

PHILADELPHIA

MUSICAL JOURNAL

AND REVIEW.

JOHN M. EVANS.]

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SUMMARY OF MUSICAL NEWS.

AN ERROR.—*The City Item* under its heading of "Musical Gossip" says: "The Musical Societies are all in the field. The Handel and Haydn commence their rehearsals on Tuesday evening, in Harrison Hall, a new and handsome building at the north-east corner of Eighth and Spring Garden; the organ which they have purchased from their namesake Society in Boston, will be put up in the main room, and will be used at all their concerts."

The Handel and Haydn Society have thus far held their rehearsals in Warner's Hall, corner of Eighth and Buttonwood streets; and the large and splendid organ referred to, was formerly the property of the Boston Academy of Music. It is known as a celebrated instrument, and is now being carefully revoiced and remodeled; and when finally finished for the Handel and Haydn Society, it will be formally introduced to our citizens, and doubtless speak for itself.

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YIELDING TO THE CONCORD OF SWEET SOUNDS.—One branch of the society of Quakers, which lately held their fifth yearly meeting in Chester, Pa., issued a "testimony" on amusements, which upset all the old notions of Quakerism. It contends earnestly for music and dancing as innocent and useful recreations, and quotes any amount of Scripture to sustain the idea. They oppose public balls and late dancing parties, but recommend the cultivation of both music and dancing as home pleasures. Good for the "broad brims," and encouraging to the remaining "straightcoats." The poet has said:

"Music hath charms to soothe the savage breast,
Tame snakes and tigers—huge leviathans."

And we might add, power also to make:

The Quakers feel, and sigh, and weep!

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A GIGANTIC ORGAN is just being built by Merklin, Schultze & Co., Brussels, for the Cathedral in Murcia, Spain. It is to have 64 stops, 4 manuals, 2 octaves of pedals. A great improvement has been secured in the touch, which resembles that of an Erard piano.

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By the steamer Baltic, arrived once again in New-York Mr. B. ULLMANN, *avant-courier* of the great pianist Thalberg, who proposes to commence his musical campaign so soon as the presidential contest shall be decided. No man, probably, can have more prospect of success than Thalberg. He has been known in America by reputation for many years, where his name is familiar to thousands who have never heard of the other great cotemporaries who excel upon his instrument. The piano-forte of every advanced amateur and pupil has borne upon its desk the *Lucia Fantasia*, or some other of his compositions, while the school of which he is the founder has been very popular. All will be anxious to see and hear Thalberg, and his name will overshadow any

assistants he may bring with him, even if VIVIER is among the number. He will need aid, *not* to attract the public, but only as a rest for himself. Mr. Ullmann also announces the speedy arrival of Madame ANGRÈS, a contralto, who in Europe has stood only second to Alboni. She is well known on the continent, and also in London, where she was very successful. So that there will be no lack of musical novelties on this side of the Atlantic, for one season more at least.

The pianist MORTIER DE FONTAINE, formerly in Paris, now in Moscow, and favorably known by his predilections for and cultivation of classical piano-forte music, comes out rather severely against the new German stereotyped edition of Beethoven's sonatas, especially the last five. He points out several faults and mistakes; while, on the other hand, he admits that a fault he has found in all the existing editions of the second part of the *Vivace alla marcia* (Sonata, op. 101) has been avoided in this one. We do not think there is any edition of these sonatas without some mistakes and misprints; especially will these occur in the last five tone-poems, with their strange, unusual chords and harmony. If, therefore, the *correctness* of any edition is referred to, it can be of course, under existing circumstances, only a relative correctness. It is also for this reason that we think Mr. Mortier de Fontaine goes a little too far with his accusations. Forgetfulness of a B flat is not always an intended alteration. Some of his detected faults are decidedly nothing but misprints; others, however, are more grave, especially those in the B-flat sonata, op. 106; and for having called attention to these the excellent pianist deserves great credit.

Mr. Nathan Richardson, of Boston, has issued the first number of a very useful book, called "The Musical Drama; a collection of choruses, quintets, quartets, trios, and concert-pieces, from standard German, Italian, and French operas, selected, arranged, and translated by J. C. D. Parker, A.M." This number contains pieces from Weber's *Oberon*, Beethoven's *Fidelio*, Gluck's *Armida*, Mendelssohn's *Heimkehr*, Mozart's *Don Juan*, and Weber's *Freischütz*.—Czerny, in Vienna, has published Beethoven's "Irish Songs," with accompaniment of the piano-forte alone. We call the attention of our publishers to this interesting fact.—Mad. Ristori, the celebrated Italian tragedienne, relates quite openly, that she received in Paris a bill of 600 francs (\$120) from the chief of the *claque*. She refused to pay; but considering that she had to come again before the public, she yielded and paid. When, in 1844, a certain Auguste, chief of this establishment, died, his book of receipts proved that he received from Nourrit annually 2000 francs; from Mlle. Taglioni, monthly, 300; from Fanny Elsler, for the first performance, 500, for the second, 300, and for each of the following performances, 100 francs. For the sake of our artists in America, we hope that applause and flowers are cheaper here.

