; but if they wish to study harmony thoroughly and liberally, to do so in the use of the musical works of the best composers. The technical books and rules are certainly valuable, but they should be used mostly not until after one has come to the knowledge of the truth in a more living and concrete way.

Middleboro, Mass.—“Concerted” is a term applied to a piece of music in which the different parts are alternately most prominent. A concerted duet, (duo concertante,) such, for

example, as between clarinet and cornet, to which you refer, is a piece in which these two instruments have alternately the most important parts. A “concerted symphony” (symphonio concertante) is one in which certain difficult solos are given by turns to various instruments, while the others furnish the accompaniment; of such nature were the popular arrangements of Jullien.

J. M., Pa.—“Please tell me if Prince & Co.’s melodions are considered equally as good as those of any other manufacturers, and if it is right to make consecutive octaves when playing the melodion?” Messrs. Prince & Co. make excellent instruments, and such as will give you satisfaction. In the second part of your query, we presume you refer to the doubling of the base in octaves; there is no objection to this, provided the other parts are played with the right hand.

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How Beautiful upon the Mountains.

ANTHEM.

ALLEGRO MODERATO.

W. B. B.

TENOR.

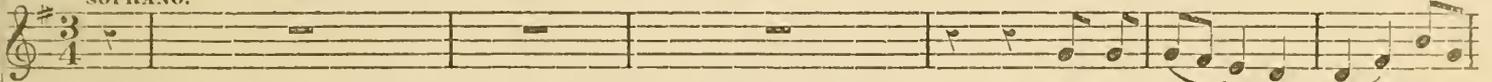


How beau - ti - ful up - on the monntains, How beau - ti - ful up - on the mountains, are the feet of him that

ALTO.



SOPRANO.

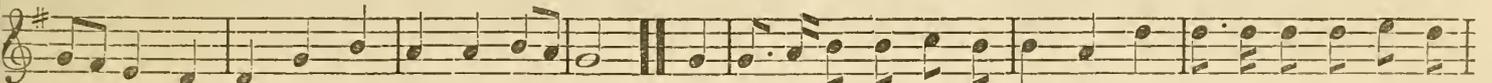


How beau - ti - ful up - on the mountains, How beau - ti - ful up - on the mountains, are the feet of him that

BASE.



bring-eth good tid - ings, that pub - lish - eth peace! How beau - ti - ful up - on the moun - tains, How beau - ti - ful up - on the



bring-eth good tid - ings, that pub - lish - eth peace! How beau - ti - ful up - on the moun - tains, How beau - ti - ful up - on the



mountains are the feet of him that bring-eth good tid - ings, that pub - lish - eth peace! that bring - eth good tid - ings, good



mountains are the feet of him that bring-eth good tid - ings, that pub - lish - eth peace! that bring - eth good tid - ings, good



tid - ings of peace, that pub - lish - eth sal - va - tion, that saith un - to Zi - on, Thy God reign - eth!

tid - ings of peace, that pub - lish - eth sal - va - tion, that saith un - to Zi - on, Thy God reign - eth!

CON SPIRITO.

Thy watch - men shall lift up their voice; with the voice to - geth - er they shall sing: For they shall see, eye to eye, they shall

Thy watch - men shall lift up their voice; with the voice to - geth - er they shall sing: For they shall see, eye to eye, they shall

see, eye to eye, when the Lord shall bring, shall bring a - gain Zi - on, when the Lord shall bring, shall bring a - gain

see, eye to eye, when the Lord shall bring, shall bring a - gain Zi - on, when the Lord shall bring, shall bring a - gain

Zi - on. Break forth! break forth! break forth in - to joy! Break forth! break forth! break forth in - to joy! Sing to - geth - er,

Zi - on. Break forth in - to joy! Break forth in - to joy! Sing to - geth - er,

Break forth! break forth! break forth in - to joy! Break forth! break forth! break forth in - to joy!

Quartette, or Semi-Chorus.

ye waste pla - ces of Je - ru - sa - lem! For the Lord hath com - fort - ed his peo - ple, He hath re -

ye waste pla - ces of Je - ru - sa - lem! For the Lord hath com - fort - ed his peo - ple, He hath re -

- deem - ed Je - ru - sa - lem. The Lord hath made bare his ho - ly arm, in the eyes of all the na - tions.

- deem - ed Je - ru - sa - lem. The Lord hath made bare his ho - ly arm, in the eyes of all the na - tions.

The Lord hath com-fort-ed his peo-ple, He hath re-deem-ed Je-ru-sa-lem. The

The Lord hath com-fort-ed his peo-ple, He hath re-deem-ed Je-ru-sa-lem. The

Lord hath made bare his ho-ly arm in the eyes of all the na-tions; And all the ends of the earth, and

Lord hath made bare his ho-ly arm in the eyes of all the na-tions; And all the ends of the earth, and

all the ends of the earth shall see the sal-va-tion of our God. A-men, A-men.

all the ends of the earth shall see the sal-va-tion of our God. A-men, A-men.

OLIVER DITSON, BOSTON.

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 I see thee sweetly smile..... 35
 Flow down, cold rivulet..... 35
 My Father and my Mother..... 50
 Those we love..... 50
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 The Evening Song..... 35
 Some things love me..... 50
 Blind Boy..... 50
 Dark eye hath left us..... 50
 Do not forget me..... 25
 The Death of Warren..... 60
 The Dying Child..... 75
 Flow softly, thou murmuring stream..... 15
 Footsteps of Angels..... 50
 Forget thee! If to dream by day..... 35
 Go where water glideth..... 25
 Home in the Heart..... 35
 I'm alone, all alone..... 50
 The Imprisoned..... 50
 I'm with you once again..... 50
 Jeannie Morrison..... 50
 Let us love one another..... 35
 Lonely and Wife..... 50
 The loved one was not there..... 50
 Man's a man for a' that..... 20
 Mary in Heaven..... 25
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 Oh! why does the white man follow my path? (Song of the Indian Hunter)..... 35
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