

those melodies of which Donizetti alone possessed the secret," as the *Paris Gazette Musicale* remarks. It is needless to say that we have full confidence in the above remark, and implicitly believe that the five quartets will prove to be perfectly—*Donizetti*.—Mr. Offenbach has selected the following composers and authors as judges of the opera for which he offers a prize of 1200 francs and a medal; Auber, Halevy, Scribe, St. Georges, Melesville, Lebonne, Victor-Massé, Gounard, and Gevert. We only wonder that he did not invite Berlioz to make the list of French celebrities complete.

The Fourteenth Semi-Annual Convention of the Orange County Musical Association, will be held at Chester, N. Y., on the 9th, 10th, and 11th inst., under the direction of Mr. George F. Root.—The Pyne and Harrison Troupe gave concerts in Chicago, Ill., on the evenings of the 20th and 25th ult.—Mad. Isadora Clark is to visit Chicago in a few days.—A Western editor thus describes his impressions of *Casta Diva* in *Norma*, as executed by Parodi: "A gradually modulating howl, a squeal, a squall, and a guttural google-google-google, a deafening bawl like the hoarse whistle of a locomotive engine when under full headway, a queaky wop, wop, wop, a half-angle stoop, a Machiavellian smile, and a vamore!"—Miss Caroline Richings, assisted by her father, Mr. Peter Richings, and Mr. Dechon, gave a vocal, instrumental, and dramatic entertainment in Columbus, O., on the evening of the 25th ult.—Madame Sieminski, the female flutist, gave a concert at Marion, Miss., on the 16th ult.—Mr. Barnard, assisted by his pupils, gave a concert in Holyoke, Mass., on the 29th ult.—Mrs. Georgiana Leach (late Mrs. Stuart) gave a concert in Winsted, Conn., on the 27th ult.—Miss Acheson, with the assistance of Messrs. Covert and Goodrich, and several amateurs, gave a concert in Flint, Mich., on the 25th ult.—Mr. Whitehouse, daughter and son, gave a concert in Rochester, N. Y., on the evening of the 19th ult.

A Convention of the singers of Westchester county and vicinity, for the practice of sacred and secular music, was held at White Plains, N. Y., commencing on Tuesday, Aug. 26th, and continuing three days, closing on Thursday evening with a grand vocal and instrumental concert. Messrs. J. C. and T. J. Cook were the directors; Miss A. M. Farnsworth, of Hartford, Conn., and Miss Anna Kamp, of New-York, were among the performers.—A concert was given in New-London, Conn., on the 25th ult., by Miss Comstock, assisted by Messrs. Merino and Morgan.—Mr. I. K. Colby last week, assisted by thirty young ladies, performed Mr. Root's cantata, the *Flower Queen*, in Rutland, Vt.—The silver horn offered by the Big Spring Literary Institute, at Newville, Pa., as a prize to the brass band which should discourse the best music at the Institute's exhibition, week before last, was awarded to Shryock's Band, of Chambersburg, Pa., without competition.—Mr. Paige, assisted by his three daughters, gave a concert in Dayton, O., on the 24th ult.—Mr. De Spicess, assisted by his pupils, gave a concert at Fort Plain N. Y., on the 19th ult.

REVIVAL OF ITALIAN OPERA IN NEW-YORK.

MAX MARETZEK, the energetic, is again in the operatic field. A fortnight since and all was confusion at the Academy of Music. Whether New-York was or was not to have another Italian campaign was uncertain. But one morning the Napoleon impressario awoke to the remembrance that the month of September was included in Mr. Paine's unexpired lease; encouraged by the facts that Bourcicault's Summer Garden, Niblo's ever-popular resort, and Brougham's Bowery experiment, were in the full tide of success, and that negro opera was again opening its doors, he determined at once on a month's season at any rate. An orchestra was gathered; a chorus drummed up; *L'Etoile du Nord* was put in rehearsal, (ah! Meyerbeer, what would you say could you witness how fast we are on this side of the Atlantic!) and the season commenced on Monday, September 1st, with *Il Trovatore* of course. De Lagrange sang brilliantly as usual; Ventaldi completed the quartet of contraltos who have assayed *Azucena* in New-York, not much to the increase of her own fame; and Brignoli, and Amodio, and Gasparoni, were admired as heretofore. The Anvil-chorus was encored; so also that wonderful bell-tolling of the last act, and that is all necessary to be said of the first performance, except that the house was crowded from pit to dome.

Wednesday evening was appointed for Signor TIBERINI, a new tenor, most remarkable and romantic stories of whose life had, as usual, been found in the daily journals, notwithstanding politics, for days before, to sing that wonderfully pathetic dying lament in *Lucia di Lammermoor*, of course; for when did an Italian tenor ever make his debut in any other opera than *Lucia*!

Signor Tiberini made his debut as *Edgardo*. The voice of this gentleman is rather small, and unfortunately he seems not to know the secret of producing great effects with small means. His delivery, especially in the upper tones, reminds much more of a German than an Italian singer; instead of being free and open, it is occasionally very close, producing a sound which is much more like one of the old harpsichords than like a tenor voice. Signor Tiberini makes the best impression, when singing *mezza voce*, which he does pretty well. The general performance of this opera was in most instances laughable, especially in the finale of the second act, where Signor Gasparoni seemed to be determined to sing continually half a tone lower than he ought to have done, while Signor Amodio sang just where there was not the least occasion for his so doing; in fact every body, with exception of Mad. De Lagrange, who was as usual, seemed to revel in a state of complete anarchy.

THE NORMAL MUSICAL INSTITUTE.

THE Normal Musical Institute at North-Reading, Mass., has closed a most successful term, and the students have dispersed to their homes in many and widely-separated States, after having spent three months together in making real progress in musical culture; months which we believe most of them already regard as among the most pleasant and profitable of their lives. They will value the knowledge, the experience, the culture, attained, more and more highly as they go forth to their professional labors as teachers, and have occasion to bring them into actual practice. The class comprised more than sixty members, the number of ladies and gentlemen being about equal. We express the opinion of more than one competent judge in saying that at the close of the term they had become the finest chorus ever collected together in America. It was worth a long journey to hear them perform the choruses of the *Messiah*. Such accuracy in tune and time, such smooth, voluminous, resonant, and sympathetic tone, such unity as a whole, and so excellent comprehension and expression of the spirit as well as mere form of a composition, are rarely heard in any country; have never before been heard, we think, in America. But it is not as mere performers, we imagine, that these gentlemen and ladies made those acquisitions which they will most value among the results of this three months in Reading. At least, such of them as are, or design to be teachers of music and leaders of choirs, will prize yet more highly the insight obtained into the principles of teaching. It may be noted here, that a large portion of those assembled as pupils had already been engaged in teaching, some of them for many years, occupying the highest positions in their profession, in their respective cities. It is indeed one mark of a good teacher that he is always a pupil; he eagerly embraces every opportunity to learn.

Then beside the knowledge obtained, there was the encouragement to go forward bravely, and with new vigor in the chosen profession. As each feels that here and there at a distance it may be, one and another friend is laboring in the good cause, he will himself be cheered and encouraged.

We regard the Normal Musical Institute as having fairly commenced a great work; one destined to have a most important and beneficial effect. It is well to send forth music-books, and musical periodicals; it is well to organize musical societies and conventions; concerts are of use in presenting (not always, but sometimes) excellent examples. All these are well, and are most desirable as instrumentalities in the cause; but better than either or all of them is the sending forth well-prepared living teachers; teachers indeed; competent to spread truth, not error; to teach music itself, and not a mere rubbish of rules and signs, as is too often the case. The work of preparing such teachers the Normal Institute has really commenced, and it therefore deserves the interest and aid of all who are interested in music. The next teachers' term of

the Institute will commence about June 1st, 1857, and the gratifying success of the term just closed will lead to the addition of increased facilities for the next. We advise every gentleman and lady who is now teaching, or ever expects to teach music, to make arrangements to spend three months at North-Reading next summer. A little economy the present winter will perhaps provide for the expense, and a better investment of time and money can not easily be made.

ROBERT SCHUMANN.

ALL apparently unite in lamenting the death of the eminent composer, Schumann. Schumann if not a creative genius like Beethoven, was at least among the foremost of those men who exposed the germ of grandeur and progress in Beethoven's music, and aimed to popularize it. But Schumann is dead; and the earth had scarcely closed over him before men of all opinions sounded the praises of the great master. Instead of preparing an article on this subject ourselves, we have thought best to give an abstract of an obituary notice, written by FERDINAND HILLER. We give this abstract for the purpose of showing what a man, who is considered by the so-called men of order as a model, and who is the delight of the London anti-Schumann critics, thinks of the "Revolutionary" Robert Schumann.

"Last night we paid the last sad duties of respect to the body of Robert Schumann!

"His simple coffin, which was decorated only with a few wreaths of laurel, was carried to its last resting-place, by the young brethren of song, who comprise the 'Concordia' Society. Joachim, Brahms, and Dieterich, who occupied places so near their deceased friend during his life, were the first in the procession; the clergyman followed them, and behind him came the Burgomaster of Bonn, and a great many worthy men who completed the funeral train. Solemnly sounded, on this occasion, those grand chorals that have for so many centuries gladdened the joyful and consoled the sad; solemnly the procession moved through the streets of Bonn, whose citizens gazed upon it in tearful sympathy. Having arrived at the cemetery, a circle was formed around the open grave—the coffin was lowered—a slight movement was apparent in the crowd, and a delicate female form threaded her way through the throng, and approaching the grave dropped a handful of flowers into its depths. All this took place within the duration of a tear. The clergyman cast a shovelful of earth upon the coffin with the old familiar yet sad words, 'Dust thou art, and unto dust thou shalt return,' and addressed a prayer to heaven. He then spoke a few serious words to the assemblage, concerning the talents and fate of their departed friend; after which the members of the 'Concordia' united in a song of sorrow. Again the solemn strains filled the air, and we all grasped a handful of earth and cast it upon the coffin of our friend—a last, poor, cold gift of love—poor Schumann!

"And yet the day will come when kings shall envy you! With a scepter of gold you have ruled the world of harmonious and melodious sounds; and in that world you have created beautiful images, with power and independence. Many of the great masters have aided you; they inspired you with their inspirations and thanked you by their close friendship. Your life was adorned by a love—and what a love!—the love of a woman, gifted and noble, who stood by your side in prosperity and adversity. You loved her with the love of a father, of a bridegroom, and the love that a master bears a talented pupil. She was your all; and amply she repaid your love.

"But you expected too much from the genius with which you were endowed; what was granted to others only in a moment of inspiration, and was gratefully received, you demanded at all times.

"You were a true artist. You possessed an inflexible will, a self-sacrificing energy, and a never-failing courage, which a favored few only possess. You were mild and good, just to others, as far as it is given to mortal man to discern justice. From your melodies shines the grace of a beautiful soul—the warmth of a loving heart.

"Silently you would sit, and listen to the waves of sound, which arose within your innermost soul, and all the strange harmonies which lived deep within your intellect, like flowers growing at the bottom of the ocean. But the suggestions of small vanities which frequently teem with melodies and chords in the minds of some composers, you never listened to willingly. Most probably they never visited you; they knew it would be in vain.

"Your works are a better endowment, and will glorify your name higher than any distinction which man could confer upon you. Around the grave which the citizens of Bonn have selected for you in their beautiful cemetery, so full of rich recollections, are planted fine young plane-trees, and as their shadows gradually grow broader and broader over the grassy mound which conceals you, they will afford a true index of the increase of your fame. And now rest in peace, great master, if rest is given to immortal spirits! Rejoice in all the good and beautiful things which you have created! Rejoice in the love and admiration which fills the hearts of so many of the people of our fatherland!

FERDINAND HILLER."

(Communicated.)

AN INCIDENT.—MESSRS. EDITORS: I was spending a few days not long ago in a town which shall be nameless, and went in to the church one evening, where

the choir, consisting of about a hundred singers, was rehearsing for some public occasion. They were just in the midst of a grand anthem when the eyes of the leader fell upon a young lady whose mirthfulness seemed uncontrollably excited. Quick as thought he seized a large hymn-book lying near, and aimed it at her defenceless head—then went on singing as before. Fortunately the missile was not well aimed, and the young lady escaped uninjured; but it was effective, for she resumed her seat, and shortly after left the gallery. When the choir was again seated, the *gentleman* gruffly remarked that "he didn't know who was hit, and he didn't care, as they all needed to be taught to give attention."

And this scene occurred in the house of God—the actor, a conductor of the praises of the sanctuary, and his weapon a book from which those praises were sung. Attention was certainly secured in this very remarkable use of the psalms and hymns, and spiritual song-book, but it was far from being adapted to inspire the confidence, respect, or affection of the members of the choir, and I must confess I have my doubts whether such an act could have proceeded from that "charity" which "suffereth long, and is kind," "doth not behave itself unseemly," is "not easily provoked," and beareth all things!" SARAH.

SOLMIZATION:

THE APPLICATION OF SYLLABLES AS A SCALE-PATTERN.

BY LOWELL MASON.

NOTE ON SOLFAING, OR SOLMIZATION.—The application of the well-known syllables to the scale in elementary singing, was an invention of Guido Aretino, a Benedictine monk of the eleventh century. To aid the learner in making the various skips or intervals with accuracy, Guido had recourse to the principle of association. Having sung at vespers, the hymn to St. John, "Ut queant laxis," it occurred to him that the application of the syllables, Ut, Re, Mi, Fa, Sol, La, found in that hymn, to the regular succession of ascending scale sounds, to which indeed, they happened to be applied in the music he had sung, would soon become by association a great help to the learner, enabling him to overcome with comparative ease, the difficulty of passing from one tone to another, whatever may be the interval, and to sing any passage with promptness and precision. The stanza in which these syllables are found, has already been quoted at section 210, but as it there contains several typographical errors we give it again:

UT queant laxis RESonare fibris
MIn gestornu FAmuli tuorum
SOLvo polluti LABii reatum.
Sancte Joannes.

This method of singing by syllables was regarded as a very great improvement, so that it is said, one could make as much proficiency in their use in a few months as could be attained in several years in singing by letters according to the previous custom. At a later period, the original design of the syllables as a guide to relative pitch, probably not being understood by instrumental musicians, or by such teachers of singing as depended upon an instrument for pitch, their use in Italy and France was changed, and they were employed merely to indicate absolute pitch. This was giving up the improvement of Guido, and returning to the very same state of difficulty which his discovery had so successfully removed; the whole associative power of syllables was lost, and they became quite useless for the purpose for which they were originally intended. In England and in this country, while the number of syllables was confined to four so as to apply to a tetrachord, instead of an octochord, the same principle of associating them with scale relationship has always prevailed, through recent attempts have been made both there and in this country, by persons who seem not to have known their original use, to adopt the perverted usage of the Italian and French schools; but it can only find favor with such persons as are ignorant of the true design of solmization.

According to the original method of Guido the syllables are always applied to the scale in the same way, or without change; DO is always applied to one of the scale, RE to two, MI to three, and so on, whatever may be the key; but in their perverted use, applied not to the scale but used as names designating absolute pitch, their relations must change with every change of key, involving much perplexity in their employment, and indeed making it much more difficult to sing with than without them. The very great embarrassment to the singer caused by these constant mutations will become apparent by transposing any melody and attempting to solfa it in different keys. We give below, a tabular view of the varied application of the syllables to the first line of "The Old Hundredth Psalm-tune," in the keys of C, G, A, and E:

Key of C.	Do, Do, Si, La, Sol, Do, Re, Mi.
" G.	Sol, Sol, Fa, Mi, Re, Sol, La, Si.
" A.	La, La, Sol, Fa, Mi, La, Si, Do.
" E.	Mi, Mi, Re, Do, Si, Mi, Fa, Sol.

This is certainly troublesome enough, it comes near to making the difficult impossible; it is as a distinguished writer on music has justly observed, "entirely out of (contrary to) nature," while "every one must feel the contrary, that nothing is more natural than to solfa by transposition when the mode (key) is transposed." And again, says the same writer: "We always call UT the tonic of the major modes, (keys,) and the mediant of the minor modes." (J. J. Rousseau.)

The most important reason that we have ever heard offered for the misapplication of the syllables of which we have spoken, is this, that as each syllable is then mentally connected with some one or two degrees of the staff, (according to the number of clefs used,) it becomes quite easy for the pupil to know in all cases what syllable to use! This is indeed true; but then, as we have already seen, the syllables thus applied will not only be of no advantage, but will be a real hindrance to the taking or producing the proper pitch of the tones. But the difficulty of learning to sing is not to be found in one or in another employment of these initial helps, nor indeed in any thing which belongs to the characters, signs, or symbols of notation, but rather in the training of the ear to the quick perception of exact pitch, and the voice to the instantaneous obedience to the will. In thus training the ear and the voice, there are often found very great difficulties; this, Guido in his experience in teaching found out, and it was for the overcoming of them that he applied the system of solmization, which he accidentally discovered, to the scale. The labor of thus applying the syllables is compara-

tively light, and will never be offered as a reason for rejecting them, or for such a change in their use as is much worse than their rejection, by one who has any just conception of the ease with which the difficulty of a quick perception of pitch is removed by them. To reject them is to refuse to ride because of the difficulty of getting into the carriage. That the Guildonian is vastly superior to the French and Italian method, can not be doubted by any one who looks at the subject in its true light. It is, indeed, a real help to the young pupil, the syllables suggesting the true magnitude of intervals; but on the other plan, they suggest error instead of truth, and lead to musical falsehood in the relation of pitch. The advantages of *sofa*, or the use of syllables, especially in classes conducted without a constant reliance upon an instrument, will now be apparent, or as soon as the scale is transposed and the pupils begin to sing in other keys than that of C. The association between the syllables and the relative pitch of the scale-tones having been already established, they become a scale pattern equally adapted to every other key as well as to that of C. As is the mould to the clay, so are the syllables to the whole tone-range, or sphere, or region of tones considered with respect to absolute pitch, moulding it into the scale form; or as is the plaster model to the sculptor or carver, so are the syllables to the young singer, instantly suggesting the tone-form or figure of the scale—the pitch of tones or the magnitude of intervals. The pupil has but to apply the syllables, Do to one, Re to two, Mi to three, and so on, and the tones named sharp or flat, or the notes marked by sharps or flats, present no greater difficulty than any others.