The critic of the *N. Y. Daily Times* says, Meyerbeer has imitated Verdi in the second act of his *North Star*. This is the worst thing which has ever been said of poor Meyerbeer. Not even Heine was more severe upon him. The same critic suddenly finds fault with the remarks on Mad. von Berkel, made some four or five months ago. But how is it then, that this gentleman wrote of the same performance the following: "Mad. von Berkel has a powerful voice, *well trained*, and capable of

brilliant execution, faultless intonation, and a great deal of dramatic intensity?"

Miss Jane A. Andrews, assisted by Mrs. H. H. Gray, gave a concert at Rutland, Vt., on the evening of the 19th ult.—The Euphonians, a troupe of traveling singers, consisting of Mrs. J. H. Rainey, Miss Mary Longhead, and Messrs. Rainey and Frank Wood, gave two concerts in Buffalo, N. Y., last week.—The "Barker Family" gave a concert in Appleton, Wis., on the 24th ult.—Mr. James G. Clark, assisted by Mr. Geo. R. Poulton, the Rome Quartet Club, and Messrs. Abbott and Tuttle, and several other amateurs, gave a concert in Rome, N. Y., on the evening of the 23d ult.—"We were awakened from our peaceful slumbers, on Thursday night," says the editor of the *Hallowell Gazette*, "by enchanting strains of music, vocal and instrumental, beneath our windows; and for many minutes we were at a loss to decide whether 'angels were hovering near, with music in their wings,' or whether seraphims and cherubims were having a rehearsal for some great musical festival, and, etc., etc." And all this was called forth by a "quartet of ladies and gentlemen," who were ministering to the "enraptured senses" of the slumbering editor. Fortunately for the quartet, they had disappeared before the editor was fairly aroused, or he would have put their names in type, and printed them in his newspaper.—A late San Francisco paper says that the churches there have determined to sing no more long-meter tunes, they being too slow for the country and the people.

Miss Ada Philips, assisted by Mr. William Mason, of New York, and Mr. Adams, of Boston, gave a concert in Albany, N. Y., on the 1st inst. On the 3d inst., the concert was repeated in Troy.—Schubert & Co. have sent us the "Thematic Catalogue," of "valuable, and mostly yet unprinted original manuscripts of W. A. Mozart." These manuscripts belong to Mr. Andre, of Offenbach. It is a very curious and interesting catalogue, and our wealthy lovers of music have now an opportunity of procuring some rare and but little known compositions of the great master, for comparatively a small sum. For instance, the whole three-act opera of *Idomeneus* can be obtained for one thousand dollars; a symphony for two violins, alto, base, two flutes, and two horns, composed 1731, (thirty-three square folio pages,) is valued at forty dollars, and so forth to the end of the list.

We have received the Circular and Catalogue of the NORMAL MUSICAL INSTITUTE of North-Reading, Mass., by which we learn that the next term will commence on Wednesday, June 3, 1857. We give this early notice that teachers and others may make their winter arrangements and preparations accordingly. We are sure that no one who attends a course of these exercises will ever regret the time and money expended; both will be amply paid for in the knowledge acquired and progress made. The time is fast approaching when a music-teacher must be well qualified to be thoroughly successful, even in a pecuniary point of view. We are happy to learn that Mr. Geo. Jas. Webb, whose reputation as a musician and teacher of the voice and piano-forte is second to no other, is expected to unite with Dr. Mason and Mr. Root in the conduct and instruction of the Normal Musical Institute at North-Reading next summer. This arrangement will give a completeness to this already successful institution which must fill it to its utmost limits with those who desire its advantages. Below is a list of those in attendance at the session just closed:

LADIES: *Miss Hortense S. Abbott, North-Reading, Mass.; Miss Georgie V. Boone, Salem, Mass.; Miss R. W. Emerson, North-Reading, Mass.; Miss May Eversley, New-York City; Miss Anne T. Flint, North-Reading, Mass.; Miss Josie M. Flint, North-Reading, Mass.; Miss Lucilla A. Flint, North-Reading, Mass.; *Miss Judith B. Flint, North-Reading, Mass.; *Miss Anita R. Flint, Medford, Mass.; *Miss Amelia R. Gere, Davenport, Iowa; Miss Lucy M. Gere, Moline, Ill.; *Miss Felicia H. Graves, Newton, Mass.; Miss Amelia W. Holley, Sharon, Ct.; *Miss Lizzie M. Hammond, North-Reading, Mass.; *Miss Caroline R. Howard, North-Reading, Mass.; Miss Lucia M. Kingman, Reading, Mass.; Miss Harriet M. Lewis, New-York City; Miss Jane H. Nall, Mobile, Ala.; Miss Ellen A. Nichols, Reading, Mass.; Mrs. Mary F. Perkins, Salem, Mass.; *Miss Lucy F. Rayner, North-Reading, Mass.; Miss Priscilla F. Sawyer, Bradford, N. H.; *Miss Lottie E. Sexton, Stockbridge, Mass.; *Miss Carrie W. Stevens, Newton, Mass.; Miss Carrie C. Ware, Granville, Ill.; Miss Caroline Wilcox, Portland, Ct.; *Miss Mary E. Wiley, Lynnfield, Mass.; Miss E. M. Woodward, Middle Haddam, Ct.; Miss Hattie A. Wood, