

PHILADELPHIA

# MUSICAL JOURNAL AND REVIEW.

JOHN M. EVANS.] PUBLISHED EVERY FORTNIGHT, BY J. M. WILSON, No. 27 SOUTH TENTH STREET. [D. W. C. MOORE.

\$1.25 PER ANNUM.  
PAYABLE IN ADVANCE.

PHILADELPHIA, WEDNESDAY, AUGUST 13TH, 1856.

{ VOLUME 1.  
NUMBER 12.

## THE PHILADELPHIA MUSICAL JOURNAL AND REVIEW.

IS PUBLISHED EVERY OTHER WEDNESDAY

AT WILSON'S BUILDING, No. 27 SOUTH TENTH STREET,

BELOW CHESTNUT STREET, AND OPPOSITE THE ASSEMBLY BUILDING,

where subscriptions will be received, and any communications for the EDITOR may be sent or addressed to the PHILADELPHIA MUSICAL JOURNAL, through the Post Office.

Communications, to receive attention, must be accompanied with the *real name* and address of the author; and all articles for THE JOURNAL must positively be brief, or, in defiance of this rule, laid aside.

### TERMS OF SUBSCRIPTION.

ONE copy, per annum, delivered in the city, .....\$1.25  
FIVE copies, " " ..... 6.00  
TEN copies sent, or mailed, to one address, .....10.00

PAYABLE ALWAYS IN ADVANCE.

Subscribers from a distance must be particular to mention the post-office, county, and State. Money may be sent by mail at the publisher's risk, provided the Postmaster witnesses the notes inclosed, and he takes a memorandum of the number and description of the bills. The postage on the JOURNAL is thirteen cents per year in advance; but within this State, one half of said amount.

Business letters to be addressed to J. M. WILSON, Publisher of the MUSICAL JOURNAL No. 27 South-Tenth street, Philadelphia.

### [ADVERTISEMENTS.]

Advertisements received at the Publication office. Sixteen cents a line each insertion.

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

**CHESTNUT HILL.**—This beautiful tract of land and eminence, located nine miles from the old city, is rapidly improving. The most splendid residences now adorn the entire ridge, and well compares with the romantic and picturesque scenery of Staten Island. Our citizens will feel amply repaid to visit this place, and therefrom enjoy the delightful scenery of the valley in the distance. The railroad arrangements are under most excellent supervision; H. K. Smith, Esq., the general superintendent, giving all requisite attention to the comfort of passengers, and the interests of the company.

### SUMMARY OF MUSICAL NEWS.

**CRAWFORD**, the sculptor of the Beethoven Statue in the Boston Music Hall, sends a card to Dwight's *Journal of Music* in which, with that modesty which is often characteristic of the true artist, he disclaims all credit for his share in the presentation of his great work to the Music Hall. He prefers that all the thanks of the public should be given to Mr. C. C. Perkins, who so generously bore the expense of the bronze casting. This arrangement will not do, however; while the public will not cease to be grateful to Mr. Perkins, they will hardly consent to ignore entirely the artist who has so liberally contributed of the work of his genius for the ennobling of their Music Hall. Mr. Perkins has already had his ovation; when is Mr. Crawford to have his?—Carl Mozart, a son of the great composer, is not poor, as some of the German

journals have said, but nevertheless has no objection to receive any amount that can be spared, for the benefit of the Mozarteum of Salzburg.

—**BORDOGNI**, the great teacher of singing, and rival of Garcia in Paris, the instructor of Cinti-Damoreau, Sontag, Falcon, etc., has at last retired, after thirty-two years of service in the artistic world, leaving his place to be filled by Panofka, another teacher, and author of an *Art de Chanter*.—In Germany, a certain Dr. Trummer has published a pamphlet with the title: *The Music of the Past and the Present, of This and the Next World*. With the multitude of epistles which have lately appeared upon this subject, the Germans must be quite at home in matters pertaining to the future. With all this, the past is not wholly forgotten, as preparations are being made for the celebration of the hundredth anniversary of the birth-day of Handel, April 13th, 1859, by some of his admirers. It is true this event most evidently yet belongs to the future, which may account for the interest felt in it.—Germany is at last to have its own edition of Handel's music, and Halle, the birth-place of the master, is to be adorned by a statue of the great man.—Speaking of the non-admirers of Beethoven's grand sonata, Op. 106, the London *Musical World* says: "These men of little apprehension, to whom the ideal world was a delusion, would fain have dragged down the mighty genius to their own level of commonplace." More appropriate language could not be found to characterize our contemporary's criticism of certain modern music—music which has its source in this very B flat sonata, and other similar works. But the *Musical World* seems further to imply, that this very curious and truly great piano-forte composition is only known to its editor and Miss Arabella Goddard. We have heard it many times, many years since, from different pianists; amongst others from Mortier de Fontaine, who, even in Liszt's estimation, played it very finely. Nor is it unknown on this side of the Atlantic. The truth is, there are some things which London is very long in learning any thing about.

Concert tours by foreign artists during the present season have all turned out failures, with one exception. Strakosch always succeeds: he understands the tastes and desires of our public so well, that even a third-rate prima donna under his direction will reap more laurels and dollars than De Lagrange herself. The latter artist has just returned from an unsuccessful tour with Gottschalk through Canada and New-York. Miss Adelaide Phillips' western tour was abandoned almost as soon as commenced; Ole Bull has laid aside his violin and taken the stump for Fremont; and so with all the rest except Strakosch, who, with Parodi, etc., has brought back a well-filled purse.—**ADOLPH SCHLÖSSER** of Darmstadt (son of the well-known composer and director of that city, and a fellow-pupil in Germany of Wm. Mason) has debuted in London on the piano-forte with great success. His Hanover Square Concerts have been well patronized by the nobility.—The *New-York Dispatch*, in its entertaining columns of musical gossip, has a word or two on the musical authority of the London *Musical World*. In answer to the stealings of a critic in regard to Schumann's *Paradise and Peri*, the editor of the *Dispatch* exposed the critic's ignorance by a refer-



ence to the successful performance of this cantata in New-York some eight or nine years since. The cornered critic then acknowledged the source of his article as the London *Musical World*, "a journal of undoubted authority." The *Dispatch* thus replies: "Without any pretense whatever, on our part, to judgment or authority, we do most decidedly take exception to being badgered by the mention of such impure and marketable authority as Mr. Davison of the London *Musical World*. Ten years ago, at the time of the New-York Philharmonic Festival, the character of that paper was sufficiently known and exposed by the then existing *N. Y. Musical Times*. \* \* \* We should be sorry to put our young Spruce-street cotemporary on a level with a professedly art-devoted paper, whose favorable criticisms are more purchasable than a Parisian *feuilletonist's* or a wanton's smiles. Thank Heaven, even amidst the multitude of American papers, we know of none of any influence that has yet sunk quite so low."—The *Dispatch* notices the fact that Signora Eufrasia Parepa (the Italian name by marriage of a niece of Mrs. Seguin of New-York) is the prima donna of one of the theaters in Florence, where Mad. Biscaccianti, (born Ostinelli,) the American prima donna, is also engaged.

The "Caliope" (steam whistle or steam organ as they call it) has made its appearance in New York. On Tuesday evening last, the ears of the dwellers on Brooklyn Heights were saluted by strains of music, so wild and unearthly, that although the earthly strains of *Pop goes the Weasel* were quite recognizable, their origin was a matter of great doubt. The sound pervaded all space; people looked up the street, down the street, and to the stars above, thinking perhaps that for the first time they listened to the "music of the spheres;" but in vain, its whereabouts could not be discovered. The next day the problem was solved when it was announced that the steam organ of the Worcester inventor had been attached to the steamboat *Union*, used for excursions on the East river. This will prove a useful as well as novel affair, when a code of musical signals shall be invented, as may easily be done.—The members of the Teutonia and Liederkrantz Musical Societies of New-York, have made a pleasure-trip to Niagara, which passed off with great satisfaction to all concerned. The party, all Germans, numbered 160 persons, and left the city on Saturday week, reaching the Falls Sunday noon. Arrangements had been made for a concert on the Canada side on the following evening, but as the company stopped on the American side, they were anxious to return after the performance. The Captain of the little steamer *Maid of the Mist*, which runs up to the Horse-Shoe Fall and back daily, declined to cross the river after nightfall, but finally consented, and the Germans built bonfires on both sides of the river as guides and signals. It was probably the first time so large a company has crossed the Niagara River in the night. An afternoon concert was given by the societies, at which there was an immense attendance of German farmers, who came in by an excursion train to hear the music of Fatherland. In the evening, the company gave another musical entertainment at the Clifton House, at which Dodworth's famous Band assisted. Among the pieces performed, which elicited marked applause, were *Spohr's Warrior's Hymn*, the *Pilgrim's Chorus*, from *Tanhauser*, the *Soldier's Farewell*, a solo by Mr. J. B. BEUTLER, and a solo cornet-a-piston by Mr. BEHREN. The concert over, the musicians started for the dock, where the fires were blazing. Those who witnessed the scene say the effect of the flames was very curious and fantastic; one of the number says the rugged rocks, the red glare, and the falling water, made up a view like that of the Wolf's Glen as it should be seen in *Der Freyschutz*, only infinitely better than any stage-scenery can hope to be. The musical people climbed up the bank on the American side and went to bed, and next day proceeded to Buffalo, where their German brethren received them into their houses, got up a picnic, and entertained them sumptuously. The whole party returned home in the best of health and spirits.

A Director of one of the Garden Concerts in Berlin, rendered desperate by the bad weather that ensued upon each of his announcements, spoiling his most ingenious plans to draw money from the pockets of the people, at last decided upon the following programme, which he announced: "Berlin, July 2d. GRAND FETE OF RAIN: Programme of the

concert: Overture, *The Tempest*, cavatina, *The Snow*, finale from *The Lightning*, contridance, *Thunder*, galope, *an Avalanche*, Mazurka, *The Hail*, etc., etc." At the bottom of the poster might be read in large capitals: "The honorable public are requested to provide themselves with umbrellas, overshoes, great coats, and mufflers." The crowd and the heavens did not belie the programme; it rained as hard as it could, and the director's garden was filled with paying visitors.—It is said that ADOLPHE ADAM, the French composer, recently deceased, has left for publication his *memoirs*, containing curious details of his experiences behind the scenes of the stage and in politics. They will be eagerly read.—At JENNY LIND's farewell concert in London, for squares around the hall ragged boys and girls distributed small yellow-covered pamphlets with the following title-page: "*Presented gratis. Programme of Mad. Goldschmidt's Farewell Concert (sacred and miscellaneous) Exeter Hall, June 30th.*" Whatever may be the case with the voice of the celebrated singer, no one will maintain that her talent has deteriorated, or that she failed to profit by the lessons of Barnum. It really looks as though the Swedish nightingale were preparing for another tour through America. Boston will welcome her.—LEOPOLD DE MEYER the pianist, has been at Constantinople playing to the Sultan and (concealed behind screens, of course) some forty women of his seraglio. The Sultan gave him a decoration of some kind, and, what the eccentric pianist liked better, a golden snuff-box valued at about \$1500. At last accounts De Meyer was preparing to go to Alexandria for the fêtes of the viceroy, in expectation of another snuff-box.

Serenades are becoming very popular just now in various parts of the country. A short time ago the residents of certain houses in Green street, Lynn, Mass., were treated "to one of the richest and sweetest serenades that ever floated on the midnight air." The editor of the *Expositor*, Springfield, Ohio, is indeed to be envied. He was a short time ago treated with a serenade by ladies; and the poor fellow seems hardly to have recovered from the effects of their music. Hear him: "who that hath a living soul within him, but what at times feels the cheering influence of gentle music? On a calm and beautiful moonlight eve, 'when all around is still and hushed to sleep,' and wearied nature is about to refresh herself in the embrace of Morpheus (!) that there comes floating on the air soft and gentle strains, that animate the soul until it is almost lost to the cares and turmoils of life—(admirable rhetoric! sublime sentiments!) Such it was ours to realize on Monday evening, while kind but unknown lady friends were serenading at our doors. We can testify that 'music hath charms,' which can only be realized and enjoyed on such occasions as these."—Ole Bull and troupe gave a concert at St. Paul's, Min. Ter., on the evening of the 21st ult.—The Lucca Family gave a concert in Columbus, Ohio, on the 23d ult.—Chandler Robbins, assisted by 300 young ladies, gave a concert in Dubuque, Iowa, on the 15th ult.—Mr. Henry Erben, of New-York, has constructed an organ for Grace Church, Chicago. It has four stops, and cost five hundred dollars.—We are pained to record the demise of "*The Organ*," a musical paper lately published in Hamilton, Ga. We esteemed it one of the most amusing journals among our exchanges, and shall miss it sadly.

Messrs. Coppock, Andrews, Cottier, and Schmitz, assisted by Mrs. Denton and Miss Matthews, gave a concert in Buffalo, N. Y., on the 21st ult., for the benefit of John D. Hayes, a blind boy of that city.—The Fourth Annual Session of the "Cheshire County Musical Institute," will be held in Keene, N. H., commencing on Monday, August 18th, and continuing five days, under the direction of Mr. O. Colleston, of Worcester.—A correspondent writing from Morven, Va., says: "Music is quite as flourishing around here as usual. At the opening of a dancing school near this place, last week, the master whistled, while his scholars danced. Of course he had to procure the services of a "caller." The harvest-songs of the negroes are quite worth listening to.—Mr. Root's cantata, "The Flower Queen," was performed, on the 18th ult., at Appleton, Wis., by the young ladies of the Lawrence University, for the benefit of Miss Crandall, their instructor.—Mr. WM. TILLINGHAST, formerly of Rochester, N. Y., has removed for a time to Central Michigan, and will attend Musical Conventions in that neigh-



borhood. We recommend him to the music lovers of that region. He is an enthusiast in his art, and a teacher of many years' experience.

### THE BOSTON MUSIC HALL ORGAN.

THE controversy between a few of the Boston organ-builders and the Boston public, as to whether the great organ for the Music Hall shall be made at home or abroad, seems to be at rest. The organ is to come from Germany. It was quite natural that the enterprising Boston organ-builders should wish to get so fine a job as this twenty-five thousand dollar organ will be. On the other hand, it was quite as natural that the Bostonians should want the best organ they could get, and as the preponderance of intelligent testimony seems to be that the "universal Yankee nation" can not yet "beat all creation" in the matter of organs, it is necessary that it be procured abroad. This is all very well, and is as it should be. Now, let the gentlemen who have the matter in charge be very careful that they get a really superior instrument, or they may be assured they will never hear the last of it from their friends, the Boston organ-builders. Nor is this task a very easy one. In fact, though we hope the contrary, we half expect the great Boston organ will be a failure. It must be remembered that Boston and Germany are two different places, and two different climates. An organ which might suit very well German ideas and a German climate, might not suit so well Boston notions and Boston east winds. A German organ in the land of lager-beer and Rhine-wine may prove a very different affair from the same organ in the city of ginger-pop and spruce-beer. Every precaution must be taken to secure an instrument which will please the people and stand the climate. We suggest, therefore, that some practical organ builder, some one who understands all about American organs, should be sent out to superintend the getting up of this organ. He would know what would do here and what would not, and under such an arrangement we might look forward with confidence to the result. Perhaps some enterprising builder would be found who would undertake this business without any compensation beyond his expenses, other than the admirable opportunity which would be afforded him to perfect himself in his art. It will not do to send some mere organist, however, who only knows how to rattle over the keys, and has, perhaps, been inside of an organ once or twice; he must be a thorough practical man. We commend this plan to the Boston Organ Committee. Let us have an organ which will give satisfaction in all respects, and which will be a model for the Yankee organists to study and improve upon.

### FREDERICH WILHELM MARPURG.

WE give our readers, in this number, a motet which has cost us much more than is usually expended in this department. It is a motet, with a most effective and beautiful fugue, by the great contrapuntist whose name stands at the head of this notice. Marpurg was one of the master spirits of his day, no musician in Germany being more highly esteemed. He was born in Seehausen, in Prussia, in 1718. In the early part of his life, he spent some time in Paris, but lived mostly in his native country. His works on the theory of music are very voluminous; they are still highly valued, and made text-books of study by those who aim at a liberal musical education. They have now become very rare, and it is not often that even an odd volume can be found. Mr. Thayer, of Boston, now residing in Germany, for the purpose of collecting materials for the life of Beethoven, has recently succeeded in procuring copies of most of his works, which have been sent home, and are now in the library of Dr. Lowell Mason. Rink's library, which was purchased a few years since in Darmstadt, by Dr. Mason, contains quite a number of his productions. From one of these, his "Fugen Sammlung," this motet has been selected. It is originally set to the first verses of the 46th psalm, and it has been adapted to the English text with no other changes than occasionally dividing a note for more syllables, or tying two or more notes for a single syllable.

Of course, it can not be expected that such a piece will be extensively popular; yet we are happy to believe that amongst our subscribers there

are many who will appreciate and take great delight in a piece of music so excellent. Others will value it highly as a study in fugue, and we trust not a few will be trained by it, in part, to the appreciation of a higher style of music than much of that which is now prevalent throughout the land. We commend this fugue to choirs. To bring it out fully there should be a chorus of voices on each part, say six, or twenty-four in all. These should be somewhat equal, and well trained. Although there are no very great difficulties in the piece, yet its intonation in some passages will require attention. It will, in many places, be difficult to find an accompanist; but it will furnish a most excellent study for the young organist; let him learn to play it exactly as it is written, that is, the four parts. It will do him more good than all the modern operatic airs, variations, etc., which are to be found in the shops. It will not only strengthen the fingers, but it will also strengthen the mind, and especially it will fire the imagination. We have seen the time, when, for a copy of this piece of music, we would willingly have given ten times the price of a yearly subscription to THE JOURNAL. Try it; let it be oft repeated until its strains shall fill the soul with the fullness of musical enjoyment.

### PIANO-FORTE TEACHING.

BEAVER, PA., July 9, 1856.

TO THE EDITORS OF THE JOURNAL: In a late number of THE JOURNAL, in replying to the correspondence of W. T. N., you confer the character of a *poor teacher* on every one, who commences his instruction by teaching the keys of the piano. I come under the head of teachers committing this *blunder*, and yet you must allow me to have a pretty good opinion of my tuition. You may be right in the whole, but I think you are hardly justified in condemning a teacher on account of this single circumstance. I agree with you, that a pupil should learn the use of the fingers a little, before being troubled with many other things, but, does the teaching of the key-board exclude immediate introduction of practical exercises. With a little method, you may easily manage to teach the names of the keys to your pupil in five minutes; and that leaves you more than sufficient time for exercises. The knowledge thus acquired will be no burden to the learner; on the contrary, it will give the exercises color, shape, and meaning. If you were blindfolded and placed on some animal for the purpose of riding, would you not like to know whether it be a horse, or a mule, or a donkey, or some other quadruped? and would not this knowledge assist you in the management of your beast?

In your further replies to the same correspondent, you do not say whether you go so far as to postpone the learning of the names of the keys to those of the notes; but I can hardly think you do, for you must necessarily agree with me in the assertion, that it is more natural and in agreement to development to proceed from the tangible to the mental, than *vice versa*. If you will permit me to say a few more words, I should like to state the way I always pursue. First, I teach the keys of the board, and then impress upon the pupil's mind the fact that *three* notes can be written from one line to another, (excluding of course, all sharps and flats.) I then make him commit to memory the name of one line, or rather the name of the note belonging to it, say G, for example. The pupil is now able to find the names and places of all other notes, simply by a continual progression of three keys on the key-board. I have always succeeded so well in thus making my pupils learn the notes easily and rapidly, that I thought it would not be superfluous or presumptuous to ask from you the publication of these lines, though, or rather because, I differ a little in view from you.

I am, yours respectfully,

R. L.

We think our correspondent makes us to say a little more than can be legitimately drawn from the language we used. An *indication* of a poor teacher does not *prove* one to be so; we certainly think that it would indicate a poor teacher of the piano-forte to require a pupil, as a first lesson, to name all the keys of the instrument. But yet it is possible for one to do this, and yet be in many respects a good teacher. By naming the keys we understand the calling of them by the letters appropriated to them. We did not condemn a teacher *in the whole* who makes this mistake, as we conceive it to be, but only said that "it indicates a poor teacher"—so we think still. No principle in teaching (we speak of teaching in general and not of music-teaching exclusively) is better established than this: *the thing should come before its sign, the reality should be taught before its name or definition*. Now, what is the reality in this case? Certainly it is playing, that is, such an application of the fingers to the instrument as will produce the desired effect, or the right succession of tones, and in close connection with this, through feelings of pleasure, should be awakened in the mind a true perception of the beautiful in music. This is the reality, this is the teacher's first work; first in the order of nature, and first (though names may quickly succeed) in the order of time. "The teaching of the key-board," if by that is meant the names (letters) of the keys, can not properly come first; the application of the fingers to the instrument, including proper position, proper muscular action, etc., and the actual production of the tones, should



be (we repeat it) the *first* thing. And not only so, but simultaneously with this, an idea of tones or of the relative pitch, or length, or power of tones should be communicated, or an appreciation of them in some degree be drawn out, and this must be done through the tones themselves. The same principle applies also in other departments of the teacher's work. Not only in music should tones come before or lead to notes, but in arithmetic an idea of number should come before figures, and in speech the sound of the language should come before letters. Names, symbols, definitions, etc., will certainly help to give "color, shape, and meaning" when they follow that to which they refer, but going before, they can do no such thing; not the slightest idea of sound or of the scale, or of time can be communicated by the keys of the piano-forte, by whatever name they may be called. It is only after they become associated with certain sounds, or successions of sounds, that they can be suggestive of musical thought or effects.

Again, it is another well-known principle in teaching that the memory of a child should not be taxed with that which is of no immediate use, or with any thing which is not at present needed; now, the lettered names of the keys can be of no use until after considerable progress has been made, and they are needed as names of the pitch of tones; but tones themselves, produced on the instrument, on the contrary, are useful from the very beginning, for the moment the pupil produces the very first sound from the strings, she begins to realize her hopes of playing, and immediately derives pleasure from the pursuit; but the letteral names of the keys can produce no musical pleasure, nor awaken any feeling of delight. The learning of these names, or committing them to memory, whether it occupies five minutes or five days, is for the time being a mere drudgery, wearisome and devoid of interest; yet not so the touch of the key, in this there is immediate reward. The figure of the "horse," "mule," or "donkey" does not seem appropriate to the music-lesson, for there are in these animals characteristic qualities by which each is adapted to give a peculiar kind of satisfaction in its use. But there is no such peculiarity in the letters. The application of the letteral names to designate the pitch of tones is merely arbitrary; or, it is conventional, a mere matter of agreement. It would give no more pleasure to the pupil to be told that a certain tone or key is named C, than to be told that the same tone is named Z, or any other letter.

We do not regard it as of great importance whether letteral *names* or note-*signs* come first. If by proceeding "from the tangible to the mental" our correspondent means that the teacher should proceed from *notes seen* to *tones heard*, or that notes (characters) should be taught before tones, we disagree with him entirely, as is sufficiently evident by what we have said already. We repeat it, so as to be certain that we may be understood: in all music-teaching, vocal or instrumental, music itself (that is, music heard) is first to be presented; the intuitive musical powers are first to be awakened or brought out, and not until after this is done are names, or notes, or characters, to be described or made known. Keys are mere pieces of ivory or ebony, always to be regarded as secondary to the tones which are produced by the strings which they put in motion.

If we understand our correspondent in his description of his own method of procedure in the work of teaching, we should be obliged to differ from him. We should not at *first* "teach the keys of the board," nor should we then, secondly, attempt to "impress upon the pupil's mind the fact that *three* notes can be written," etc., (although we are not sure that we know what is meant by this expression,) nor should we then "make him to commit to memory the name of one line" or the name of any line, or the name of any thing; nor should we endeavor to make him able "to find the names and places of all other (or of any) notes." Again we must repeat it, that it is not notes, nor names, nor characters, nor the places of characters, with which we wish to have any thing to do in teaching, until after the pupil begins to play; that is, can sit at the piano-forte properly, and play some little appropriate exercises, airs, or melodies, and thus by first awakening the musical intuitive powers, and gratifying the natural musical desires, be pleased and encouraged to the task of names, notes, keys, characters, etc. It is only when names, notes, etc., become necessary or convenient to further progress that we would have them brought in. When they are thus brought in, the

pupil will not have to commit them to memory, that is, to tax her memory with them; they will be a part of knowledge, and will of course almost without effort lodge in the memory, nor be in danger of being forgotten.

We thank our correspondent for his communication; the very fact that he takes up the subject and writes intelligently, as he does, is an indication that he is himself a good teacher, and in the way of constant improvement; but in his particular case we happen to have other evidences of excellence which are highly satisfactory. Let him carefully follow out the one principle upon which we have dwelt above—*the reality before names or symbols*, and we are sure he will find that it has its foundation in truth, and is indeed, a part of *the science of teaching*.

A book of instructions for the piano-forte has not, to our knowledge, ever been published either in this country or in Europe well adapted to inductive teaching, or to such a *natural* method as we would advocate. He who will prepare such a work for children will confer a great benefit upon the cause of music in general, and of the piano-forte in particular. It should commence with such pleasing musical phrases, sentences, tunes, or pieces as, being not only within the capacity of the pupil, but at the same time *in good taste and pleasing*, are therefore adapted to awaken and develop the intuitional musical faculties, for this is the teacher's first work. Simultaneously with this, the mere external should receive careful attention, such as position of hands, arms, muscular movements, and general bodily carriage. Soon would come notes, as representing sounds or tones, their names relatively and absolutely considered, together with the technical knowledge of the instrument.

Nothing would require an abstract committing to memory—the thing in its doing would produce so much pleasure in the mind of the pupil, that she could never forget the conditions, circumstances, or means. The mere mechanical labor of committing to memory would be mostly done away, and the pupil, delighted with the music-hour, would not have to be driven to the instrument to "practice her lesson." That instruction may be made thus pleasant we have not a doubt, but in order that it may be so, it must proceed in accordance with the natural increase and development of the powers of the child generally, or in accordance with the true nature of human progress—not in forced, but in natural, yet constantly watched and properly cultivated growth.

## JOHN JONES'S MUSICAL ADVENTURES.

No 7.

My friend Mr. Ralph was not at home, but there was something at the top of the stairs which took his place in the coolest and most self-possessed way. I took it at first for a cloud, then for one of those immense birds with feather-crowned head, and at last for Miss Blanche herself. This was the right presumption. It was she, one of the first *danseuses* of the Opera—never mind, whether the fifteenth or the fifth; it was the lovely virgin Blanche, covered up in a mass of gauze; in fact, she was nothing but gauze.

"You wish to see Mr. Ralph?" whispered a voice from within the pack.

"Impossible," cried the old Mamma, whose head was always covered with that indispensable night-ornament, a turban. (Some people say it was the custom of the French of winding their handkerchiefs around their heads into a turban, which caused their late sympathy for the Turks.)

"Monsieur Ralph has left for America," cried the boy down stairs, with a meaning laugh.

"August!" exclaimed mother and daughter together.

"Is it possible?" said I.

"Oh! mother, that boy!" cried Berthe, sinking her head, if possible, a little lower into her gauze garments.

"Berthe, don't be ridiculous; you know very well he is in fun!" was the mother's sharp reply.

"A funny little fellow he is," groaned the father, trying for the twentieth time to find still some crumbs of the pastry which formed the most essential part of the dinner.



"Monsieur," said at last Madame Blanche, "Monsieur Ralph has gone out, but, I dare say, will be back very soon."

"Certainly," echoed the daughter.

"Please take a seat," added somebody.

Now this was really difficult, but after some extraordinary efforts, I succeeded at last in obtaining a kind of doubtful equilibrium on the railings of the stairs.

"Have you been long in Paris?" began Madame Blanche.

"What a question!" observed the hopeful August. "It is evident that Monsieur is quite fresh from his native country."

"August!" thundered the mother.

"August!" echoed the daughter.

"August, hi, hi, ho!" laughed the father.

"I wish," remarked the wife of the latter, in the most dignified manner, "I had not to behold that awful spectacle, of a father encouraging the impudence of his son, by laughing at it."

"Hi, hi, ho! we are in *Porte St. Martin*,"\* continued Monsieur Blanche, as if nothing could disturb him.

"Monsieur!" cried Madame, half rising, and evidently enraged.

"Madame!" replied her husband, also rising and presenting to her view the empty dish. "Nothing left, as you see."

While this scene of matrimonial happiness was going on, Berthe tried to divert my attention by some of those questions which reveal all the unsophisticated innocence of the Europeans with regard to our country.

"Oh! sir, I like America," she said at last, "it is so extremely mystic." But seeing that the matrimonial excitement had not yet come to an end, she added: "However, I shall soon judge for myself."

"Oh! do you intend a professional tour?" I asked, not being able to suppress a smile.

"A professional tour!" she replied, with a sigh. "Ah! if they could only appreciate our art!" she exclaimed.

"Well," I replied, "Mlle. Fanny Ellsler thought we did."

"Fanny Ellsler!" said Berthe, with a contemptuous smile. "That is a by-gone art, my good sir. Fanny Ellsler! bah! she danced with her muscles, while we do it with—"

"Cotton," whispered the promising August, whose smiling face was to be seen through the railings.

"Ah! c'en'est trop!" cried Berthe, starting up, turning round, falling back, and fainting.

"My child!" cried Madame Blanche, kneeling down at the side of her daughter. "My beloved child! Monster!" ("monster" referred, of course, to August.)

"It is nothing, Ma," the boy replied. "The usual one, you know."

"Ah!" breathed Berthe.

"Hi, hi, hi!" remarked the father.

"Monsieur!" cried the mother, starting up, taking a pose, and facing her husband, "you exhaust my patience. If you do not leave the scene immediately there will be a scene."

"Nothing new under the sun," remarked the boy.

"Wretch!" cried the exasperated mother, jumping at her talented son, and trying to get hold of him.

The boy screamed; the father laughed; the daughter sighed: it *was* a scene. But when, amidst the confusion of high words and blows, laughter and tears, my friend Ralph appeared at the staircase, it was again a scene, but less burlesque, especially for my friend, who, seeing me calmly looking at this grand spectacle, felt certainly ashamed of his position.

"I am sorry I have kept you waiting," he said, confusedly.

"Don't mention it," I replied, "the time has passed quickly away."

Mr. Ralph colored, but much more when his darling Berthe exclaimed, with a somewhat broken voice: "Ah, Alfred, when will you take me away from all this?"

"Never, never!" cried a voice which resembled much that of a parrot, which was, however, only August's.

Mr. Alfred looked at me as if expecting some help. I was just going to say something, when another voice was heard:

"Berthe, ma chère Berthe, me voila!" (Berthe, my dear Berthe, here I am.)

These words were much more sung than spoken, and with a kind of tenor voice, belonging to a small individual with immensely large trowsers and a very promising moustache.

"Mon Dieu!" exclaimed Mlle. Blanche, turning suddenly very pale.

"O Monsieur Armand!" cried the boy.

"Monsieur Armand Noris!" repeated the father.

There ensued suddenly another scene of confusion upon the appearance of this new comer. Mother and daughter were evidently taken by surprise, and not at all at their ease.

"Ah, dear nephew, have you come back at last?" began now the old mistress of the wardrobe.

"I am very glad, cousin!" added Berthe.

"Cousin!" repeated the young fellow, running up the whole compass of voice, which, by the bye, did not take him more than a second. Then looking round and fixing his eyes upon Ralph, he began to ask with a melancholy B flat, "Rival?"

"Rival!" he repeated with an extraordinary effort to reach the C major. "Ah! Otello!"

With this he folded his arms and looked with a terrible grimace at the trembling Berthe, and continued: "And therefore was I told to stay in Bordeaux? and therefore the delight in my triumphs—far off? Ah! traitress, think of Desdemona! You must die!" This last sentence he uttered in the recitative style, going downwards; but most probably remembering that his voice failed him entirely in the lower octave, he repeated the words, going upwards: "You must die! That's it!" he interrupted. "Oh, yes, you must die!"

If there had never been screaming and confusion before, it happened now. Berthe tried to faint for a second time, and the old mamma heaped a whole lexicon of theatrical cursing phrases upon the unfortunate Senor from Bordeaux.

My friend Alfred had his eyes cast to the ground. I took him softly by the hand, led him down the stairs into the open street air, and asked him:

"Well, friend?"

"I take the next boat to America!" he replied hastily, taking leave of me.

And I went home quite contented.

## Our Musical Correspondence.

### PITTSFIELD, MASS.

AUG. 6.—It may not be uninteresting to your readers to know something of the MENDELSSOHN MUSICAL INSTITUTE, recently established here. Its purpose is to make of its pupils thorough students in the art and science of music, so far as each one may be able to proceed. It is also the object of our principal, Prof. Edward B. Oliver, to elevate the character of the music performed by young ladies generally, and to lead them to aim at something higher than the mere drumming of a few polkas, trifling dance music, and the like. The number of pupils admitted into the family of the principal is limited to a very few, and we can not too highly appreciate the privileges we enjoy here. Our lessons and practice are so divided and arranged as to be each in its turn attractive, and even the time for practice of scales, broken chords, and other exercises, passes away before we are aware. The hour for "theory lecture" is spent together in class, and each pupil vies with the other in endeavoring to gain from our teacher quickest insight into the formation of the harmony that so delights the cultivated ear, even before its principles are understood—how much more when the science hidden in its depths, is unfolded to our wondering perceptions! Though sometimes it is discouraging to know and feel our own dullness compared with the familiarity and accuracy shown by our teacher, both at fingers' and tongue's end, in all these intricacies, it is truly comforting to realize in the clearness of his explanations to us, that we have one to lead us in the up-hill path of science, who not only understands well himself the mysteries by the way-side, but who is capable of making them plain to us by illustration and well-chosen language.

We also give daily attention to the cultivation of our voices, not for the purpose of imitating opera singers in their trills and floriture, as we know that too much time is necessary to do that well; but we hope to attain such purity and equality of tone, such accuracy of intonation, and to be able to give such pleasing variety of expression to a more simple class of songs like those of Mendelssohn, Schubert, Küken, and others, that the performance of them may please even cultivated musicians, as being something not beyond our attainments.

In pursuing the study of music with so much earnestness, for a length of time,

\* *Porte St. Martin*, a large theatre, where dramas and high phrases are the order of the day.



the mind and attention must become weary unless relieved by variety of occupation. To obtain that end, we give an hour each day to the study of the French language, for which we have an accurate and thoroughly educated teacher. By this means, I hope in time, not only to be able to pronounce correctly the many music titles in that language which now appear, and also to translate them, but to sing and enjoy in their original language the many beautiful songs written in it. Should I be able to remain here more than one year, it is my intention to take up the study of German, and perhaps afterwards Italian, which are both taught here.

Another hour each day is devoted to drawing or painting in their various styles, under the tuition of an accomplished artist, with whom we have already, with pencil and sketch-book in hand, enjoyed many a ramble among these delightful hills, bringing home with us satisfactory copies of some of nature's most beautiful scenes. This mountain air is so pure and bracing that I find myself daily improving in health and vigor; and, in the enjoyment of every privilege, in the unrestrained freedom of a home, I can not but feel that I am made grateful and happy in this life by sharing such advantages, and that by cultivating and refining my musical taste, I am increasing my powers and capacity of enjoying the music of angels and ministering spirits in heaven.

ELLEN M. W. . . . .

#### NORTH-READING, MASS.

AUGUST 1ST, 1856.—Four weeks more for us to remain in North-Reading. How the time flies, especially when one finds every moment occupied. At the commencement of the last half term we had a large accession to our numbers, larger indeed than was anticipated, and it was with some difficulty that all were accommodated with comfortable boarding-places, and the instruction they desired. However, that is settled and all goes pleasantly now. We are reviewing the ground we have passed over in elementary principles and the manner of teaching, and as they are presented in new ways, the interest in them is greatly increased. It is, however, a matter of some uncertainty when we shall be able to "breathe," "take the tone," and "deliver the voice," as our teachers would have us. The pupils in our common singing-schools would be somewhat astonished and a little impatient, I imagine, to find themselves unable to sing the simple element *ah*, and be obliged to spend considerable time every day for three months in its careful practice, and yet we see the necessity of doing so, and the great advantage we have already gained by the course here pursued. If some of our voices are recognized when their owners take them home, I am much mistaken, for in many cases the change for the better is very great. In matters of taste it is equally hard to reach the standard set up for us here; in proof of this, it may be mentioned that we have been practicing several weeks on a simple motet, without being able wholly to free it from the defects pointed out by our teachers. The private instruction, as given by Mr. Kreissman, is deservedly very popular. He is certainly an excellent teacher, skillful, prompt, and kind. Mr. Russell, the elocutionist, visited us again on Saturday, and gave us the benefit of his incomparable instructions and recitations. He was accompanied by a Mr. Epstein, a Russian Jew, who had been a reader in the synagogue, and who interested us much by specimens of Hebrew chanting and cantilating. He gave us also some characteristic Russian, Polish, and German songs. We are anticipating much pleasure in going *en masse* to Andover next Thursday, where we expect to sing some of the choruses from the "Messiah" at the commencement of the Theological Seminary. I can not omit to mention the pleasure we receive in listening from time to time to one of Mason & Hamlin's organ-harmoniums as played by one of the members of our class, Mr. Wm. R. Babcock, the excellent organist of Central Church, Boston.

VIOLA.

#### ORIENT, L. I.

AUG. 1.—The Suffolk Co. Harmonic Society has had another good time, and not only a good time, but a double good time, for we had as leaders Messrs. WM. B. BRADBURY and C. M. CADY, of your city; the exercises commencing Tuesday evening, closed Thursday evening with a public concert, which, by the way, was a very public affair, for the church was crowded to overflowing. There were about 100 performers present, the exercises of the evening consisting of sacred music and glees, choruses, among which were Rossini's grand chorus, *The God of Israel*, and Righini's chorus, *Blessed is the People*, solos, duets, trios, quartets, etc.

An interesting circumstance happened. In the course of the exercises Mr. B. renewed the acquaintance of two or three young ladies who, some ten years since, were among his most prominent juvenile music pupils in the city of New-York. One of them was the first to sing Mr. B.'s first popular juvenile song, "Try, try again."

W.

#### WAVERLY, PA.

JULY 15, 1856.—In THE JOURNAL of June 18, 1856, there appears under the head of "Musical Gossip" a notice of the failure of the "Abington Musical Association," and any one would suppose, from the nature of the communication, that the thing had died a natural death; but such is not the case. It is not dead, but has been quietly sleeping, to await the return of our Teacher, Mr. Gatchell, who has been absent from home nearly all of the time since the date of the obituary notice above mentioned, and also the return of the season of the year more congenial to evening rehearsals.

Gents, I am a member of that Association, and you can not imagine the peculiar sensations that I experienced while reading that communication. All the miraculous stories of burials before death that I had heard since my earliest recollection, came fresh to my memory, and I confess that my equilibrium was somewhat disturbed. Just notice the language; your correspondent says: "We mourn the loss of the departed." Now, I have not the slightest intimation as to the name of the person, or whether he or she (as the case may be)

is a member with us, but I will venture a remark, that the "Abington Musical Association" will never mourn the loss of such a member. Again it is said: "Yet we hope to raise up another body which will survive the current of opposition." To this I have to say, that if I had not seen this statement, I should have never known that there existed a particle of opposition to our society, (so much for being a subscriber for THE JOURNAL.) I should like to know something of the plan that is to be adopted by your correspondent "to raise up another body." I suppose, however, it will be perpetuated like the fabulous bird, (the Phoenix:) another will come up from the ashes of the departed. We are happy to state, that a meeting of the "Association" has been notified to be held on the 9th of August next, and we hope soon to see our society flourishing in spite of the efforts of your correspondent to bury it alive. We do not claim that it is perfect in all its operations, but experience will aid us in improvement.

TUTTL.

## Sheet-Music, Selected and Classified.

### DRAWING-ROOM MUSIC.

NO. 1.

Schuberth & Co., New-York.—*SOUVENIR DE BEAUX JOURS*. Par A. Gockel.—*DER KLEINE REKRUTS* (The Little Recruit).—*MARCH*. By Charles Voss.—*BOUZY IMPERIAL*. Polka. Par Ch. Voss.

Wm. Hall & Son, New-York.—*TWELVE FAVORITE BALLADS*, arranged for the Guitar. By Ch. Converse. Each, 15c.

N. Richardson, Boston.—*SIX ALBUM LEAVES*. By Lt. Heller. 60c.—*ROMANCE FOR THE PIANO*. By J. Moscheller. 25c.

NO. II.

Firth, Pond & Co., New-York.—*THE ORIENTAL SCHOTTISCH*. By Henry Kleber. 25c.—*THE MORNING GLORY SCHOTTISCH*. By Francis H. Brown. 25c.—*LAURA KEENE SCHOTTISCH*. By Thomas Baker. 35c.

S. T. Gordon, New-York.—*DELICICO, OR LEONORE POLKA*. Par Carl Merz. Duet. 40c.—*SHOWER OF GOLD*. Polka. By Carl Lorenz. 80c.—*POLKA DES ZOUAVES*. By Henry Prince. 50c.—*MONDANIN*. Waltz. By T. J. Watson. 25c.—*THE CUNYNGHAME GALOP*. By Henry Prince.

N. Richardson, Boston.—*LES SPIRITUELLES*. Quadrille. By T. R. Garcia. 35c.—*TWINKLING STAR*. Polka. By Ancona d'Angueta. 25c.—*BANJONET SCHOTTISCH*. Par E. M. Edeourdy. 25c.—*SOUVENIR D'ACBURNDALE*. By T. H. Hinton. 35c.

### VOCAL MUSIC.

NO. 1.

S. T. Gordon, New-York.—*OH! 'T WAS HAPPY THEN*. Ballad. By Ch. W. Glover. 20c.—*SWEET VILLAGE STREAM*. By John Blockley. 20c.

N. Richardson, Boston.—*I SAW HER AT THE WINDOW*. By L. Gordigiani. 25c.—*DO YOU REALLY THINK HE DID?* Ballad. By F. Heller. 25c.—*BY THE STREAM A YOUTH WAS SITTING*. Ballad. By Wulf Fries. 25c.—*YES, THOU ART LIKE THE FLOWERS OF MAY*. By Fred. Heller. 25c.—*FATHER JOHN*. Song and Chorus. As sung by G. Christy and Wood's Minstrels. By Wurzel. 25c.

Firth, Pond & Co., New-York.—*THE VOCAL BEAUTIES OF IL TROVATORE*, selected and arranged expressly for Parlor or Concert use. By Ch. W. Glover and Wm. Dupler. 18 Numbers. 25, 30, and 35cts. each.—*NIGHT DEWS ARE WEEPING*. Ballad from *Il Trovatore*. 35c.

### TEACHING-MUSIC.

EASY.

N. Richardson, Boston.—*THE MUSICAL AURORA*. 15 Instructive Pieces. By L. Corticelli. No. 3, 25c. No. 4, 5, 8, and 10, 15c. each. No. 9, 13, and 15, 25c. each.—*THE FLOREAL CYCLUS*. 12 simple instructive Melodies. By A. Baumbach. Each, 15c.—*PLEASURES OF YOUTH*. Six Sonatas for four hands. By A. Diabelli. No. 1, 50c.

## TO CORRESPONDENTS.

B.—"Messrs. Editors, you lately referred to the impropriety of *base voices* singing an octave below the pitch; are the consecutive octaves produced by doubling the base on the melodeon also objectionable?" We think that a uniform doubling of the base on a melodeon will be monotonous and tiresome, and yet it may be often done to advantage. It seems impossible to give a direction or rule in this case; yet when one hears the constant doubling or playing in octaves, he wishes for relief. It is always safe to play the four parts as they are written, and good taste must decide when and how to add more. "I use a double-reed modal melodeon; one set of reeds being an octave higher than the other, when both are played should the real pitch always be given in the lower one?" Does our correspondent mean to ask whether the instrument be always so played as that the voice should be in unison with the lower stop? If so, we answer, Yes. "Is there any objection to the transposition of a tune to any key in which it could be correctly sung, regard being had to the character of the hymn, as bold and animated, or otherwise? Example, Dundee, with pen-sive words in the key of D; or The Old Hundredth in B flat, for such poetry as 'Stand up, my soul, shake off thy fears.'" No; there is no objection to transposition in such cases, provided it be not carried too far. "In the Normal Singer, song Terms of Admission, is the harmony right in the first measure?" There is an error in the base, the sharp should not be before the E; the tone intended is E, and not E sharp.

J. B. C.—"Will you put this piece of music in the next number of THE JOURNAL, if you have room for it? I know it is not worthy of a place there, yet I ask it as a great favor. Please oblige your unworthy friend." Now, dear J. B. C., you can not be an attentive reader of our paper, or you would not make such a request. We have said over and over again that all music sent us must take the regular course; it is submitted to the examination of the editors having charge of that department, and is inspected by them as soon as possible: if rejected, it goes into the basket at once; if approved, it is sent to the stereotypers, and will appear some time, we can not say when, as our music-pages have to be prepared some weeks in advance. Will all our friends please take notice of this, and not oblige us to repeat it again for the present. As to its insertion, whether "worthy or unworthy," recollect that we have no right to oblige you in such a matter. We must use our judgment for the benefit of ALL our subscribers, and endeavor to give only music which is worthy a place in our columns. We should be pleased if we could oblige not only you but



each one of our subscribers in all their requests; but there are some cases where to oblige one would be to disoblige many.

H. T.—"Is that a good choir in which a particular voice is heard above every other?" No; a voice heard above others is always injurious to a proper choir or chorus effect, which requires such a blending, union, amalgamation, coalescence of voices, as to prevent the predominance of any one voice, however excellent. If any one voice is heard, the choir effect is for the time being injured, and if any one voice is constantly heard in a choir, the effect is most painful to those who have become acquainted with the beauty of a choral performance. Yet there are many choirs, so called, where all the others listen to the voice of one called the leader, and follow on after as well as they are able. Such a company, however, is not a choir in any proper sense of the word.

A. H., Tenn.—"Can we avoid faults in time, intonation, or general style until we know what they are?" Can a pilot avoid the hidden rocks unless he knows where they lie? No; we must know our faults before we can learn to break them off or avoid them. They who think they are whole need not a physician, but they who know that they are sick. He who has been made sensible of his faults is in a fair way of improvement. Many regard themselves as almost perfect merely because they have not made so much progress as to see their faults.

S. L. C., Wallaka, Hawaiian Islands.—"Can you inform me which is the best work on vocal training?" Garcia's Complete School of Singing, recently published by Oliver Ditson, Boston; price, \$2.50. "What is the best book in thorough-bass?" By "thorough-bass" we presume you mean "harmony;" if so, Marx's Musical Composition, edited by Saroni, with Girac's Appendix, published by Mason Brothers, New-York; price, \$3. The New-York Glee and Chorus-Book has been forwarded to you.

Tilling.—"Dr. Mason once asked, when speaking of organ embellishments in certain cases, 'Who would think to beautify Niagara by planting a few flowers along the banks?' Is not Mr. 'Psalmista' guilty of that absurdity in a late JOURNAL? See tune Canterbury." No; those are only a few wild flowers on the banks of the river; they are merely for the children to pick up; they are not intended for those who can take delight in the falls.

C. M. D., Wisconsin.—"Whose is the best self-instruction-book for the violin?" U. C. Hill's Method; price, \$2. "Whose for the accordion?" Robbins', perhaps, is as good as any; price, \$1. "Where can they be obtained, and at what price?" We will mail them to you on receipt of the price.

T. S., Ct.—"What do you think of the attempt to revive the old American tunes, old people's concerts, etc." We think that some people are trying to have some fun, or to make some money in this way.

V. S., O-o.—"How far is the use of sacred words in singing for recreation justifiable, as, for example, in family singing, as it is often conducted on a Sunday evening?" See Exodus 20: 7.

M. E. T., Milroy, Pa.—We do not think the words to which you refer are copyright. They were written for a Sabbath-school celebration in Boston, by whom we do not know. We think there can be no objection to your making use of them.

## SPECIAL NOTICES.

SHEET-MUSIC PUBLISHED DURING THE FORTNIGHT ENDING AUG 9.

Wm. Hall & Son, 239 Broadway, New-York.—SIX MORCEAUX CARACTERISTIQUES. Easy studies for the piano-forte. By H. Wollenhaupt. 60c. No. 1, Etude. No. 2, Idylle. No. 3, Etude Eroica. No. 4, Scherzine. No. 5, Improptu. No. 6, Feuille d'Album.—GRAND VALSE BRILLANTE. Op. 33. Wollenhaupt. 50c.—DEUX MORCEAUX DE SALON. Schottisches. Par Wollenhaupt. Nos. 1 and 2, each, 35c.—THE SEASON AT NEWPORT. Four favorite Dances. By Carl Bergmann. Each, 25c. No. 1, Atlantic House Polka Redowa. No. 2, Ocean House Polka. No. 3, Bellevue House Polka Redowa. No. 4, Fillmore House Polka.—AVENTURE POLKA. By Kerschenheuter. 40c.—THE SOLDIER'S GREETING. (Soldaten Gruss.) March. By Coenthal. 20c.—CAMILLE MAZURKA. Robt. Stoepe. 50c.—EVERY THING SPEAKS TO ME. Song. John Perry. 25c.—THE WOOD NYMPHS. Cavatina. W. V. Wallace. 40c.—IF LOVEN BY THREE. Ballad. W. V. Wallace. 40c.—THE WIND THAT WAFTS MY SIGNS TO THEE. W. V. Wallace. 40c.—KATIE STRANG. Scotch Ballad. W. V. Wallace. 40c.

GUITAR MUSIC, arranged by C. C. Converse.—WAITING TO DIE. Ballad. C. C. Converse. 15c.—DREAMS OF YOUTH. Ballad. Cherry. 15c.—SYLVIA SLEEPS. Ballad. Fricker. 15c.—FAITHLESS SWALLOW. Ballad. Fricker. 15c.—I NEVER SHALL RETURN. Ballad. Glover. 15c.—MY HOME IS THERE. Ballad. Fiske. 15c.—WHEN THE MOON IS BRIGHTLY SHINING. Ballad. Molique. 15c.—SMILES AND TEARS. Ballad. Wrighton. 15c.—WHY THAT TEAR? Ballad. Fricker. 15c.—I'LL WHISPER TO THEE. Ballad. Hobbs. 15c.—"MINNIE," or, LIKE A FLOWER. Ballad. Wrighton. 15c.—LIKE THE SONG OF BIRDS IN SUMMER. Ballad. Cherry. 15c.

MENDELSSOHN MUSICAL INSTITUTE, PITTSFIELD, MASS.

The Fall Term commences September 18th. Young Ladies may receive, as amateurs or teachers, a thorough education in Music, Vocal, Instrumental and Theoretical. Instruction is also given in the Modern Languages, Drawing, Painting, etc., and, if desired, in the higher English branches. Situations secured for pupils qualified to teach.

117-119

EDWARD B. OLIVER, Principal.

MASON'S MAMMOTH EXERCISES.

In answer to the numerous orders and letters of inquiry we are daily receiving from all parts of the country, we beg leave to announce that we have been delayed much beyond our expectation in getting ready the types, etc., for this new book of musical diagrams, intended to save teachers much of their labor at the black-board. As the page of MASON'S MAMMOTH EXERCISES will be one half larger than the former book, we have encountered serious obstacles in the way of printing; these obstacles have at last been overcome, and the work is in active progress, and we can now announce that it will be ready in

O C T O B E R.

MASON'S MAMMOTH EXERCISES; or, MUSICAL DIAGRAMS FOR THE SINGING-

SCHOOL ROOM will make an elephant folio volume, about one half as large again as the work which it succeeds. The price of the work to teachers will be

\$ 7. 5 0.

Of course, it can only be forwarded by express, as the volume is much too large for the mails. Orders for the MAMMOTH EXERCISES will be answered in turn as received.

Address MASON BROTHERS, 108 and 110 Duane street, New-York.

## WESTERN MUSICAL CONVENTIONS.

I INTEND to spend the month of October, and perhaps a part of November, at the West, in the vicinity of Chicago, Ill. Am already engaged at Beloit, Wis.; Janesville, Wis.; Burlington, Iowa; Peoria, Ill.; Princeton, Ill. And in correspondence with several other places.

The object of this notice is to request other correspondents, in the Western States especially who are expecting me, to "hurry up" their applications, before my time is entirely engaged, I shall hold Conventions of three days each, (in some cases, two days,) and must arrange them so as to spend the least time possible in travelling from place to place.

WM. B. BRADBURY,

Care of MASON BROTHERS, 108 and 110 Duane st., New-York.  
Or, at Bloomfield, New-Jersey.

115

## NEW MUSIC.

In addition to the New Glee Book, (N. Y. Glee and Chorus Book,) I shall issue early in September, a new Cantata, entitled,

"ESTHER THE BEAUTIFUL QUEEN,"

Composed expressly with reference to the wants of Musical Conventions, Singing-Societies and large Choirs. It will be published by MASON BROTHERS, 108 and 110 Duane street. Its public performance will occupy about an hour.

W. B. BRADBURY.

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

115

## PHILADELPHIA MUSICAL ITEMS.

The long-continued spell of exceeding warm weather has caused concert-givers, and, indeed, concert-goers, (as many as can find it possible,) to desert our city, and wander among the sequestered groves and mountain wilds, or speed away to the sea-shore, where the constant music of the waves and grandeur of the scene inspires them to say with Byron, "roll on, thou deep and dark blue ocean, roll;" whilst the tastes of others doubtless prefer the fashionable society and medicinal waters, so plentifully gushing forth from the laboratories of nature, as found at Saratoga, Bedford, Virginia Springs, etc.

So completely cut off are we at present from musical feasts, that not a single announcement of a concert has appeared for some time past; and yet, we are not without music. Day and night, our ears are frequently greeted with the sound of numerous street organs and harmoniums, conveying the latest popular melodies, often sounding so terribly out of tune, as to cause no wonder that dogs should bark and howl, and our peaceable society of Friends, renewedly to deprecate music. And yet, our street organ professors, how faithfully they play! True, all their genius consists in turning the handle evenly, and catching the pennies aptly; and the latter important part of the performance is often suddenly interrupted, (thereby causing sad groans of harmony,) since our municipal government officers have forbid all musical monkeys to accompany these wayfaring artists.

But besides, we have other travelling musicians, who daily go to and fro, singing aloud their commodities to a particular metre, in the way of charcoal, kindling-wood, and the numerous vegetable productions. Now to the observing ear, not only familiar melodies and local airs may be discerned, but likewise, all varieties and character of voice; from the delicate juvenilo alto, down to the baritone, or deep and hoarse grown base. Prominent among this description of musical novelties, is the song of hot corn; the genuine Jersey hot corn! Hero and there, in almost every busy thoroughfare, is heard the old stereotyped song of the Quaker City, "hot corn," in all keys, vociferously pealed forth in the inimitable strains of innumerable "black swans;" the artless smoking in a tub, carefully fixed upon the top of an iron-bound cranium, such as Ethiopians only can boast of; and furnished to purchasers, with salt and fixins accordingly.

The long-looked-for rain has come at last, and will have a tendency to refresh the parched corn-fields and hay-colored meadows. A question arises: does the extreme heat of the weather affect singers unfavorably? We believe thus, far that they partake of the general lassitude and languor incident to public speakers and others; but last Sabbath, we heard a leader of a congregation, in singing about six verses of Marlow, and the same of Ballerma, sink in pitch from the commencement to the ending of the hymn, certainly to exceed a full tone. But to change the question a little, does extreme heat affect the voice thus? We think not; but are disposed to charge the failing, either to a want of a correct knowledge of the intervals of the scale, or a careless, lazy inattention to the duty—perhaps both combined.



(For THE MUSICAL REVIEW.)

## THE NECESSITY FOR EDUCATED MUSIC-TEACHERS.

BY A MEMBER OF THE NORMAL MUSICAL INSTITUTE, NORTH-READING, MASS.

THE pursuit of all science has a two-fold object, the acquisition of technical knowledge, and the development of the mental and moral nature. We are not constituted with a single order of faculties, and he who marks out for himself an exclusive province in the intellectual or æsthetic world loses that enlargement of soul which must result from a study of the varied and complex relations existing throughout the universe of God. Nature is everywhere developed symmetrically, and the mind which limits itself to one circle of ideas violates a universal law. It is true that diversity of taste naturally leads to widely different pursuits, and it is right as well as necessary, that particular talents should receive especial cultivation. But this is perfectly consistent with the principle that would unite in the most perfect harmony all the various gifts which God has bestowed, for it is symmetry of development that we need, not equality.

The office of the teacher is not simply to educate the mind or the taste, but to educate human beings. Hence the necessity for a more comprehensive knowledge of the laws which govern the mental and moral constitution. We should be very unwilling to intrust our lives to the care of a physician who had devoted a life-time to abstract medical science, if unacquainted with the human physiology. Yet how much greater the responsibility of those who develop *mind*; for every impression is stamped for eternity, and every influence goes out in constantly-widening circles, that ripple for ever over the infinite and unsearchable sea of life.

"But music" it is said, "is simply an ornamental accomplishment, and enervating to the mind and character of those who pursue it as a profession." This can not be a *necessary* result, for all are familiar with the names of those who have devoted a life to musical pursuits, yet, in strength of intellect, in expanded benevolence, in moral power, in all the qualities that constitute an exalted character, stand among the brightest lights of the age. Still the tendency of *exclusive* devotion to objects of taste, without the basis of a well-disciplined mind and character, is enervating, and it is deeply to be regretted that those engaged in artistic pursuits have to so great an extent yielded their entire natures to the enchanting dreams of the imagination. Like a graceful siren, she lures the spirit onward until reason, folded in the delicious sleep of the senses, loses the power to guide, and it floats on down the tide of time, the sport of caprice, a prey to the idle visions of an unreal life. But one who has acquired the discipline of thought, who takes a comprehensive view of the great aim of existence, while he may be equally susceptible to all the influences that act upon a finely-strung æsthetic nature, does not forget the claims of actual life. With a soul expanded by its knowledge of the boundless range of human thought, he listens to a voice infinitely higher than that which addresses itself to the senses, a voice that breathes its mysterious influence through the soul, inspiring it with loftier purpose with more glorious imaginings.

There is probably no science that exercises so direct and universal an influence over the heart, as music. It sounds first in the ear of helpless infancy, and conveys the first lessons to the heart of prattling childhood. It gushes in silvery tones from the sunny spirit of youth, and breathes its first sigh over the stern, sad lessons of life. It speaks to us in the solemn praises of the sanctuary, and lingers in the tones of low-voiced love around the fireside of home. Everywhere its power is felt, and it is the teacher's mission to direct that power into the channel of high-toned feeling and refined taste. In order to do this successfully, the character must possess those elements that secure confidence in its own truthfulness of purpose. Not by the outward expression of ideas or principles is this confidence secured, but by the existence of the reality within, a reality which is felt in the nameless influence that radiates from each individual character, in the unconscious tuition which is a part of ourselves, the spirit breathing through the atmosphere around us.

Two teachers may possess equal musical qualifications, yet while one has thrown his entire energies into a single channel, the other has also studied the great principles of human progress and human development. The one may indeed impart musical instruction, but adds no strength to the mind, no elevation to the character, while the other, if true to his own capability, will not only develop in a much higher degree the musical talent, but strength in the perceptions, elevate the tone of moral feeling, and illustrate the true dignity of the science in its relations to intellectual, emotional, and practical life.

Not until music-teachers aim at a higher standard of general cultivation and character, and music occupies a place with other sciences in all our systems of education will its true mission be accomplished. Then only shall the false ideas, that have so long retarded the progress of an enlightened taste, vanish among the shadows of a by-gone age.

Years are spent by students in acquiring an education that is to fit them for active life, and much time is devoted to the pursuit of details of no practical utility, beyond the discipline afforded to the mind. But that science which is connected with every step of human development, with every phase of human emotion, which exercises the reason in the comprehension of mathematical relations, which calls out the imagination to grasp the grand and glorious in art, is considered unworthy of more than superficial attention. The people of our utilitarian age may persist in the exclusive cultivation of what are termed the useful, rather than the fine arts, but that is certainly a very narrow view which limits the term useful to pursuits directly connected with *material* life; for infinitely higher than all earthly life is the spirit that dwells in the inner temple, and which must in its very nature go forth with intense longings towards the true, the beautiful, and good.

A few active spirits have indeed thrown the weight of a powerful influence

into the great work of elevating the popular taste, and enlightening public opinion on this subject. That influence is already felt, and we trust will still move onward in an ever-swelling tide that shall never rest until it has swept away the errors of a false public sentiment—until the simple song that rises from every hill-side cottage shall breathe the spirit of a purified taste, and make the heart better—until the music of the sanctuary shall rise in many-voiced harmony to mingle with the song of the great choir that worships around the throne of God.

AMIE.

NORTH READING, MASS., July 15, 1856.

## MUSICAL CRITICS.

OUR present object is to attempt to delineate the conduct and spirit of these redoubtable appendages to genteel society, who are most generally found to infest large cities, because there a wider field is had for the gratification of their captious and refined tastes. Has the reader ever seen a musical critic? If not, though he may have seen the Elephant, a stranger compound still he has thus far lost sight of. Our effort is to be faithful, and although no artist, we shall attempt to portray, or rather draw pictures, not upon canvas, yet we have the vanity to think, that some will be ready to acknowledge the shadings and tints are so natural and true, as, at least, to bear some analogy to the scenes of real life. Aiming, therefore, to hold an honest pen, and guided by a candid and unprejudiced mind, we are led to classify these creatures into three varieties, and briefly allude to them in turn:

FIRST, THE PRESUMPTUOUS CRITIC.—This personage, as may readily be supposed, is filled with vanity, and teeming with conceit. If he approaches you, the air of some familiar opera melody falls with graceful effect from his rich, musical voice, and even the thread of conversation is often suddenly interrupted by the careless humming of some Italian love song. Has he attended any concert of note a short time previous, he is sure to acquaint all with whom he meets, of the pleasing yet extremely high, bird-like notes of the prima donna, and the effective delivery of those rich low tones, by the lady contralto. Nevertheless, he always perceives some defect; particularly, if any humble amateur, or even artist of the land of Washington, has taken part in the performances. According to his taste, the language of the song is not favorable to music. He has an utter aversion to the English, as spoken by Americans; but the Italian, (of which he is entirely ignorant,) that, he avers, is precisely adapted to the beautiful expression of feeling and sentiment, such as a profound critic, like himself, can inwardly appreciate. His calibre is so enlarged with *ideas of the foreign and classical*, that he can drink fondly and deeply from the melodious beauties of a Cavatina by Donizetti, a Bolero by Dessani, or a scena and aria from the Donna del lago.

Inadvertently, perhaps, this individual wanders into a church upon the Sabbath. Here, the acts of devotion, and all the witnesses are so contrary to his natural avocation, that he feels somewhat like a pirate in a chapel; but he is on duty. He is there with an opera-music countenance and demeanor, and, perchance, has incased within a fashionably-clad tabernacle, a theatrical heart, and, we may safely conclude, without any idea of the true nature of devotional exercises; but he is there, notwithstanding, to criticise the church music. The organist, as he combines the diapason and principal, has no thought that a savan is below who can teach him how to arrange the registers so as to produce wonderful musical effects, and how to use the swell, a la crescendo and style cathedral; so the player proceeds with simple harmony and easy strains to accompany the hymns of praise, whilst the presumptuous critic, seated prominently, exhibits all the grotesque and pantomime contortions of countenance; now placing his finger to his ear, again twisting his head, then rolling his eyes, knitting his eye-brows, frowning with apparent displeasure, all plainly indicative, as condemnatory of the organist, voices, and entire musical performances. Now the reader must be apprised, that this musical critic in his own imagination fancies that he has attained the pinnacle of perfection, and without any possibility of his judging incorrectly, or liability to error of any sort, knows what he is doing; but withal, the sensible portion of the community, *know* him to be both presumptuous and audacious; and if it were only worth the pains to examine his cranium phrenologically, or scan his musical ability by a careful analysis, the upper story would prove to be found sadly wanting in correct musical ideas, with many intervals totally unoccupied, and an undefined vacuum, a treasury of vaporish rubbish, from whence, (the evidence is conclusive,) that conceited opinions would easily vegetate, with the greenness and trashiness of rank weeds. We leave this character, as a superficial, ignorant, would-be Professor of Music, and presume that his assumed position will not be envied.

(To be continued.)



LIGHT, NEWTON & BRADBURY,  
MANUFACTURERS OF  
**PIANO-FORTES,**  
With the Patent Arch Wrist-Plank.  
No. 421 BROOME STREET,  
115 NEW-YORK.

J. E. GOULD,  
MUSIC-PUBLISHER,  
164 Chestnut St., below Seventh,  
Keeps the most Extensive and Elegant Stock of  
**PIANOS**  
TO BE FOUND AT ANY ONE PLACE  
IN AMERICA.

Among the Pianos sold are those made by  
Hallet, Davis & Co., Boston; Raven, Bacon &  
Co., New-York; Nunns & Clark, New-York;  
and A. H. Gale & Co., New-York; both Grand  
and Square, either with or without the *Æolian*  
Attachment.

The celebrated "MODEL MELODEONS," of  
Mason & Hamlin, Boston, wholesale and re-  
tail, at Factory prices.

C. BREUSING,  
Importer of  
**FOREIGN MUSIC,**  
701 BROADWAY, NEW-YORK.  
*Dépôt of Erard's Grand Pianos.*  
CIRCULATING MUSICAL LIBRARY.  
Constantly on hand a complete assort-  
ment of American Publications.

J. BUFFINGTON,  
ORGAN BUILDER,  
No. 87 South-Eleventh st, above Walnut.  
108 PHILADELPHIA.

SCHARFENBERG & LUIS,  
IMPORTERS OF FOREIGN MUSIC,  
769 BROADWAY, NEW-YORK.

G. ANDRE & CO.'S  
DEPOT OF FOREIGN AND DOMESTIC  
MUSIC.  
19 South-Ninth Street, Phila.  
Agents of J. Andre, Offenbach O. M., Publisher  
of the works of Bach, Beethoven, Clementi,  
Haydn, and Mozart.  
Elegant, cheap, complete, and correct Edi-  
tions. 109

J. F. BROWNE & CO.,  
HARP MAKERS,  
295 BROADWAY, NEW-YORK.  
Strings, Music, and every requisite for the  
Harp. Prices and descriptions sent by mail.

A. B. REICHENBACH,  
MANUFACTURER OF  
**PIANO-FORTES**  
NO. 12 SOUTH-SEVENTH STREET,  
Above Chestnut,  
PHILADELPHIA.  
Second-hand Pianos for Sale.

HAINES BROTHERS,  
PIANO-FORTE MANUFACTURERS.  
Prices, from \$200 to \$800.  
326, 328, 330, 332, and 334 SECOND AVENUE,  
COR. TWENTY-FIRST STREET,  
117 NEW-YORK.

Prize Medal, Awarded Dec. 2d, 1854.  
THE PHILADELPHIA  
PIANO-FORTE MANUFACTUR-  
ING COMPANY.  
No. 211 NORTH-THIRD ST.  
HUNT, FELTON & CO.

NOVELLO'S  
LIBRARY FOR THE DIFFUSION  
OF  
MUSICAL KNOWLEDGE.

NEW VOLUMES NOW READY.  
VOL. VII.

BERLIOZ' TREATISE ON MODERN INSTRU-  
MENTATION AND ORCHESTRATION.  
Containing an exact table of the compass,  
a sketch of the mechanism, and study of the  
quality of tone (*timbre*) and expressive  
character of various instruments; together  
with a large number of examples in score,  
from the productions of the greatest mas-  
ters, and from some unpublished works of the  
Author. Super-royal octavo, bound in whole  
cloth. \$3.

VOL. VIII.  
DR. CROUCH'S ELEMENTS OF MUSICAL  
COMPOSITION. With the Musical Exam-  
ples properly combined with the text. The  
Musical Examples revised by THOMAS PICK-  
ERING, (former price, \$5.25.) In paper wrap-  
per, \$1.13; by mail, \$1.20.

Volumes of this Series already issued.

1. Cherubini's Counterpoint and Fugue, \$1.63
2. Dr. Marx's General Musical Instruction, 1.63
3. Fétis on Choir and Orchestral Singing, 38
4. Mozart's Succinct Thorough-Bass School, 21
5. Catel's Treatise on Harmony, 63
6. Albrechtsberger's Collected Writings on  
Thorough Bass, Harmony and Compo-  
sition, for self-instruction. Vol. I, Har-  
mony and Thorough Bass, 88c. Vols.  
2 and 3, Guide to Composition, 88c. ea.  
Three vols. in one complete. Cloth  
bound, 2.63

J. A. NOVELLO'S  
Sacred Music Store, No. 389 Broadway, N. Y.  
And at 69 Dean street, Soho Square, and 31  
Poultry, London. 117

THOMAS HASTINGS'  
**NEW MUSIC BOOK.**

### SELAH:

A collection of Psalm and Hymn Tunes, In-  
troits, Anthems, Motets, Choruses, etc.,  
adapted to the use of Classes, Private Cir-  
cles, and Worshiping Assemblies. By Thos.  
Hastings. 352 pp. Price per dozen, \$8; sin-  
gle copies mailed, post-paid, for examina-  
tion, to any address, on receipt of 75 cents.

"The author of the present volume has for  
the last three years been laboriously prepar-  
ing material for its pages. His occupation has  
been a delightful one, and under many advan-  
tages. He has given his best thoughts to the  
subject. If lovers of music enjoy as much in  
the use of the work as the author has in com-  
piling it, he will not have labored in vain."—  
*Extract from the Author's Preface.*

From the President of the N. Y. Harmonic  
Society.

T. HASTINGS, ESQ.,  
DEAR SIR: After a careful examination of  
THE SELAH, I take great pleasure in stating  
that I consider it the best adapted to the pre-  
sent wants of Churches, Congregations, and  
the Family Circle, of any book I have yet seen.  
It contains not only a large collection of mu-  
sic of an artistic character, such as the pre-  
sent advanced state of the art requires, in  
many of our churches, but a great variety of  
new and original compositions of a more sim-  
ple and easy style, rendering it a book admi-  
rably suited to the taste and ability of all  
lovers of Sacred Music.

Respectfully yours,  
(Signed.) E. M. CARRINGTON,  
Presdt. N. Y. Harmonic Society,  
and Organist of R. D. Church,  
Washington Square.  
New-York, August 1st, 1856.

A. S. BARNES & CO., Publishers.  
117-118 51 and 53 John st., New-York.

PENNSYLVANIA  
PIANO-FORTE MANUFACTURING CO.  
335 MARKET STREET, BELOW 9TH,  
North Side.  
PHILADELPHIA.

N. RICHARDSON'S COLUMN.

### SOMETHING NEW

IN PRESS,

To be Ready August 10th.

THE MUSICAL DRAMA: a collection of Clo-  
uses, Quintets, Quartets, and Concerted  
Pieces, from standard German, Italian, and  
French Operas, with English and the origi-  
nal words; for the use of Amateur Clubs and  
Singing Societies. Selected, arranged, and  
translated by J. O. D. Parker, A.M. To be  
issued in monthly numbers, each number  
containing six pieces. Price, 50 cents each,  
or \$5 per doz.

### NEW MUSIC,

PUBLISHED BY  
NATHAN RICHARDSON,  
AT  
THE MUSICAL EXCHANGE, BOSTON,

And highly recommended by the Press.

### SONGS.

- Dream of Love. T. H. Hinton, 25  
A charming Ballad, in the key of E flat, with  
easy accompaniment.  
Base Aria, 40  
In the key of E flat. As introduced in the  
Oratorio of Moses in Egypt, by the Handel  
and Haydn Society. A very effective concert  
piece.  
Oh! Come at Night, when all is Calm. G.  
W. Pratt, 25  
In the key of F. A popular Song, written in  
an easy and graceful style.  
Il Balen del suo Sorrisso. (From "Il Tro-  
vatore.") Verdi, 25  
In the key of G major; for a baritone voice.  
Said to be the best Song in this favorite Opera.  
Come to this Heart so lonely. Sartl, 25  
In the key of G major. An Italian Song,  
adapted to English words, by Mr. J. Q. We-  
therbee. Arranged in a very easy and popu-  
lar style.  
Yes, thou art like the Flower of May.  
Ferd. Hiller, 25  
In the key of E major. A very excellent  
Song, written in a happy and pleasing style.  
Sung by Mr. Millard, at his concerts, with  
much success.  
I saw her at the Window. L. Gordiniani, 25  
In the key of F, and of medium difficulty.  
A most superb Italian Song, for a tenor or  
baritone voice. We can not speak too highly  
of it.  
To the Clouds, For the Guitar. C. Schueler, 25  
In the key of F. It will be found easy and  
extremely pretty.  
Do you really think he did? Ferd. Hiller, 25  
In the key of B flat. Accompaniment triples  
along in waltz time, with fine effect. Very  
popular ballad.

### POLKAS AND QUADRILLES.

- Lagrange Polka. A. Baumbach, 25  
In the key of G major. This is one of those  
brilliant compositions which finds admirers  
wherever it is heard. Within the capacity of  
ordinary players.  
Moonlight Polka. S. M. Downes, 25  
In the key of D flat. A very spirited com-  
position, and an excellent piece for practice  
for those commencing to play in the more dif-  
ficult flat keys. It is full of melody, and easily  
learned, as the harmony is natural.  
Les Spirituelles Quadrilles. J. R. Garcia, 25  
In the key of F. A very brilliant and effec-  
tive set of quadrilles, written in a spirited  
style. Accessible to players of fair execution.  
Twinkling Star Polka. A. de Anguera, 25  
In the key of C major. Simple and pleasing.

### WALTZES, MARCHES, ETC.

- Elmwood Waltzes. H. Berlyn, 35  
An elegant set of Waltzes, in the key of F.  
Not difficult.  
Laurie Redowa. Miss Carrie M. Cahill, 25  
In the key of E flat. A very pleasing com-  
position, and much admired.  
Soldier's March. Ch. Schueler, 25  
In the key of G. Very effective and popular.  
Not difficult.

The above music will be sent to any address,  
postage paid, on the receipt of the price an-  
nexed to the piece desired.

All orders addressed to  
NATHAN RICHARDSON,  
AT

THE MUSICAL EXCHANGE,  
282 WASHINGTON STREET, BOSTON,  
will be answered with promptness.  
N.B. Our Illustrated Catalogue is always  
sent gratis.  
N.B. The publisher will send a copy of all  
the above, gratis, to any editor who will copy  
this advertisement. 116

NEW SINGING BOOK.

THE KEYSTONE COLLECTION  
OF  
CHURCH MUSIC.

BY A. N. JOHNSON.

Contents:—

1. The Physiological System of Vocal Musio  
for Teaching Singing-Schools and Training  
Choirs, by A. N. Johnson and E. H. Frost.  
Copyright by A. N. Johnson, June 10th,  
1856. This system is entirely new, very easy  
to teach, and insures perfect correctness of  
intonation, and perfect ease in singing. A  
detailed explanation of it will be forwarded  
by mail, gratis, on application to the Pub-  
lishers.
2. A complete collection of Hymn Tunes,  
mostly new, and of a highly interesting cha-  
racter.
3. A collection of "sparkling" and spirited  
Anthems, for practice.
4. A collection of Hymns set to music through-  
out.
5. A collection of Scripture Sentences, set to  
highly devotional and effective music, for  
opening pieces, etc.
6. A collection of Psalms, taken literally from  
the Bible and set to very simple, but very  
beautiful music, for the various occasions  
of public worship.
7. A collection of highly effective Chants.
8. The Cantata of the "Morning of Freedom,"  
consisting of pieces selected from the best  
Operas, arranged with words forming a  
connected story, by J. C. Johnson, Esq.

A copy of the Keystone Collection will be  
forwarded for examination, postage free, on  
the receipt of Seventy-five cents.

Just Published, by

MURRAY, YOUNG & CO.,  
Lancaster City, Pa.

GENERAL AGENTS.

G. R. Miller, Boston; Sheldon, Blakeman  
& Co., New-York; J. B. Lippencott and Co.,  
Philadelphia; Cushing and Bayley, Balti-  
more. 116

LEE & WALKER,  
MUSIC-PUBLISHERS,  
No. 188 CHESTNUT STREET,  
Below Eighth Street,  
PHILADELPHIA.

Extensive assortment of PIANO-FORTES,  
from the most celebrated Manufacturers.  
Every variety of Musical Instruments al-  
ways on hand.  
New Music constantly published, and Music  
ordered from the country forwarded free of  
postage.

Just Published.

THE TIP-TOP GLEE AND CHORUS-BOOK;  
Consisting of a large number of Copy-rights  
never before harmonized, and many of the  
Gems of German and Italian Composers.  
Adapted to the use of the Glee Clubs, Singing  
Classes, and the Family Circle. By O. JARVIS  
and J. A. GETZE. Price, \$1.

JARDINE & SON,  
ORGAN BUILDERS  
(Established over Twenty years.)

Having removed into the large building over  
the New-York Dispensary,  
No. 100 White, corner of Centre street,  
Now possess increased facilities for build-  
ing Organs of every class. They refer to nu-  
merous testimonials, awarding every requisite  
qualification, and pecially to Dr. Lowell Ma-  
son, Dr. Hodges, Mr. Wm. Mason, etc. 111

CHICKERING & SONS,  
Manufacturers of  
PATENT ACTION, GRAND, AND SQUARE  
PIANO-FORTES,  
MASONIC TEMPLE, TREMONT ST.,  
BOSTON, MASS.



## REMOVAL

TO  
NO. 10 MAIDEN LANE.FERDINAND ZOGBAUM & CO.,  
Importers and Manufacturers of  
MUSICAL INSTRUMENTS,  
STRINGS, ETC.,

Beg leave to inform the trade that they have removed from No. 97 to No. 10 MAIDEN LANE, where they are prepared to offer for sale an entirely new and more extensive assortment of Musical Instruments and Musical Merchandise in general, than formerly, being all of their own importation and manufacture.

An inspection of their stock is respectfully requested, when they hope that assortment and prices will, by comparison, be as satisfactory if not more so than any other in the market.

FERDINAND ZOGBAUM & Co.,  
Importers and Manufacturers of Musical Instruments, Strings, etc., No. 10 Maiden Lane

BRUNO, WEISSENBORN &amp; CO.,

LATE  
CHARLES BRUNO,

IMPORTERS OF

MUSICAL INSTRUMENTS,  
STRINGS, Etc.,

No. 2 MAIDEN LANE, NEW-YORK,

Offer for sale, a large assortment of

GUITARS,

VIOLINS, VIOLONCELLOS,

Bows, Trimmings for Musical Instruments

FRENCH ACCORDEONS,

AND FLUTINAS,

GERMAN ACCORDEONS,

AND

CONCERTINAS,

ALL KINDS OF

BRASS AND WOOD INSTRUMENTS  
FOR BANDS,

Drums, Fifes, Flutes, Clarinets, Oboes, Cymbals, Banjos, Tamhourines, Zithers, Tuning-hammers, Tuning-forks, Pitch-pipes, String-boxes, Drum-heads, etc., etc.

The best of Italian, English, German, and French

STRINGS.

For the Violin, Violoncello, Double Base, Guitar, Harp, Zither, Dulcimer, Banjo, Etc.

SCHMIDT AND MAUL'S CELEBRATED  
GUITARS.

Instruction-Books for all the above-named Instruments.

BRUNO, WEISSENBORN & CO.,  
2 Maiden Lane, up stairs.

MAGENNIS INSTITUTE,  
MUSICAL AND CLASSICAL.

The Spring term, commenced April 2d. Pupils received at any time. The School is perpetual, and now numbers over sixty students, in the Musical Department. Young Ladies wishing to prepare themselves for Teachers, will find the advantages of this Institution second to none.

For further particulars, address

Mrs. J. T. MAGENNIS, Principal,  
New-London, Conn

HALLET, DAVIS &amp; CO.,

Manufacturers of

GRAND, PARLOR GRAND, AND SQUARE

PIANO-FORTES,

With Patent Suspension Bridge and Composition Bearings and Repeating Grand Action. Particular attention is solicited to our new and much-improved Parlor Grand; also, a new scale 7 octave.

Every instrument fully warranted.  
Warehouses, 409 Washington near Boylston St., Boston, Mass.

## NEW EDITION.

THE FIRST OF 2000 COPIES  
DISPOSED OF.

## NEW MUSIC-BOOK,

ADAPTED TO THE WANTS OF THE MILLION!

THE

MOST POPULAR BOOK OF THE SEASON.

JUST PUBLISHED BY

GEO. P. REED &amp; CO.,

No. 13 Tremont St., Boston,

THE AMERICAN COLLECTION OF  
INSTRUMENTAL MUSIC.

This new and valuable work contains 125 pages of popular and pleasing music in Quarto form, beautifully printed upon the best of paper, and upon the new diamond type; it will, consequently, supply more Music than could be compressed into a volume of double its size printed upon the old-fashioned type; the pieces, many of them are new, though such of the popular music as will always be wanted has been gathered into its pages.

The contents of this book consists of a large variety of Marches, Quicksteps, Waltzes, Contra-Dances, Quadrilles and Cotillions, Polkas, Hornpipes, Reels, Mazurkas, and every shade and style of Music which is calculated to please the fancy and meet the wants of the musical community, and

ALL ARRANGED FOR WIND AND STRINGED  
INSTRUMENTS,

such as the Violin, Flute, Clarinet, Cornet, Bugle, Violoncello, and other Instruments,

WITH PIANO-FORTE ACCOMPANIMENTS.

## THE AMERICAN COLLECTION

Is not only a new book, but it has been arranged upon a new plan, and will supply a want which has been long felt by the musical public.

The work recommends itself to the million as a valuable and extensive collection of Instrumental Music all arranged in five distinct parts, so that it may be used by one, two, three, or any number of instruments with pleasure and profit. It enters a field hitherto unoccupied, no similar collection having ever appeared in this country. It is a valuable work for all who use the

PIANO-FORTE, ORGAN, MELODEON, SERAPHINE, OR ANY SIMILAR INSTRUMENT.

It is well adapted to the wants of those who practice and desire Duets, Trios, or Quartets: it will be found invaluable for small or large companies of Amateur Musicians, who may occasionally meet together for practice; and it is peculiarly fitted for use in small or large Quadrille and Cotillion Bands, since, in addition to the great and pleasing variety of popular music, it contains

NINE FULL SETS OF

QUADRILLES AND COTILLIONS,  
FOR FULL BANDS,

and an excellent selection of Waltzes, Polkas, Schottisches, and other dance-music.

Price—Bound in Cloth, \$1.50; Copies Mailed, \$1.50.

## SCHOOL BOOKS.

Musical Class-Book, for the use of Female Seminaries and High Schools; containing the Rudiments and Vocal Exercises in 3 parts, with about 100 pages of Songs.

By A. N. Johnson,..... 50

Musical Class Book, for Adult Singing-Schools, upon the same plan as the former. By A. N. Johnson,..... 50

The design of the above Class-Book is to furnish a thorough course of practical instruction, and to enable the teacher to dispense with the use of the black-board.

Young Minstrel: a Collection of Music for the use of Schools. By A. N. Johnson and Jason White,..... 38

## FOR SINGING SOCIETIES.

Handel's Messiah, complete,.....\$1 50  
" " Choruses,..... 75  
" " Orchestral Part,..... 50

114

GEO. P. REED &amp; CO.

MASON & HAMLIN'S  
PRICE LIST.ORGAN-HARMONIUMS,  
AND

## MODEL MELODEONS.

4 1/2	Oct. Portable Style, Rosewood case, C to F.....	\$50
5	Oct. Portable Style, Rosewood case, F to F.....	75
5	Oct. Piano Style, Rosewood case, F to F, 110	100
5	" " " " ex. finish, F to F, 110	"
5 2/3	" " " " F to C, 120	"
6	" " " " F to F, 135	"
5	" " " " doub. reed, F to F, 150	"
5 2/3	" " " " F to C, 175	"
5	Oct. Organ-Melodeon, Rosewood case, with two sets of reeds, two rows of keys, and three stops, including coupler, F to F.....	200

ORGAN-HARMONIUM, a new Musical Instrument for the use of Churches, Vestries, Lodges, Lecture-rooms and similar Public Halls, manufactured only by us. With two rows of keys, and eight stops, as follows: 1. Diapason. 2. Dulciana. 3. Flute. 4. Principal. 5. Hautboy. 6. Bourdon. 7. Expression. 8. Coupler. Compass, 5 octaves, from C to C..... 350

We desire to call especial attention to our six-octave Piano Style Melodeon, (price, \$135,) which is regarded by competent judges to be by far the most desirable Instrument of the kind for PARLOR use which is manufactured. The compass of its key-board, being *two full octaves*, together with the promptness of its action, allows of the performance not only of sacred music, but also of a great majority of the Piano-forte pieces published, which, it will readily be perceived, much enhances the value of the instrument. For the use of hundreds of small churches throughout the country, which are unable to afford an expensive pipe-organ, our new Church Instrument, the "Organ-Harmonium," is especially designed. Although we have TREBLED our facilities for the manufacture of these instruments within the past three months, we are still unable to meet the demand for them; which is, perhaps, the most positive and undeniable proof that can be afforded as to their satisfactory qualities. They have been, and are, recommended by the best musicians in the country as a more desirable instrument for Churches than a pipe-organ costing double the price of them. The "Organ-Harmonium" is 4 ft. 2 ins. in length, 2 ft. 2 ins. in depth, and 3 ft. in height, and weighs about 275 lbs. It is packed in a strong box, *without taking to pieces*, and is easily and safely transported to any part of the civilized world.

127 Circulars, containing descriptions of the various instruments manufactured by us, will be sent free to any address on application to the undersigned.

127 Agent in New-York, S. T. GORDON, 297 Broadway.

MASON & HAMLIN,  
Cambridge St., cor. of Charles St.,  
Boston, Mass.

MUSIC  
STEREOTYPED OR ELECTROTYPED.

TO MUSIC PUBLISHERS AND PROFESSIONAL MEN,

THE  
BOOK AND MUSIC OFFICE

OF

THOMAS B. SMITH,

82 &amp; 84 BEEKMAN ST., NEW-YORK,

OFFERS great advantages for the production of their works in the best style. It is furnished with every variety of MUSIC TYPE, and employs a large number of experienced workmen.

We would call the attention of publishers to the advantage of Electrotyping Music, as it renders the lines more durable and less liable to break down

JOHN MARSH,

Masonic Temple, Chestnut Street, above  
Seventh, Philadelphia,

THE LARGEST

PIANO-FORTE, MELODEON, AND  
MUSIC STORE IN THE  
UNITED STATES.

Also Sole Agent for Boardman & Gray's, and  
Steinway and Son's Celebrated Pianos.

## MR. WOODBURY'S

NEW AND POPULAR

## MUSIC BOOKS,

PUBLISHED BY

F. J. HUNTINGTON, 356 BROADWAY, N. Y.

## THE CYTHARA:

A collection of Sacred Music, extensive and rare. Price, 75 cents, or \$7.50 per dozen.

The extended sale of this most popular book is of itself convincing proof of its value and merit. It contains upwards of one thousand pieces of music, including Anthems and select pieces for every public occasion in which the church participates. Copious Exercises, Catchers, Gleees, and Rounds for the Singing-School, and a complete Elementary Course for Beginners, also a well-selected Sabbath-school department.

## JUST PUBLISHED,

## THE SONG CROWN:

A new collection of Songs, Gleees, Quartets etc., etc. Price, \$1.25.

This elegant and comprehensive work contains 304 pages, and comprises the largest number of Gleees, Quartets, Opera Choruses, Trios, Solos, etc., etc., of any work ever published either in the United States or the world! The MUSICAL DRAMA comprises some Thirty-five of the choicest Songs, Duets, and Choruses, from Operas of *Rosini, Bellini, Donizetti, Auber, Balfe*, and other eminent Composers. The plot is founded on the settlement of Jamestown, and will be found connected and interesting—the words have been written expressly for this work. In the Glee and Quartet department there are upwards of 220 pages; here will be found the rich and rare old English Gleees, which have never before been presented to the American public, together with over 125 entirely new pieces, written expressly for this work; these are all of a simple and easy character, and are adapted to the wants of those who have never practiced this style of music. In a word, the "Song Crown" is a library of the most choice and beautiful pieces.

## IN PRESS,

And to be Published Shortly,

THE FOLLOWING CHOICE AND VALUABLE  
MUSIC.

## THE ANTHEM DULCIMER:

Price, 75 cents, or \$7 per dozen.

A new edition of this old favorite of the public, which will comprise an entirely new Elementary Course, and a charming collection of Anthems. The latter will supply the place of the Oratorio of "Absalom." The DULCIMER is such a universal favorite with the musical public that little further need be said in its commendation than to point out the above improvements in this edition, which it is believed will be found both pleasing and useful to the choir as well as the family circle.

## THE NEW LUTE OF ZION:

Price, 75 cents, or \$7.50 per dozen.

This work is now undergoing a most thorough and careful revision. The elements will be entirely new, and very greatly extended; more than one hundred pages of new music will be added. It will also contain a greater variety of tunes for many of the odd metres. All tunes which experience has shown to be undesirable, will be omitted, and their places supplied by tunes as good as the best. Gratitude for the immense sale which has been meted to this book stimulates both authors and publisher to spare no pains or expense to render it still more worthy of the favor and patronage of the public generally, and of the Methodist Episcopal Church especially, for whom it is more particularly prepared.

## THE SINGING-SCHOOL:

Price, 50 cents, or \$4 per dozen.

In answer to the almost incessant application of Teachers, Mr. Woodbury has determined to issue a book especially adapted to their use, containing very extended elements, and a great variety of pleasing pieces for class practice. It will contain from 125 to 175 pages.

F. J. HUNTINGTON, Publisher,  
356 Broadway, N. Y.

For sale also by

MASON BROTHERS, 108 and 110 Duane St., N. Y.

BROWN, TAGGARD &amp; CHASE, Boston.

J. B. LIPPINCOTT &amp; Co., Philadelphia.

S. C. GRIGGS &amp; Co., Chicago, Ill.

C. S. BRAGG &amp; Co., Cleveland, Ohio. 117



ENTERED according to Act of Congress, in the year 1856, by Mason Brothers, in the Clerk's Office of the District Court of the United States for the Southern District of New-York.

# God is our Refuge.

## MOTET.

LARGHETTO MAESTOSO.

FRIEDR. WILH. MARPURG. First published in Berlin, 1758. Adapted to English words.

1

2

3

4

5

6

SOPRANO.

God is our refuge, our ref-uge and strength, God is our ref-uge and strength, . . . God is our refuge and strength, A very pres - ent

ALTO.

God is our refuge, our ref-uge and strength, God is our ref-uge and strength, . . . God is our refuge and strength, A very pres - ent

TENOR.

God is our refuge, our ref-uge and strength, God is our ref-uge and strength, God . . . is our refuge and strength, A very pres - ent

BASE.

God is our refuge, our ref-uge and strength, God is our ref-uge, our refuge and strength, our refuge and strength, A very pres - ent

7

8

9

10

11

12

help in trou - ble, a ver-y pres - ent help in trou - - ble, a ver-y present help in trou - - - ble, a

help... in trou - ble, a ver-y pres - ent help, a ver-y pres - ent help, a help in trou - ble, a ver-y

help in trou-ble, a ver-y present help, . . . . . a ver-y present help, a ver-y present help in trou - - - ble, a ver-y

help in trou - - ble, a ver-y present help in trou-ble, a ver-y present help in trou - - - ble, a ver-y

13

14

Fuga. 1

2

3

4

5

ver-y present help in trou - - ble.

ALLEGRO NON TROPPO.

present help in trou - - - ble.

Fuga.

present help in trou - - - ble.

There - fore will

present help in trou - - - ble. There fore will not we fear, will not we fear, tho' the earth be re - mov - ed, will



6 7 8 9 10 11 12 13

There - fore will

There - fore will not we fear, will not we fear, tho' the earth be re - mov - ed, will

not we fear, will not we fear, tho' the earth be re - mov - ed, will not we fear, will not we fear, tho' the earth be re - mov - ed,

not we fear, will not we fear, tho' the earth be re - mov - ed, will not we fear, will not we fear, tho' the earth be re - mov - ed, will

14 15 16 17 18 19 20 21

not we fear, will not we fear, tho' the earth be re - mov - ed, There - fore will not we fear, will not we fear, will

not we fear, will not we fear, tho' the earth be re - mov - ed, There - fore will not, will not we fear, Therefore will

There - fore will not we fear, will not we fear, tho' the earth be re - mov - ed,

not we fear, will not we fear, tho' the earth be re - mov - - ed, There - fore will not we fear, will

22 23 24 25 26 27 28

not we fear, will not we fear, tho' the earth..... be re - mov - - ed,

not we fear, will not we fear, tho' the earth..... be re - mov - - ed,

There-fore will not we fear, will not we fear, tho' the

not we fear, will not we fear, tho' the earth..... be re - mov - - ed, tho' the earth be re -



29 30 31 32 33 34 35 36

There - fore will not we fear, will not we fear, tho' the  
 There - fore will not we fear, will not we fear, tho' the earth be re - mov - ed, tho' the earth..... be re -  
 earth be re - mov - ed, tho' the earth be re - mov - ed, tho' the earth be re - mov - ed, tho' the earth be re -  
 - moved, tho' the earth be re - mov - ed, tho' the earth be re - mov - ed, tho' the earth be re -

37 38 39 40 41 42 43 44

earth be re - mov - ed, There - fore will not we fear, will not we fear, There - fore will not, will not we  
 - mov - ed, There - fore will not we fear, will not we fear, will not we fear, tho' the earth be re - mov - ed,  
 - mov - ed, There - fore will not we fear, will not, will not we fear, will  
 mov - ed, There - fore will not we fear, will not we fear, will not,..... will not we fear, tho' the earth be re -

45 46 47 48 49 50 51 52

fear, will not we fear, will not we fear, tho' the earth..... be re - mov - ed,  
 will not we fear, will not we fear, tho' the earth.... be re - mov - ed,  
 not we fear, will not we fear, will not we fear, will not we fear, tho' the earth be re - mov - ed, There - fore will  
 - mov - ed, There - fore will not we fear,....



53 54 55 56 57 58 59 60

There fore will

There - fore will not, will not we fear, There - fore will not, will not we fear,

not, will not we fear, There - fore will not, will not we fear, There-fore will

There - fore will not we fear,... There - fore will not we fear,.. There - fore will not we fear, tho' the earth be re-mov - ed,

61 62 63 64 65 66 67 68

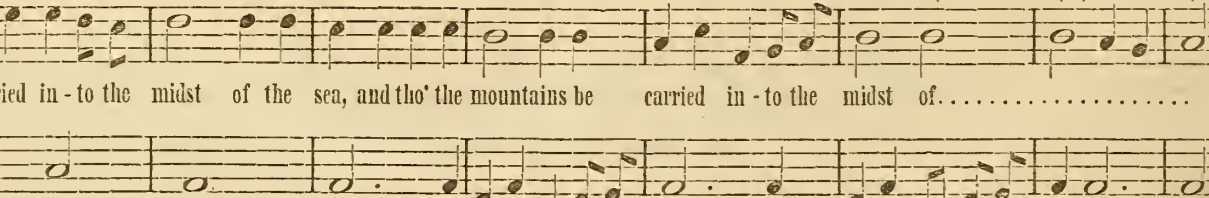
not we fear, will not we fear, tho' the earth..... be re - mov - - - ed, and tho' the monn-tains be ear - ried, be

Therefore will not we... fear, tho' the earth be re - mov - - - ed, and tho' the moun-tains be ear - ried in -

not we fear, will not we fear, tho' the earth..... be re - mov - - - ed, and tho' the moun - tains be ear - ried, be

Therefore will not we... fear, tho' the earth be re - mov - - - ed, and tho' the moun-tains be carried in-to the

69 70 71 72 73 74 75 76 77



carried in - to the midst of the sea, and tho' the mountains be carried in - to the midst of..... the sea.

- to the sea,..... be carried in - to the sea, be carried in - to the midst of..... the sea.

car - ried in - to.... the sea,..... the mountains be car-ried in - to the midst of..... the sea.

midst of..... the sea.



## WILLIAM HALL &amp; SON,

239 BROADWAY, (OPPOSITE THE PARK,) NEW-YORK.

## NEW MUSICAL PUBLICATIONS.

## VOCAL.

Every thing speaks to me. Ballad. By John Perry.....	25
The Wood Nymph. Cvatinn. W. V. Wallace.....	40
If Loved by Thee. Ballad. W. V. Wallace.....	40
The Winds that waft my Sighs to Thee. W. V. Wallace.....	40
Katie Strang. Scotch Ballad. W. V. Wallace.....	40
I have waited for Thy Coming. W. V. Wallace.....	50

## DANCE MUSIC, MARCHES, Etc.

Camille Mazurka. Dedicated to Miss Matilda Heron, with a beautiful likeness of this lady in the character of Camille. Composed by Robert Stoepel, and played nightly at Wallack's Theatre.....	50
The Avenue Polka. By Kuchenheuter.....	40
The Season in Newport. Four favorite Dances. Composed by Carl Bergmann, and played by his band at Newport, for the season of 1886:	
No. 1. The Atlantic House Polka Redowa.....	25
2. Ocean House Polka.....	25
3. Bellevue House Polka Redowa.....	25
4. Fillmore House Polka.....	25
The Soldier's Greeting. (Soldaten-Gruss.) March. As played by the National Guard band.....	20

## NEW PIANO PIECES,

BY THE FAVORITE COMPOSER H. A. WOLLENHAUPT.

Deux Morceaux de Salon. Schottisch. Nos. 1 and 2.....	each, 35
Grande Valse Brillante. Op. 33.....	50
Grand Marche Militaire. Op. 31.....	50
Six Morceaux caractéristiques. Studies for the Piano. Op. 40.....	60

## GUITAR MUSIC.

## 12 FAVORITE BALLADS,

Arranged for the Guitar, by CH. C. CONVERSE.

No. 1. Waiting to die. Converse.....	15
2. Dreams of Youth. Cherry.....	15
3. Sylvia Sleeps. Anne Fricker.....	15
4. Faithless Swallow. Anne Fricker.....	15
5. I never shall return. C. W. Glover.....	15
6. My home is there. Fiske.....	15
7. When the Moon is brightly shining. B. Molinque.....	15
8. Smiles and Tears. Wrighton.....	15
9. Why that Tear. Anne Fricker.....	15
10. I'll Whisper to Thee. Hobbs.....	15
11. Minnie, or like a Flower. Wrighton.....	15
12. Like the Song of Birds in Summer. J. W. Cherry.....	15

## ROSE LEAVES.

A Collection of Favorite Pieces for the Guitar, by C. C. Converse. In four books, each, 25c.

## BOOK I.

Tadolini Waltz.  
Shells of Ocean Waltz.  
Sprite Waltz.  
Scenes that are brightest.

## BOOK III.

Off in the Stilly Night.  
Home Waltz.  
Home, Sweet Home.  
Rigoletto Waltz.

## BOOK II.

Carnival of Venice.  
Melody from La Favorite.  
Sunny Smile Polka.  
Sleeping, I dream Love.

## BOOK IV.

O Dolce Concerto.  
Hunter's Chorus.  
The Last Rose of Summer.  
Haze, Dell March.

## NEW METHOD FOR THE GUITAR.

CONTAINING:

Elementary Instructions in Music, designed for those who study without a Master; a lucid and simple method for Tuning; Diagrams and Directions for holding the Guitar, together with a Complete Guide, Illustrated by Exercises and Examples to enable the learner to become a good Accompanist; to which is added a selection of beautiful Songs, Waltzes, Polkas, etc., and a set of Preludes with keys mostly used on the Guitar; giving the different Chords and their Changes, which will enable learners to arrange their own accompaniments.

BY CHARLES C. CONVERSE.

PRICE, 2 DOLLARS.

Sent, post free, to any part of the United States.

## HALL'S GUITARS.

ALREADY UNSURPASSED IN TONE AND DURABILITY.

By still greater perfection in our machinery, and consequent facility for making Guitars, we have not only added to the strength of the Instrument, but have increased the volume of tone, and made it sweeter and more sonorous. Our new arrangement of numbers does away with the old style of No. 1 Guitars; and the future No. 1 will be an elegant Rosewood Instrument, superior in appearance as well as in tone to the old No. 2. Our new No. 2 will be about equal to the old No. 4, with the new improvements added; and the No. 3 will be after the style of the old No. 5.

There will be but these three regular numbers, and all extra styles will be charged according to the finish.

PRICES—NEW ARRANGEMENT.

No. 1. Elegant Rosewood Guitar, with patent head, in case, with extra strings, \$18	
No. 2. Do. do. Rosewood neck, extra inlaid.....	25
No. 3. Do. do. oval back, centrifugal bars, fine finished oval blocking, etc., etc., 35	
Extra finished Guitars, varying in price from \$40 to \$100.	

Our Guitars may also be had of all the Principal Music Dealers in the United States, at the above prices, adding only the expense of transportation.

WM. HALL &amp; SON,

239 Broadway, (opposite the Park.)

## OLIVER DITSON, BOSTON.

VALUABLE AND INDISPENSABLE

FOR TEACHERS AND SCHOLARS,

AND

ALL WHO WOULD BECOME PROFICIENT IN MUSICAL COMPOSITION.

## CALLCOTT'S MUSICAL GRAMMAR.

IN FOUR PARTS.

## I. NOTATION.

## II. MELODY.

## III. HARMONY.

## IV. RHYTHM.

BY DR. J. W. CALLCOTT.

In the cultivation of music two distinct objects are to be acquired—SCIENCE and TASTE. Taste is improved by studying the compositions of celebrated masters, and by endeavoring, both in writing and performing, to adapt the melody to the subject.

By a due attention to this little volume, it is confidently believed that the student may obtain all that is necessary to discriminate between false and correct harmony, and to compose conformably to the established rules—an acquisition which certainly must be desirable to the votaries of music.

Many years since, several publications made their appearance in the United States which had a tendency to correct and refine the public taste in the science of music. No publication, perhaps, has had a more universal influence in this reform than this Musical Grammar. The general character which it has sustained for correctness among the best judges, and the high estimation in which it continues to be held, has induced the publisher to present a new and improved edition. He has been careful to preserve its original accuracy, by obtaining a careful revision and examination of the work by a gentleman eminent for judgment and taste in the science of which it treats.