JOHN JONES'S MUSICAL ADVENTURES IN EUROPE.

No. IX.

Café Lepelletier at that time might be called the rendezvous of most of the distinguished members of the musical profession. There assembled the composers of operas, the representatives of the musical nick-nacks of the *Opera Comique*, and those of and with the grand airs of the *Academie Imperiale*, who, however, often enough changed their roles after a few hours' stay in this café, the men of the Comic Opera looking extremely sad, while those of the Grand Opera were rather jolly; there were the symphonists à la Beethoven and Musard, the immortal men of a miraculous quantity of polkas, redowas, waltzes, songs, *bluettes*, and bagatelles of all kinds; the virtuosi, the pianists of the Empress, of other people and themselves; and last of all, the instructors of musical mankind in general and Parisian society in particular. In short, there were *Parisian* celebrities, men of the day or rather of one day, knowing little about the past and caring less for the future. Now, it was really something grand, to see all these great men, this high and low art perpetuating even at night their day's labor of solving at least some kind of arithmetical question. Music was so much in their soul, that it had to come out in the evening at dominoes, which, according to some of the philosophical members of the profession, represented in the most perfect manner the whole system of harmony. It is only since we knew this, that we have a key to much of the French music of the day. However, if dominoes represent music, the beauties of the latter must be hidden, and therefore the truth of this remark might be also well illustrated by some modern music of Germany.

However edifying it might be to see all these artists engaged in the solution of one of the highest problems of their existence, there were however two who attracted my attention more than the others. Both sat apart, and were evidently something apart, to judge from the looks of curiosity and respect which were bestowed upon them. The one was an elderly gentleman with somewhat gray hair, a small forehead, small eyes, but marked and rather southern features. His face was full of wrinkles, evidently the consequence of great moral struggles and an immense energy of mind. Although his accent and manners were French, he might, if silent, have been taken for a German. His neighbor looked like a Jew of the southern Teutonic race. His face was smooth but swollen, especially round the eyes, which, in spite of their great size, looked powerless, and indicated that the frequent use he made of the lorgnon, was necessary. His hands were very fine, and the manner in which he used them convinced me immediately, that he was a pianist. He wore a black moustache, which, however, did not prevent the appearance of an occasional smile around his mouth.

The elderly gentleman was HECTOR BERLIOZ—and the younger, STEPHEN HELLER.

Both these artists are, in different spheres, the heads of the school of reflection in Paris, the highest step of the ladder of serious musicians in that place. Both have arrived at last at fame and consideration, the one being recognized as a great instrumental composer, the other as one of the most distinguished composers for his own instrument, the piano.

Both conquered their position without stooping to fashion and the bad passions of the public. But only themselves know what this has cost them, especially Berlioz. It is a curious spectacle to see the artist struggle against the stream of his time and the public opinion of a people like the Parisians. What an immense strength of mind, and belief in the final triumph of real art over sham art! What an amount of enthusiasm and ambition is necessary to stand erect and firm against the waves of ridicule, sneers, abuse, and neglect of an ignorant mass and their momentary rulers, as ignorant, although called artists, as the former with regard to the higher acquirement and purer sentiments of their art; to stand firm and erect against the doubts and skepticism of his own nature, which will always reappear after a non-success; against the insinuation of the philosophy of the day, and last of all, against poverty and—hunger! Very many men of talent and genius have come to Paris, to commence that struggle, but how few have achieved a triumph. Some of them have died, others became Burgmullers, Clapissons, and Gorias. Some of them tried hard for some time, but had at last to give up the struggle, and fly the spot as one infected with the pest. RICHARD WAGNER belonged to the latter. Some fifteen years ago we saw him in that great shop of fashion and fooleries, called Paris, wandering like his brother artists, and looking out for some help and consolation for all his nights of labor and days of misery; but he at last perceived, that Paris had no help for a man like him. What could he do in a society where *esprit* is every thing and *ideas* nothing; where the *bon mot* rules, and thought is avoided as a bore? What could artists who, if they have no other merit, can at least claim that of being *serious* men, hope of a community where nothing is serious, and where only the face of the world is reflected by the great number of its members? For is the government of France, with its thousands of officials, a serious affair? Or, to remain in the limits of music, do you consider Meyerbeer and the rest of the musical string in France serious? Ah! all these men would be the first to laugh at you, if you exhibited such a belief. And now, what tragi-comical figures are such men as Berlioz and Wagner in such society. Is there no one to write the "*Divina Commedia*" of the artistic world in that capital of art and fashion?

A SCHOOL CONCERT.

It is not often that a musician can find much to interest him in announcements like the above. If he be a philanthropist—a lover of children—and especially if he be a *teacher* in the highest sense of the word, he will, it is true, be interested in every step of progress in education, from that of the little prattling infant to the graduate as he leaves the halls of learning and enters the field of life's labors; but it is rarely that one finds in this country such progress in musical art in our schools and academies as to interest and attract an artist.

The hum-drum style of piano-forte playing is, in the majority of instances, about as interesting as very many of the other recitations—interesting to *parents*—and these not usually being the best judges of the child's progress in art—especially musical art—there is every opportunity for deception, whether designed or not. A few fashionable polkas thumped out, a piano severely pounded, a waltz or two, and possibly a few lackadaisical, sentimental love-songs, with wretched imitations of popular graces and ornaments, profuse enough to drive a Lind or a Lagrange to distraction, and the young miss arises from the piano complimented and caressed, not only by over-partial parents, but even oftentimes by those who know better. What wonder under such circumstances that she fancies herself perfect—her musical education "*FINISHED*"?

It is pleasant to know that there are institutions in our land taking higher and nobler ground—institutions where the very best teachers are employed; and these are by no means limited within city walls. There is the Pittsfield Institution, with ENSEX, as *true* a musician as America can boast of, at its musical head. In LYONS, N. Y., is another of this class, under the direction of Mr. Sherwood; and in CHERRY VALLEY, N. Y., another. There are doubtless many more, but these especially we happen to know something about *personally*—and we speak what we do know and testify to what we have seen.

A few weeks since we had the pleasure of listening to a concert in the last-named institution, under Messrs. Hazeltine and Fowler—music under direction of Mr. Fowler, that we are happy to say was an artistic performance—a concert, much of which would be listened to with interest even by a Philharmonic audience. Four and eight-handed pieces played in

a masterly manner, exhibiting thereby true musical appreciation—a training not of the musical ear alone, but of the head and heart also. The above-named gentlemen are noble examples of thorough music school-teachers—would that we had many more of like talents, application, and patience! So soon as we are willing to remunerate such teachers, we may hope and expect to find here as well as in Germany ladies that are not merely players upon the piano, but artists—ladies that are

W. B. B.

(Communicated.)

SINGING AND PREACHING.

BY A SINGER AND PREACHER.—No. II.

If the position which we assumed in No. I, is denied by any, it is obviously useless to argue with such upon the inferences from that position. If the only proper use of singing in church is as a vehicle of *worship*—a means of uniting the voices of the congregation in the expression of their religious emotions—then the laws which should regulate it are few and perfectly simple. But if, as I have maintained, church music has another appropriate function, in which it is employed as a medium of instruction and impression upon the listener, it is plain that the laws which govern it in this application will be different from those which regulate it in the other.

It is a judicious remark of Archbishop Whately, that the processes through which our own minds pass in coming to the apprehension of a truth, are commonly very different from those by which we attempt to carry the same truths into the minds of others. It is equally true that what is the most natural method of expressing our emotion is not always the best mode of exciting emotion in others. Every man has the faculty, more or less, of so expressing his own feelings as to satisfy the instinct for expression; but the power of arousing and intensifying the feelings of others in a high degree, is the gift of a few. The giving vent to one's own feelings, however fervid and intense, is not a thing which requires previous practice and drill, or the study of rhetorical and artistic principles; but to move the affections and passions of other souls, this is the noblest of arts, including within itself the arts of poetry, and rhetoric, and music, and whatever else is excellent, and demanding for itself the utmost study and labor of the highest intellects.

The application of these principles to church-music is not so difficult or obscure that I need do more than suggest it in two or three points. One of these points is brought up by the following question of your correspondent, "L—n, Ky."

"Is it as improper for a choir to sing old tunes frequently, as it is for a minister to preach over his old sermons frequently?"

Your answer to this question hit the case exactly. "Sure we are, that it is only when a familiar tune is sung that the people can generally enter into the exercise as a religious act." And therefore when singing is intended for a vehicle of worship, whether in the united voices of the people, or in the representative voices of the choir, familiar tunes *exclusively* should be used. But is there no use for new music in church? Is the industry and talent which has successively been expended on the *Carmina Sacra*, and the *Shawm*, and the *Hallelujah*, and the *Sabbath Bell*, all a waste? If not, then there must be some other use for singing in the church, in which the congregation are not expected to "enter into the exercise as a religious act," in which the people are not actors, but acted upon; in which, "when the choir sing, it can be said," in a certain sense of the word, "that they *preach* to the congregation."

Now it is not essential that the music which is put to this use should be familiar to the listener. On the contrary, a certain degree of freshness and variety, and even of novelty, is demanded. At the risk of being dull, I will be metaphysical on this point.

It is a principle of psychology, that for the exercise of any active faculty the mind becomes stronger and works more easily, in proportion as the act in question is repeated and becomes habitual; but that for the receiving of any impression from without, the mind becomes less sensitive and susceptible the more it becomes accustomed to the cause of the external impression. The application of this principle to the two exercises of prayer and preaching is as follows: the words to be used in public prayer should be simple and natural words, such as the holy feelings of a Christian congregation would naturally flow into; they need not be constantly and endlessly varied, so that one must have a "bran-new" prayer every Sunday, but they should rather adapt themselves freely and without violence to the variations of feelings and of circumstances; few things can be more offensive to a pure taste, than in public prayer to observe any effort after novelty and peculiarity of expression, or rhetorical "effectiveness" of style. But in preaching, where the object is, not to give expression to feeling, but to make *impression* upon the mind, variety, freshness, and novelty are not only appropriate, but indispensable. Old truths must be iterated and reiterated indeed, but it must be in new and varied forms, or they lose all their power of instructing, convincing, and persuading. Edwards's famous sermon, which produced so awful and overwhelming an effect when first preached, might have been listened to by the same congregation the next month and the next year, with comparative equanimity; but the fifty-first Psalm, when it has once borne to heaven the confession and prayer of a penitent congregation, is all the more fit for the same purpose again.

This rule may also be applied to hymns. Hymns are not fairly serviceable for use in worship until they have been "seasoned." But every one has observed the hush that is produced in an audience by the introduction in a sermon of a few stanzas of sacred poetry fitly chosen—especially if it be unfamiliar to the people.

The question about the use of old or new tunes in church may be answered in a similar manner. The tunes to be used in *worship* should be old; if the congregation are to sing, they *must* be old and familiar; for the congregation, generally, have no tune-books to sing from, and if they had, could not read the music. On the contrary, the music which is sung to the people must possess variety and freshness, to a greater or less degree, as the wants of the people and the quality of the music may require. For ordinary congregations do not fairly learn to enjoy and understand a musical composition as they do an argument or an appeal, at a single hearing; and music that carries within itself any strain of deep and sincere emotion, will bear many repetitions, while for music of the "Dulcimer" sort, a single performance is one too many.

I fear that I have been too brief in the above to be very perspicuous, but you will remember, Messrs. Editors, that I am upon a short allowance of space, and I have yet one or two things to say upon other points of difference between singing as worship, and singing as preaching.

2. There is a difference between congregational and choir-tunes in respect to *mechanical difficulty of execution*. This difference is so well drawn out in the Introduction to the *National Psalmist*, and in the Appendix to *Cantica Laudis*, that I need not enlarge upon it. The principle of it is this; that congregational tunes, being intended as a vehicle of worship for the whole people, should not by any needless difficulty exclude any one from joining in them; while choir-tunes may embrace all degrees of difficulty within the capacity of cultivated singers.

3. There is a difference between congregational and choir-music in respect to *style of composition*; the latter admitting of a certain freedom of imagination and ornament, which the dignity of the former, as a medium of divine worship, will not at all tolerate. What this difference is, is pretty familiar to those versed in musical criticism; but your non-musical readers, if there be such, may get a very exact idea of it from the close analogy which it bears to a similar distinction in our hymnody. There are those critics in this department of literature, who would insist that the quaint old rhymes of Rouse, or the antique stanzas of Tate and Brady, or at the utmost, the grave dignity of Watts's psalms, are the only things that should be tolerated in church use. These critics would correspond with the extra-severe strict school in music. But there is a just criticism which would apply to many even of our finest hymns, considered as forms of worship, curtailing them of ornaments of real beauty—of passages which give them great poetical power over the mind of the reader or the listener, but which in this higher use, serve rather to distract the attention of the worshiper from the object of spiritual worship. I know of no apter illustration of this than the fourth stanza of Cowper's admirable hymn:

"Far from the world, O Lord, I flee."

Every one is familiar with the beautiful simile:

"There, like the nightingale, she pours
Her solitary lays;
Nor asks a witness of her song,
Nor thirsts for human praise."

There is something in the following stanza of Moore which is very impressive, which excites emotions truly religious in a mind devoutly disposed, while the exquisite beauty of the diction and of the simile wins the attention even of the frivolous:

"When night, with wing of starry gloom,
O'ershadows all the earth and skies,
Like some dark, beauteous bird, whose plume
Is sparkling with unnumbered eyes,
That sacred gloom, those fires divine,
So grand, so countless, Lord, are thine."

Recited from the pulpit, or appropriately sung by a choir, there is room for poetry like this, and for music to correspond, in the services of the church. But if one will see how a psalm of *worship* on the same subject, and in the same meter, would compare with this in style, let him read the following stanza of Montgomery's version of Psalm 19:

"Thy glory, Lord, the heavens declare;
The firmament displays thy skill;
The changing clouds, the viewless air,
Tempest and calm thy word fulfill;
Day unto day doth utter speech,
And night to night thy knowledge teach."

Here both language and imagery are plain, simple, and *old*.

Let me add a single illustration more. Those who have used Mason's Book of Chants are well acquainted with Bowring's fine Sapphic stanzas,

"From the recesses of a lowly spirit,"

and multitudes of persons will confess how conducive to real devotion they have found them to be, when heard from the subdued voices of a choir. Some of the verses are not far removed from the proper simplicity of a hymn of worship; but, taken as a whole, this hymn, both from its style and from the peculiar structure of its stanza, would be thrown out of use in our churches, unless the value of sacred poetry to *excite* religious feelings in the listener were recognized.

In this plea for sacred poetry is involved a plea for those higher forms of sacred musical composition, which the zeal of some advocates for congregational singing would utterly condemn and exclude.

4. One other point of difference between the singing of the people in worship, and the singing to the people for impression, is the difference in the *style of performance*, or rather the absence, in congregational singing, of any thing that can properly be called style. Undoubtedly, in a truly sincere and devout congregation, there will be certain variations of voice and manner accordant with the various character of the songs. A cheerful and joyful psalm will instinctively be sung in a louder voice and a quicker movement than a

penitential psalm; but any effort on the part of the conductors of congregational singing to compel the attention of worshippers to these rules of "expression" is a great impertinence, and an interference with the act of worship. The moment the changes of language in a psalm become matter of study to the congregation that they may render them with just and effective emphasis, that moment the congregation is turned into a singing-school or a choir, and praise into preaching, or into mere musical performance.

On the contrary, in choir-singing, the whole effect of the exercise upon the congregation depends on a finished performance a distinct articulation, and a correct elocution. It demands on the part of the singers natural gifts, previous cultivation, musical skill, and practice upon the piece performed. The transitions of sentiment are to be marked, and, (always in subordination to the laws of good taste,) to be indicated in the performance. Thus in the books of the choir, there is no impropriety in affixing to the hymn "marks of expression," if only they be rightly applied; but in books of worship for the people, they are a monstrous deformity and impertinence.

There is every reason why a minister should make a careful study of elocution; and there might be a value, in certain cases, in making some little marks of elocution on the MS. of his sermon, or in the margin of his little Bible. But it does not follow that it would be desirable to have a prayer-book printed with "marks of expression," and to drill the congregation into one "effective" delivery of the Litany and the Psalter.

I have tried, Messrs. Editors, not to abuse the hospitality of your columns; and if, in seeking brevity, I have failed to make my notions clear to any reader, I should be glad to get a note from him through your hands. AMBROSE.

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BOOKS.

Oliver Ditson, Boston.—VIOLONCELLO WITHOUT A MASTER. Containing complete instructions, exercises, and examples, extracted from the works of Romberg, Dupont, Dotzauer, and others.

Foreign Intelligence.

LONDON.

Aug. 15, 1856.—We came back from the hospitable and lively shores of the beautiful Rhine, to help toll out the season. We were still in time to be edified by the sermons of the *Times* against modern French novels in general, and against "*La Dame aux Camelias*," on which is founded Verdi's opera *La Traviata*, in particular. We cordially agree with the censure of the "Thunderer," and can not imagine any thing more nauseous than the hypersentimental, mawkish twaddle of Dumas Fils, who after all, has too much talent not to influence strongly the taste for a literature, which certainly is not an ornament to civilized society, taking Balzac, Soulié, and others as a standard.

Several extra performances given at Her Majesty's Theater at reduced prices, with Middle Piccolomini (*Traviata*) as attraction, proved, however, that the anathema of the *Times* had served as well as any "well-conceived puff" might have done, namely, the advice given to parents not to let their daughters go and see *La Traviata*, had just the contrary effect, and drove by shoals the quiet households from Camberwell, Harkney and similar rural districts into Her Majesty's Theater, where formerly you might have elbowed the cream of the aristocracy, which has become this season one of the by-gone facts, the pit having been any thing but select or even lucrative. There is a Piccolomini-party to start for the provinces on a tour to popularize the music of *Traviata*; we need not say, that that is a music-seller's speculation? The Jullien-concerts at the Surrey Gardeau go on with increasing attraction; the Mendelssohn-night was crowded to overflowing by one of the fullest attendances since the opening of this agreeable entertainment.

You will before this have heard of the destructive fire which annihilated almost the whole range of houses forming Messrs. Broadwood's (the celebrated piano manufacturers) workshops; it is the cause of general regret. The *on dits* about high or low insurance are many and varied; but any one conversant with the subject, will at once see that no amount of money can make up the loss of carefully-selected woods, stocked up for years, or the loss of time before a factory of such gigantic dimensions can be rebuilt, and the retardation of orders already commenced or partly executed. It is the topic of the day, and should seriously occupy the attention of builders, as in the advanced state of mechanical contrivances, there ought to be means applied to prevent such catastrophes; we remember at least four fires consuming piano-factories within a very short period of time.

There is much talk about "*St. James's Hall*," a new concert-room to be built in the Regent's quadrant, to supply the want that has been long and severely felt by concert-givers, in the limited device of a "locality." Exeter Hall is too large and badly situated, besides the bigoted, narrow-minded prejudices of the white neck-cloth Directors, whose mental vision is as much too small, as the Hall is too large. Hanover Square is not large enough, and very expensive, Willis's Rooms out of the way for benefit concerts, and no convenient entrance for the performers. *St. James's Hall* would be in the most convenient locality, and if executed as proposed, would fill a void which has long been felt. But we are not at all prepared to say that it is a decided thing, since the *nervous rerum*, the money, has not been yet found for the enterprise, at least not up to the "tune" wanted.

There is some hope of having the new work of Berlioz, "*L'enfance du Christ*," in the winter season. This will be a boon to the connoisseur. The intelligent composer is at present at Baden-Baden, whither he has been called to conduct a grand performance. Berlioz, of all men laboring indefatigably in a cause against every imaginable difficulty, deserves the highest esteem, even from those who do not understand, or pretend to misunderstand, his compositions. The seriousness of purpose, the rejecting every means of courting popularity, the straightforward, manly ambition, never flagging, never allowing itself to be dragged into the whirlpool of "coteries," "cliques," or clap-trap of any kind, make up a sum total of a great man. Deny who can, that Berlioz is a great man.

Wallace is still in London, busily composing "*morceaux de piano*," but talks of starting off for New-York one of these days. All our stars have left or are leaving. Benediet is gone to the Darmstadt festival; Lindsay Sloper ruralizes on the seaside; Saintou has gone to Paris. Those who remain in London are worn out, and ashamed of being seen still in town, as it is the fashion to be gone about this time, and although we know of no country having laws more equitable and free, we also know of no country where public opinion is so tyrannical; and it is public opinion, that an artist must leave after the season, to gain new vigor for the next one, that he must have gained much money to be a great artist, (unfortunately, gaining much money is too often taken for the badge of superiority!) etc., etc. No more music for the present, what will the musical (?) editor of the *Athenæum* do, nothing to run down, nothing to vent his bilious ire upon; we should in kindness advise him to study the first rudiments of the musical grammar, if he will persist in dabbling in "matters musical," but we should take it as a great kindness from him, if he would give up writing weekly so much musical twaddle. *

Our Musical Correspondence.

BOSTON.

SEPT. 3.—We have at last been favored with something musical, through the instrumentality of Messrs. Johnson and Frost, who have been holding a Musical Convention in the Tremont Temple, which commenced August 19, in which they were assisted by Mr. G. W. Morgan, of New-York. The course of exercises was such as is usually adopted in similar gatherings; lectures on the rudiments of music and best manner of teaching the same, in harmony, and matters of general interest to teachers, together with the practice of church-music, glees, and choruses, with a view to the application of the principles discussed—a particular object of Messrs. J. and F. being to introduce a new system of teaching music, which they term the "Physiological System." How this system differs from other methods the name affords us no means of judging, as any correct mode of teaching the voice is necessarily connected with physiology.

In a new book of church-music edited by them, they have laid down elaborate rules for the formation of the voice, describing the position of the organs in producing a correct vocal tone, and also the different phases assumed by the organs of articulation in the correct pronunciation of words. All this is well so far as it goes, but in our view the only sure way of arriving at correct results, is through the agency of a living teacher who understands the theory

and practice of those principles. Harm is frequently done the cause of music by the propagation of instruction-books which pretend to carry the learner as far as he need to go, which, becoming understood, inspire him with confidence in present ability, and consequently remove the desire for further improvement, which is indispensable to excellence in musical as well as in any other art.

Six concerts were given during the sitting of the Convention, three of which were by Mr. Morgan on the organ, two by the Tremont Temple choir, under the direction of Mr. Frost, and one by the whole Convention, conducted by Mr. Johnson. For the organ concerts music was selected in every variety of style, from the organ fugue to the "air and variations." The programme for Friday 22d, will serve as a specimen: 1. Grand Prelude and Fugue in D, Bessé; 2. Minuet and Trio, from Sym. in C, Mozart; 3. Organ Fugue, (G minor,) Bach; 4. Wedding March, Mendelssohn; 5. Overture to William Tell, Rossini; 6. Thema with variations, (extempore;) 7. Turkish March, from *Ruins of Athens*, Beethoven; 8. The English National Anthem, Morgan. The *furor* created last season by Mr. Morgan was not forgotten, and at all the concerts in which he appeared, if the weather permitted, the hall was filled and the enthusiasm extreme. Where all was so good it would be invidious to speak further in praise. Suffice it to say that in every piece Mr. Morgan attempted, the utmost satisfaction was given.

Two concerts of strictly church music were given by the Temple choir, (formerly of Park-Street Church,) which were designed to illustrate the manner in which such music should be performed.

Quite an interesting feature connected with the concerts was the organ and piano-forte playing of Master Perabeau, a boy ten years of age. A fugue by Bach for organ, piano piece by Hummel, with several other pieces, were quite well executed by him, without the artistic effect, it is true, that a more experienced performer would have produced, but nevertheless wonderful for one so young.

The closing concert of the Convention consisting of solos, glees, and choruses, was not well done. The performances showed a great want of practice. On Thursday evening, 28th, Mr. Morgan had a benefit, at which he gave some select organ-music. Miss Whitehouse and Mr. Frost sang selections from *Moses in Egypt* and *Stabat Mater*, and Mrs. Drew sang "Come unto me," from *Messiah*, and "Tell me my heart," by Bishop; all of which was very well done.

NORTH-READING, MASS.

I SEND you a few lines from my diary, which may serve to inform your readers of the progress of matters connected with the "Normal," and of the close of the session:

Thursday, Aug. 7.—By invitation from the trustees of the Andover Theological Seminary, the members of the Normal Musical Institute sang at the commencement of that celebrated Institution to day. It is about six miles from here to Andover, and the journey was delightfully performed in carriages furnished us for the occasion. Our choir was upwards of sixty strong, and we sang, "O Thou that tellest!" "The Lord gave the word," "Their sound is gone out," and the "Hallelujah chorus" from the *Messiah*, "Loud through the world," from the *Hallelujah*, and "How lovely is Zion," from the *Sabbath Bell*. Mr. Babcock played the organ, and Mr. Root was conductor, or at least it was so announced; as a matter of fact, there was no conducting about it. Mr. Root took his place with the base and sang as one of us, and we might be said to have conducted ourselves.

After an excellent dinner at the Mansion House, we spent two or three hours delightfully in visiting the seminary buildings, library, etc., and strolling about the grounds under the polite guidance of members of the faculty and Institution. All agreed, on returning, that theological seminaries were excellent institutions, and that we had passed a very happy day.

Saturday, 9th.—Mr. A. W. Thayer visited us to-day, and gave us some very interesting sketches of the five great musicians—Bach, Handel, Haydn, Mozart, and Beethoven.

Monday, 18th.—This has been one of our brightest days, for Mr. Geo. Jas. Webb has been with us all day. He has sung to us and with us, he has taught us and talked to us, and carried all our hearts away with him. We shall not soon forget his instructions in recitative and aria and glee and madrigal singing. The class have seemed inspired, and drew forth many exclamations of surprise and pleasure from Mr. Webb by their performance. Our Monday, Wednesday, and Friday evening chorus sings are now crowded by visitors from the neighboring cities and towns, making this little village gay with handsome equipages and handsome people; decidedly, the "Normal," as we pupils call it, is a great invention.

Tuesday, 19th.—We were all invited to "Willow Farm" this evening, a regular party in honor of the "Normals," and a regular good time we had of it. This same "Willow Farm" has been a comfort to us this summer. We shall not forget that shady walk after a hard day's work, and how pleasant and cheering were the kind greetings of Dr. Mason and Mr. Root and his family, when we were a little blue or discouraged.

Monday, 25th.—Our last evening for chorus singing. The large hall of the Institute could not contain much more than half of the people who came to hear us. If we can not sing the choruses from the *Messiah*, it is not because we have not been drilled upon them until we know them by heart almost; and I may add, if praise for our performance of them would spoil us, we should have been spoiled some time ago. How those sublime strains will linger with us when we are far away from all opportunities for hearing or joining in such music. After the audience had retired, and we were left by ourselves, we astonished Dr. Mason and Mr. Root *some*, by presenting the first with a magnificent Bible, and the second with a silver baton tipped with gold. Dr. Mason's remarks on this occasion will not soon be forgotten. They were like himself, true, good, and noble, touching the deep springs of thought and feeling.

Wednesday, 27th.—The last day has passed. Nearly all the pupils are now on their way home; a few of us remain, for various reasons, for a few days longer. At our opening exercises this morning we sang that beautiful hymn in Mason's *Normal Singer* commencing, "Once more before we part," but it was hard getting through; some gave up entirely, others made rests in the music not intended by the author, and all gave evidence of an unusual thickness and difficulty about the vocal organs. However, Dr. Mason went on with his usual work, as did Mr. Root, and the last drilling exercise was what the first was, *the scale*.

After an appropriate prayer by one of the clergymen of this place, we joined in the Old Hundredth, to the words, "Be thou, O God! exalted high," and thus closed the exercises of the Normal class of 1856. G. CLEF.

BERGEN POINT, N. J.

MISS MARIA S. BRAINERD gave a concert at Bergen, N. J., on the 12th August, assisted by the well-known artist, Mr. Clare W. Beames; his brother, Mr. William E. Beames, also a pianist; and a trio of excellent voices, soprano, tenor, and base. Miss Brainerd sang, "I know that my Redeemer liveth," from the *Messiah*, "Ah non credea," and "Ah non giunge," from the *Sonnambula*, and the following compositions of Mr. Clare W. Beames, "Strive, wait, and pray," "Oh! I swift we go o'er the fleecy snow," and for an encore, "Jingle, jingle, clear the way." The Latourette House was full of boarders, mostly from New-York; they turned out nearly *en masse* to attend the concert, which, with a good representation of Jersey farmers with their wives and daughters, well filled the Dutch Reformed Church. Miss Brainerd fully sustained her reputation, especial in "Ah non giunge," in which her fine voice and clear execution appeared to great advantage. It is needless to enter more especially into particulars than to say that every body was gratified and most every piece was encored.

TO CORRESPONDENTS.

A. R. G.—*Is it possible, from the very nature of the human constitution, that all should appreciate the same style of music? If not, then is it better for a choir or congregation to sing those tunes which, according to the highest standard of taste, are best adapted to the expression of praise, or those in which the multitude can best join in the expression of devotional feeling? In other words, is it better to sacrifice musical taste in some degree for the sake of a better effect upon the heart, or to sacrifice the true design of music to musical taste?*—"Is musical taste arbitrary, or is it governed by fixed rules?" Although the first question is so written as to apply to music generally, yet it is evident from what follows that the querist refers to church music. In answer we say, there is a style of church music (form of tunes) which may be appreciated by all, or rather in which all may most harmoniously and satisfactorily unite, it being adapted at once both to the taste of the cultivated and the uncultivated. It is most simple but chaste; it is in its style analogous to that of the Lord's Prayer. A little child may understand it, and it contains enough for the meditations of the most learned. It is a form of melody adapted to the religious wants and appreciation of a Mendelssohn, and is also so simple that it may be appreciated and enjoyed by the uncultivated peasant. The uncultivated person will not, of course, understand it as does the man of science and taste; he will not be able to analyze it, look at it in its elements, and see how or why it is adapted to its purpose. But although he may not be able to criticize it, he will be pleased with it, and be satisfied with it in accordance with its true design and use. In other words, there is a simple, chaste, and beautiful musical form of religious expression, adapted to all classes of persons, high or low, rich or poor, learned or unlearned; as wheat is adapted to sustain life, and is agreeable to all classes of people, so there is a kind of musical nourishment or grain equally important and agreeable to all. Or as the air we breathe is adapted to sustain life in all persons of whatever rank, condition, or attainments, so there is a music suited to the religious wants of all, and well fitted to express the religious emotions or to train the religious affections of all, and at the same time fully within the appreciable taste of all. Were we called upon to illustrate our meaning by an example, we might refer to such tunes as St. Ann's, Dundee, Isoco, and other similar plain melodies. This class of tunes of simple and natural rhythm, when sung in proper time can never fail to please, and satisfy the religious wants of a cultivated ear. We mean one which has really carried musical cultivation beyond the influences of prejudice or early associations, so as to be able to judge of a tune by its intrinsic merits; and it will also be fully satisfactory and pleasing to others, provided their musical taste has not been perverted, or provided a positively bad example has not been so held up before them as to lead them away from nature's simple truth. When one has been absolutely led astray, or prejudiced against the truth by example, or by hearing bad music, we do not expect him to appreciate the good and true at once. We suppose that the class of tunes which we have alluded to above, are in reality in accordance with the highest standard of taste, as best adapted for the expression of the praises of a worshipping assembly, and we suppose that they are, at the same time, adapted in the highest degree to the wants and appreciation of the multitude. They meet the wants of all. We do not suppose that musical taste is sacrificed in the use of this class of tunes, for the sake of a better influence upon the heart, or that the true design of music is sacrificed to musical taste. But we do suppose, (we repeat it,) that the class of tunes named, when properly employed, performed, or used, is in accordance with the best, highest standard of musical taste, and that it is also best adapted to produce a right or truly religious influence upon the heart, and we can not see that there is any sacrifice about it.

Musical taste is not arbitrary; it has its foundation in the laws of acoustics, in the vibrations of the atmosphere, or in the nature of musical sounds; and its direction or manifestation is always in accordance with the educational influences by which one is trained. If one has been trained to like such tunes as are of low character, and destitute of all musical thought, relation, and merit, he will like them, be satisfied with them, and perhaps dislike a better style; and if he has been trained or accustomed to hear such as are of good character, approved by the most cultivated, he will just as easily

appreciate them; but his enjoyment of this latter class, or the benefit he derives from them, will be far greater, for truth in taste as well as in morals, is always better in its influences than error.

C. M. C., Sycamore, Ill.—“Should girls below the age of fifteen sing alto as a general thing?” Yes, we think so; but care should be taken that they do not make use of the *Voco di petto*, or low chest voice, and they should never be allowed too loud or too low—a medium range of both pitch and power should only be habitually practiced by them. There is much danger of injury to the voice at this age by over-exertion.—“Should men who are anxious to cultivate deep voices practice much on tones so low that they can not give them with a good quality of tone?” Certainly not; such a practice will be most injurious; one should always confine his practice to such tones as come within his compass, or to such tones as he can produce with comparative ease—and this anticipates the next question which is—“Is it not better to cultivate a full tone as far as one goes, than to be diving at shallows?”—to which we answer Yes.—“In a choir of thirty members, fifteen male and fifteen female, what is the proper number for each part?” We answer, generally, eight trebles, seven altos, seven tenors, and eight basses; but as soon as may be, let another alto and another base be procured, so as to make eight voices on a part all round. Or, in other words, let the parts be equally balanced, yet observe that an equal balance of parts must not be attempted by putting four altos against eight trebles, and then requiring the altos to sing loudly enough to make up for the deficiency of their number; for no one, in a well-regulated choir, must be permitted to sing louder than others do. This answer, however, refers to the performance of the polyodic style of composition, in which the parts are treated as of equal importance or nearly so, and not to the monodic, as in common psalmody, in which harmony parts are added to a distinct or separate melody. In congregational tunes, or tunes adapted to general congregational use, the treble should be much more prominent than the other parts and should always be sung, in part, by men's voices—the double diapauses of the treble—indeed the whole choir in unison is often better under such circumstances than any attempt at harmony parts. But in glees, madrigals, etc., where an equal importance, or nearly so, is given to each part, the number of voices should be equal on each.—“Will playing wind instruments injure, as a general thing, the voice for singing?” Not ordinarily, or unless it be carried to great excess.—“Will playing the saxhorn injure the lip for playing the flute?” See answer to the foregoing question; we may add here, that one who pursues singing professionally, or with the intention of becoming a professional singer, will not be disposed to give much attention to wind instruments, and one who studies the flute will not attempt the saxhorn. We do not find that one can excel on two instruments, or that a vocalist excels on one instrument.—“What work is published, teaching how to arrange music for bands?” Woodbury's *Musical Composition*, price 75 cents.—“Who is the best flutist in the United States?” We do not know.

S.—In a few of the first copies of our number, containing the *Motet*, “*God is our refuge*,” by Marburg, the upper part was marked by mistake as being the tenor, and of course, the part next above the base (in the order of printing) was marked as treble. This error was discovered and corrected after only a few hundred copies had been struck off, so that most of the impression was right; the parts being printed in the order of their harmonic relation: the base below, next the tenor, next the alto, and at the top of the score, as the highest part, the treble. In the 36th measure there is an error in the alto; the F in the previous measure should be continued across the bar into the 36th measure, in the place of the half-note now on E². We thank S. for pointing out this error, for it had escaped our notice. “My thanks for your hint as to editing Beethoven's sonatas, and other works of the old masters. The course suggested by you would be like the cord of twine in a labyrinth—a sure guide. Is there not room for a work something like the following, namely, *A History of Harmony*; beginning say with what is known, not guessed at, of ancient music, showing the beginning of music in parts, the introduction of various combinations and progressions, including fugue, canon, etc.; the rise of certain forms and styles of music sacred and secular, chants, anthems, and oratorios, songs, glees, madrigals, cantatas, operas, etc., etc., with notices of the styles peculiar to different nations, including “outside barbarians,” of the remotest isles of the sea; in short, a history of music and not of musicians? If there is such a work in the English language, please give us the name.” We know of no such work in English, although Burney and Hawkins have done something toward it.

A. D., Ill.—“I have to lead a choir, and at the same time play the melodeon. In this case should not the instrument stand so that I can be in front and face the choir?” We do not think it important. In all our choir-leading experience we have found the best position to take is one back of the choir; if there are two rows of singers, in the second; or if three rows of singers, in the third row. A similar position we should take were we to play the melodeon also. The fact is, a choir should not need any manifest leading on the Sabbath; they should be trained to sing independent of any beating of time, or directions by gesticulation or otherwise. The leader of a choir should bear a similar relation to his choir in actual performance, which a commander bears to his army in battle; he does not actually engage sword in hand in the details of fight, but he stands in a convenient position for observation, so as to direct the whole action. That choir must be in a wretched state which requires a leader's voice to guide along; that choir must be in wretched condition which depends upon any one voice to lead; and that must be a poor choir-performance in which any one voice is heard above all other voices; we do not know which is the worse, for a single voice to be heard a little ahead, or a little behind—in either case it is out of place. We should probably place the melodeon back of the choir.

A. H.—“Are the Germans generally better educated musically than the Americans, or is the musical cultivation confined to a few who have carried the art to a high degree of perfection?” So far as we know the Germans, if we include the common working classes, they have not carried musical cultivation further, or even so far, as it has been carried in some parts of our own country. We do not think that there is any country where a love for music, and an ability to read music, has been carried further than in New-England. But there is a class of persons, educated and in higher life in Germany, who have carried musical cultivation much beyond any thing that exists here, or anywhere else. Music, formerly, in Germany, was confined almost exclusively to Kings and princes and courts; now it reaches the people, yet not the lower classes; but in America

it reaches every class, so that every one may learn something of it. There are no congregations in the world where the people are better qualified to sing in worship (if we except the influence of habit) than in this country, and yet at the same time we can not claim as yet to have any scientific musicians, and but very few native Americans can claim to be artists; yet musical science and art are both on the westward march, and we believe that in a few generations they may regard this as their best home.

N.—pt.—Mr. Editor: “I have just returned from church, where I heard the beautiful hymn:

‘Who, O Lord! when life is o'er,
Shall to heaven's blest mansion soar?’

Church Psalmody, Ps. 15—3.

The first two lines of each stanza were sung as a duet by two female voices, and in a manner which seemed to indicate the suppression of sobs and tears. It was done in a lamenting, sighing, lachrymose, querulous, ah-me! manner, wearisome, monotonous, and tiresome. There were various crescendos and swellings, and almost-jointing-upays, with most nauseating attempts at portamento that can be imagined. I longed to hear the pure, simple, direct rendering of a single line, but alas! the whole hymn was sobbed throughout. Can you tell me what is the remedy for these things, for they really distress my soul, and every Sunday I am afflicted in this way by our so-called quartet. What shall I do?” Ans. You are not alone, there are many such complaints. Be “patient in tribulation.”

A. H.—“Is it in good taste for ladies to attempt singing the tenor and base an octave higher than they should be sung, as is often done in female seminaries where there are no gentlemen to take the part?” It must depend, in part, upon how the parts are written; if the tenor and base are written low, a very good effect may be produced in this way; but if otherwise, the effect will be bad. We should think it better, generally, to sing in unison under such circumstances. Unison is always good—harmony or part-singing depends much upon such a proportion, relation, or balance, as is not often found even in mixed choirs; and the probability is, that where the different parts are attempted under such circumstances as those here supposed, there will be only a very few voices on the other parts, while the many will sing the treble; and the effect of parts thus proportioned is always bad—very bad—very bad indeed.

N. C.—“Is it in good taste for a choir, when there is a hymn of five verses given out, to sing the same to five different tunes, provided the stanzas seem to require a change?” No; we can not conceive of a hymn in which such changes can be justifiable, nor do we think that in singing a hymn it can be justifiable in any case to change the tune even once, whether the tune be adapted to the hymn or not. Such changes only tend to draw attention away from the hymn to themselves, that is, to the changes, in a way of astonishment or admiration, or perhaps, in a way of criticism, but not to a true devotional effect. Indeed a single change of that kind can hardly fail to draw away attention from the hymn itself, and of course interrupt a religious engagement or flow of the affections. No hymn can be fit to have a place in a hymn-book designed for public worship, the different stanzas of which require such changes, or any change of tune; and such changes can not be justified, whether the hymn requires them or not. We say no—never.

P. T.—“If while a teacher is before his class engaged in teaching, a distinguished stranger, or near friend should come in, and quietly take a seat, ought he to leave his class at once to greet the visitor, or wait until he has completed the lesson?” Probably the latter, for the lesson may not be thus easily interrupted; but it is possible that circumstances may justify the suspension of the lesson for a moment. We must refer our querist to good sense and true politeness for a better answer to the above question than we are prepared to give.

S. T. M., Somerville, Ala.—“Does it occasion bad harmony for a male voice to sing the air in the quartets that are arranged for female voices in ordinary glee-books, when the voices singing the quartet are all male voices?” It depends entirely upon the arrangement of the quartets; some are so arranged that they may be sung by mixed or equal voices at pleasure.

PHILADELPHIA MUSICAL ITEMS.

MUSIC has, for the present, retired entirely away from the public ear, and with us now, only claims an interest in private, and sends forth its cheering sounds amid the happy social circle.

Promises for the future, however, greet us daily; and if our several musical societies only maintain the energy and enthusiasm heretofore evinced, then surely a “feast of fat things” is in store for us the coming winter. True, we enjoyed some fat things during the last musical season, in the persons of several distinguished stars, both brilliant and colored; but after all, our inclinations run out after plain domestic fare, in preference to the tinselled pastry or blanc-mange à la Française. To speak plainly, our musical societies are making diligent preparations to excel, or at least vie with each other in their forthcoming productions; among which, is whispered the oratorios of the *Creation*, and *Messiah*, together with others of noted merit.

Most of our competent music-teachers who have been rusticated, have already returned to their posts, invigorated, and prepared again for the patient engagement and pleasant conflict between teacher and pupil, when “do ra mi,” and the “solfeggio,” shall occupy the appointed hour of study.

Rumor and the press also, inform us that very shortly Parodi will be with us, to commence her musical tour, under the management of Max Maretzek, also business manager Grau; assisted in the musical department by artists of the first rank. In the main, we are gratified with this intelligence, for Parodi

is certainly a favorite here, and we delight to hear her sing, barring those unnecessary smiles and grunces, usually not belonging to the music, nor the spirit of the composition. We also trust sincerely that her distinguished director will find it policy, not to offer to the musical public of our city, that "extraordinary musical novelty, the Star-Spangled Banner." It is a good thing, but having had it frequently, let us hope for some other and newer musical novelty.

SPECIAL NOTICES.

SHEET-MUSIC PUBLISHED DURING THE FORTNIGHT ENDING AUG. 30.

Oliver Ditson, Boston.—SUMMER EVENING. Duett. F. Abl. 30c.—THE WORLD IS A FAIRY THING. Song. J. Bright. 29c.—MIGHTY JEREMIAH. Solo and Chorus. Min. 15c.—BANKS OF THE ASHELOT. Waltz. J. G. Adams. 25c.—USKA MAZERKA. J. Ascher. 25c.—CHERRY VICES. Song. S. Glover. 20c.—SIX MOURNAUX D'ENCORE. No. 1. Chanson. G. Sailer. 30c.—CAFÉ DE CONCERT ON STERN GALOP. W. Kruger. 60c.—IDA VANE. Song and Chorus. E. Chapin. 25c.—MINNIE SCOTTISH. J. W. Hill. 25c.—LITTLE BELL. Song and Chorus. C. B. Hitebeck. 25c.—COMIN' THRO' THE RYE. 4 hands. T. Bissell. 15c.—YOUNG BRIDE'S SONG. S. Glover. 20c.—THE THREE FISHES. Ballad. S. D. S. 25c.—CAREW, SOLEMNLY, MOURNFULLY DEALING ITS DOLE. Blochley. 25c.—EDGEHILL WALTZ. J. M. Dennis. 25c.—ANGELINA QUADRILLE. H. Farmer. 25c.—THERE'S REST FOR ALL IN HEAVEN. Song. E. P. Chase. 25c.—TWILIGHT AT SEA. Song. Louis Fecht. 25c.—ON THIS DAY OF JOY DELICIOUS. Barcarolle. From "Le Vepres Stiennes." 40c.—THERE'S WHISKEY IN THE JUG. Song. 25c.—MOTHER'S FIRST GRIEF. W. K. Dempster. 50c.—FREMONT AND FREEDOM'S ALL THE GO. A Rallying Song. 5c.

MR. ROOT'S CONVENTIONS.

Geo. F. Root is expected to conduct Conventions, commencing as follows:

- Tuesday, September 9, Chester, Orange Co., N. Y.
- Tuesday, September 16, Bridgeton, Cumberland Co., N. J.
- Tuesday, September 23, Salem, Salem Co., N. J.
- Tuesday, September 30, Walton, Delaware Co., N. Y.
- Wednesday, October 8, Burlington, Vt.
- Tuesday, October 14, Haddam, Ct.
- Tuesday, October 21, Lima, Livingston Co., N. Y.

Other engagements will be announced in duo time.

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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 traveling from place to place.

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

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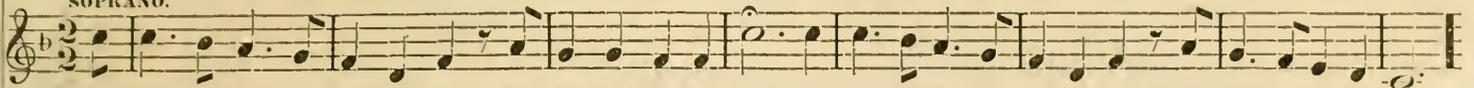
1. The oak, the oak, the good old oak, That stood a thousand years, Has fall'n beneath time's blighting stroke, Drenched with a nation's tears.

ALTO.



2. A mon - u - ment of strength you stood, You were our country's pride, For Freedom dwelt with-in your wood, Yet you have sad-ly died.

SOPRANO.



3. Yes, oak, good oak, long cherished tree, You yet speak hope to all, So long as we re - member thee, So strong before thy fall.

BASE.



RITARD.

TEMPO.



Old tree, brave tree, be - loved by all, A people monu thy end; They know, they feel that in thy fall They've lost a faithful friend,



But shall our freedom fall with you? Old oak, from out your grave, Speak to your ma - ny friends, and true, And yet our country save;

RITARD.

TEMPO.

SAD LIB.



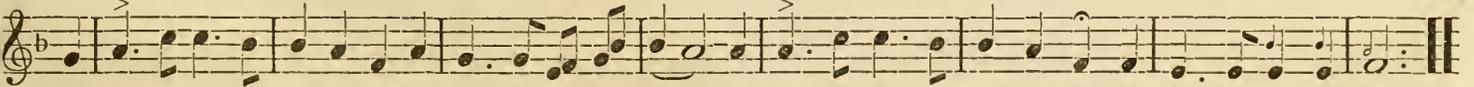
In mem - o - ry, your stalwart form Shall be our constant guide, Pro - tect - ing us through ev - ery storm, Till we forget you died;



RALL.

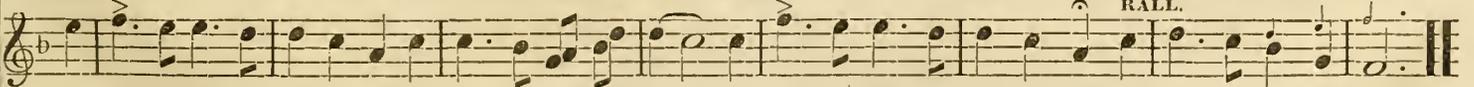


They know, they feel, that in thy fall They've lost a faithful friend, They know, they feel, that in thy fall They've lost a faith - ful friend.



Speak to your many friends and true, And yet our country save, Speak to your ma - ny friends and true, And yet our country save.

RALL.



Pro - tect - ing us through every storm, Till we for - get you died, Pro - tect - ing us through ev - ery storm, Till we for - get you died.



* At ten minutes before one o'clock, in the stormy morning of August 21, 1856, the famous Charter Oak, at Hartford, was blown down. The loss of this old land-mark of the sturdy independence of the people in colonial times, deeply affected the citizens of Hartford. The bells of the city were tolled, and a dirge was performed over the prostrate trunk, in the presence of a large concourse of people, who, after the ceremony, carried away fragments of the tree, to be preserved as precious relics.

Thou soft-flowing Kedron.

H Y M N .

ENGLISH.

SYM.

SYM.

SYM.

FIRST TREBLE.

Thou soft flow - ing Ke - dron, by thy sil - ver stream, Thou soft-flow-ing Ke - dron, by thy sil - ver stream, Our

SECOND TREBLE.

Thou soft-flow-ing Ke - dron, by thy sil - ver stream, Our

Inst.

Our

SYM.

Sa - viour at mid - night, When Cyn - thia's pale beam

SYM.

Sa - viour at mid - night, When Cyn - thia's pale beam

SYM.

Sa - viour at mid - night, When Cyn - thia's pale beam

VOICE.

Shone

VOICE.

Shone bright . . on the wa - ters, Would of - ten - times stray, . . And

VOICE.

Shone bright . . on the wa - ters, Shone bright on the wa - ters, Would

bright . . on the wa - ters, Shone bright . . on the wa - ters, Would of - ten - times

lose in thy mur - - - - - murs, And lose in thy mur - murs the toils of the day.
of - ten - times stray, And lose in thy mur - - - - - murs the toils of the day.
stray, And lose in thy mur - murs, And lose in thy mur - murs the toils of the day.

2.
How damp were the vapors that fell on his head!
How hard was his pillow! how humble his bed!
The angels astonished, grew sad at the sight,
And followed their Master with solemn delight!
CHORUS.—Come, saints, &c.

3.
O garden of Olivet! dear honored spot!
The fame of thy wonders shall ne'er be forgot!
The theme most transporting to seraphs above,
The triumph of sorrow, the triumph of love!
CHORUS.—Come, saints, &c.

CHORUS to each verse.

TENOR.
Come, saints, and a - dore him, come, bow at his feet! O

ALTO.
Come, saints, and a - dore him, come, bow at his feet! O

SOPRANO.
Come, saints, and a - dore him, come, bow at his feet! O give him the glo - ry,

BASE.
Come, saints, and a - dore him, come, bow at his feet! O give him the glo - ry,

give him the glo - ry, give him the praise, the praise that is meet,
give him the glo - - - ry, give him the praise that is meet; Let joy - ful ho -
O give him the glo - ry, the praise that is meet; Let joy - ful ho -
O give him the glo - ry, the praise that is meet;

Let joy - ful ho - san - nas un - ceas - ing a - rise, And
 - san - nas, Let joy - ful ho - san - nas un - ceas - ing a - rise, .. And
 - san - nas Let joy - ful ho - san - nas un - ceas - ing a - rise, .. And
 Let joy - ful ho - san - nas un - ceas - ing a - rise, And

join the full cho - rus, join..... the full cho - rus, full cho - rus, that
 join the full cho - rus, join..... the full cho - rus, full cho - rus, that
 join the full cho - rus, join..... the full cho - rus, And join the full cho - rus, that
 join the full cho - rus, join..... the full cho - rus, And join the full cho - rus, that

SLOW.
 glad - dens the skies, full cho - rus, that glad - dens the skies.
 glad - dens the skies, full cho - rus, that glad - dens the skies.
 glad - dens the skies, And join the full cho - rus, that glad - dens the skies.
 glad - dens the skies, And join the full cho - rus, that glad - dens the skies.

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