The author has endeavored to present in a small volume the leading principles of practical music. From the analogy which exists between music and language, the author has presumed to adopt a classification first suggested by the German theorists.

The subjoined Table of Contents will convey an idea of the comprehensiveness of the work and of its great value to all persons who would cultivate a musical taste:

PART I.—NOTATION.		PART III.—HARMONY.	
Of the Staff.....	9	Of the Consonant and Dissonant Triads.....	99
Of Clefs in general.....	11	Inversions of the Triad.....	102
Of the G, or Treble Clef.....	12	Of the Direct and Contrary Motions, with Rules for their Use in Harmony.....	104
Of the F, or Bass Clef.....	13	Of Harmonical Progression.....	106
Of the Counter-Tenor Clef.....	15	Of the Dominant Seventh.....	109
Of the Tenor Clef.....	16	Of the Inversions of the Dominant Seventh.....	113
Of the Soprano Clef.....	16	Of the Resolution of the Dominant Seventh.....	114
Of the Mezzo Soprano, the Baritone, and high Treble Clefs.....	17	Of Modulation.....	118
Of Notes in general.....	23	Discords of Transition.....	122
Of the Tune of Notes.....	23	Discords of Suspension.....	127
Of the Time of Notes.....	25	Discords of Syncope.....	131
Of the Accent of Notes.....	25	Discords of Addition.....	133
Of the Rests.....	38	Of Radical Cadences.....	141
Of the Sharps.....	41	Of Medial Cadences.....	143
Of the Flats.....	42	Of Dominant and of Mediant Sequences.....	146
Of the Naturals.....	42	Of Inverted Sequences.....	147
Of the Double Sharp.....	45	Of Simple Sequences.....	148
Of Graces.....	47	Of Compound Sequences.....	149
Of the Characters.....	54	Of Irregular Sequences.....	150
Of the Marks of Expression.....	57	Of Pedal Harmonies.....	151
Of Abbreviations.....	59	Of the Extreme Sharp Sixth.....	152
PART II.—MELODY.		Of Partial Modulation.....	154
Of Intervals in general.....	61	Of the Rule of the Octave.....	155
Of the Names of Intervals.....	62	Of Chromatic Modulation.....	157
Of the Fourteen Diatonic Intervals.....	63	Of Enharmonic Modulation.....	153
Inversion of Intervals.....	70	PART IV.—RHYTHM.	
Of Consonant and Dissonant Intervals.....	72	Of Simple Measures.....	161
Of the three kinds of Melody.....	75	Of Compound Measures.....	164
Of the Chromatic Scale, and its Intervals.....	76	Of Mixed Measures.....	165
Of the Enharmonic Scale and its Interval, the Quarter-tone.....	81	Of Emphasis.....	166
Of Keys or Scales.....	83	Of Simple Feet.....	168
Of the Major Scales with Sharps.....	84	Of Compound Feet.....	170
Of the Signature.....	86	Of the Musical Caesura.....	171
Of the Minor Scale or Mode.....	86	Of the Regular Phrase.....	174
Of the Relative Minor Scales.....	88	Of the Irregular Phrase.....	177
Of the Tonic Minor Scales.....	89	Of the Interwoven Phrases.....	180
Of Transposition, etc.....	90	Of the Regular Section.....	182
Of the Tonic, Dominant, etc.....	91	Of the Irregular Section.....	183
Of the Characteristic Notes.....	94	Of the Interwoven Section.....	184
Of Ancient Signatures in general.....	95	Of the Coda.....	185
Of Ancient Sharp Signatures.....	96	Of the Tonic Period.....	186
Of Ancient Flat Signatures.....	97	Of the Dominant Period.....	190
		Of the Interwoven Period.....	192
		Of the Coda.....	194

Published, in 1 vol. 16mo. 196 pages, cloth, embossed and lettered. Price, 75 cents.

By OLIVER DITSON, Boston.

S. T. GORDON, New-York; J. E. GOULD, Philadelphia; TRUAX &amp; BALDWIN, Cincinnati. 117

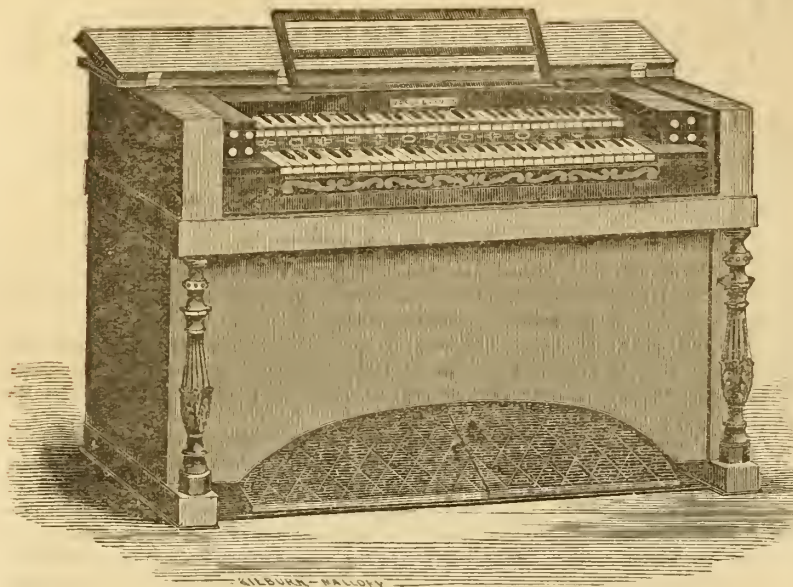


## NEW MUSICAL INSTRUMENT.

## THE ORGAN-HARMONIUM, FOR CHURCH AND PARLOR USE,

MANUFACTURED BY

MASON &amp; HAMLIN, BOSTON, MASS.



Price, \$350.

## STOPS.

- |               |                |
|---------------|----------------|
| 1. DULCIANA.  | 5. HAUTOBOY.   |
| 2. DIAPASON.  | 6. BOURDON.    |
| 3. FLUTE.     | 7. EXPRESSION. |
| 4. PRINCIPAL. | 8. COUPLER.    |

## COMBINATIONS OF STOPS.

A few of the numerous fine combinations of stops and effects to be produced on the Organ-Harmonium, are the following: 1. Dulciana alone. 2. Flute alone. 3. Dul. and Dia. 4. Fl. and Pr. 5. Dul. Dia., and Fl. 6. Dul., Fl., and Pr. 7. Dul. Dia., Fl., and Pr. 8. Bourdon alone. 9. Bourdon, coupled with any, or all of the stops of the upper key-board. 10. Dulciana for an accompaniment, (on the upper row,) and Bourdon for the solo, (on the lower row.) 11. Dul. and Dia. for the accompaniment, and Hautboy for the solo. 12. Should a louder accompaniment be desired, add the Fl. alone, or the Fl. and Pr., to the upper row. 13. Draw the stops Bourdon, Coupler, and any or all of the stops of the upper key-board, and with the right hand play chords on the upper key-board, while the left hand plays a single base note upon the lowest octave of the lower key-board. This will produce an effect very similar to that of the sub-base pedal stop of an organ. 14. The Expression-stop can be used in any of the above combinations. 15. Draw all the stops except Expression, and play upon the lower key-board. This gives the full power of the instrument. In blowing, *give full sweep to the pedals*. It is also advisable to work the pedals with more or less force according to number of stops drawn. This will be readily understood upon experiment. 16. A fine effect in giving out a tune in church, may be produced in the following manner: Draw the stops Dulciana and Bourdon, and play the melody of the tune upon the lower row of keys, and the other parts with the left hand upon the upper row, *an octave lower*, however, than if the accompaniment was played on the same key-board as the melody. There are numerous other fine effects to be produced upon this beautiful instrument, which we will leave for the performer's own discovery.

The ORGAN-HARMONIUM is a new Musical Instrument, the sole right to the manufacture of which, has been secured to the inventors, MASON & HAMLIN, by two patents issued May 27, 1856. As will be perceived by the above cut, it contains two rows of keys and eight stops. It is alike appropriate for use in the Church, Parlor and Vestry. The following description of it is taken from the *Boston Atlas*, and is as accurate as can be given in writing:

"NEW MUSICAL INSTRUMENT.—We have lately had the pleasure of examining a new musical instrument, invented by Messrs. Mason & Hamlin, manufacturers of the celebrated 'Model Melodeons,' in this city, for which they have been granted two distinct patents, and which, in the opinion of good musicians, is destined to be of great service in the advancement of the musical art. It is called the 'Organ-Harmonium,' contains two rows of keys and eight stops, and combines many of the finest effects of the organ, piano-forte, the hautboy, flute, and other instruments of the orchestra. Although especially designed for the use of small churches, vestries, lecture-rooms, lodges, colleges, and to the performance of sacred music, and the accompaniments to psalm tunes, anthems, chants, and other vocal music of a sacred character, the Organ-Harmonium is a beautiful parlor instrument, being even more desirable in many respects than the piano, and many persons would undoubtedly give it the preference to that instrument. It is alike appropriate to the Sabbath and the week-day—to the church and the drawing-room—inasmuch as both sacred and secular music can be performed upon it with a proper and beautiful effect. For the parlor it is especially adapted, on account of its great quickness of action, or instantaneous response to the touch, which allows of the performance of the most rapid passages: such as runs, trills, arpeggios, and other embellishments and difficulties, found chiefly in music written especially for the piano; and also on account of the fact that all kinds of operatic music—solos with subdued accompaniments—the most delicate *diminuendo*, *crescendo*, *sforzando*, *tremolo* and *affettuoso* passages, can all be produced upon it in great perfection. Its variety of power and effect, light and shade, quality of tone, and exquisite expression, are truly wonderful. We are well aware that we are writing in strong terms, but we believe they are all deserved and more. Under the hands of a skillful performer, the Organ-Harmonium is capable alike of the most subdued, soft and soothing influences; the majestic, the grand, and the sublime; the light, pleasing and brilliant; and the martial and orchestral effects. The case is of handsome rosewood, not larger in size than an ordinary square piano-forte, (though of different shape,) and would form an ornament to any parlor. The volume of tone which it produces when all the stops are drawn is surprising, and no one would imagine it to proceed from an instrument of less cost than a large sized pipe-organ. We desire to call particular attention to its great adaptability to our lecture-rooms and vestries, for use at evening meetings, Sabbath-schools, etc. The impressiveness of the singing on such occasions would be greatly enhanced by the accompaniment of its grand and majestic tones, and it would undoubtedly prove a powerful auxiliary to the congregation, in this important part of worship. We think the matter worthy of the serious consideration of our church musical committees, and recommend them, together with all others interested in music, to pay a visit to the manufactory of Messrs. Mason & Hamlin, (on Cambridge street, corner of Charles,) and hear and examine it for themselves. Although it is but a short time since the first Organ-Harmonium was manufactured by Messrs. M. & H., so great is the reputation which it has already acquired in those sections where it has been introduced, that other melodeon makers have applied the same name to a totally different instrument, and one of much less capacity. As before remarked, the Organ-Harmonium of Mason & Hamlin, being a patented instrument, they own the sole right to its manufacture; and many of its most essential features and important improvements are to be found in no other instrument."

The following notice is from the *Massachusetts Musical Journal*, edited by Prof. B. F. Baker: "We have recently examined a new musical instrument, called the 'Organ-Harmonium,'

invented and patented by Messrs. Mason & Hamlin of this city. The general structure of this instrument exhibits good taste as well as great mechanical skill. It is contained in a neat rose-wood case, having two banks of keys—four complete sets of reeds, and, including the coupler and the expression, it has eight stops. The arrangement for working the bellows is such that the performer seems to have entire control of the instrument with apparent ease to himself, and as a piece of mechanism, the instrument evinces every sign of substantiality and durability. The tone of the Organ-Harmonium is at once prompt, firm, sweet, and flexible, answering as quickly to the touch as the finest piano-forte, and moreover, it is capable of producing every variety of light and shade—the opposite degrees of force may be given in two consecutive chords, or the force may be graduated more or less quickly with uniform evenness from the boldest *fortissimo* to the most delicate *pianissimo*, or *rice versa*. The adaptation of this instrument to the wants of choirs can not be questioned, for while the tone possesses all the charm that fullness and quality can impart to the ears, there is an impressive, positive certainty to the pitch of it, from which the singer can not easily deviate, and this is a feature that choristers will be apt to appreciate. Nor is the Organ-Harmonium only adapted to the use of church choirs, it will be found especially useful in vestry meetings, Sunday-schools, singing societies, and lodge-meetings; and no less is it suited to the parlor, since it serves equally well as an accompaniment to the voice, in the most florid, as in the graver ecclesiastical music. In our opinion this is a beautiful instrument, happily adapted to its design, and must eventually come into general use."

[From the *New-York Musical Review*, of June 14.]

"Messrs. Mason & Hamlin, the well-known manufacturers of 'Model Melodeons,' in Boston, have recently obtained two patents on their new musical instrument the 'Organ-Harmonium,' lately invented by them, and a most excellent thing for the use of churches, lecture-rooms, or vestries, and which, at a cost of only \$350, will answer every purpose of an \$800 or \$1000 organ. The low price of the 'Organ-Harmonium,' puts it within the means of very many congregations without the ability to purchase a large organ, to secure a valuable aid in the service of song. In quality and variety of tone the Organ-Harmonium is very rich, and as it is exceedingly quick and prompt in its action, it is also a very valuable appendage of the parlor, answering the purpose of secular as well as sacred music. Messrs. Mason & Hamlin's increased facilities enable them now to supply orders for these instruments as well as for their Melodeons with much greater dispatch than heretofore. As the Organ-Harmonium is manufactured solely by the patentees, it is better to make application direct to them. Churches may rely with confidence upon the excellence and durability of their instruments, each one of which is thoroughly tested and proved before leaving their hands."

The following eminent musicians and organists recommend our instruments as superior to all others of a similar character: Messrs. Geo. J. Wehh, Lowell Mason, Carl Zerrahn, E. Bruce, Geo. W. Pratt, B. F. Baker, S. A. B. Croft, John Lange, H. S. Cutler, William Mason, Gustave Salter, John H. Wilcox, Geo. W. Morgan, Geo. F. Root, Wm. B. Bradbury, L. H. Southard, Wm. R. Babcock, J. Q. Wetherbee, L. P. Homer, F. G. Hill, W. F. Sherwin, B. J. Lang, etc., etc., etc.

We also continue to manufacture the MODEL MELODEONS; Prices, from \$60 to \$175; and ORGAN-MELODEONS, with three stops and two rows of keys; Price, \$200.

Persons residing at a distance from the city may rely upon obtaining as perfect an instrument if ordered by letter, as though selected by themselves in person.

Every instrument is fully warranted and guaranteed to give satisfaction.

Circulars containing full descriptions of the Organ-Harmonium and Model Melodeons, will be sent free to any address, on application to the undersigned.

MASON &amp; HAMLIN,

Cambridge street, cor. of Charles, Boston, Mass.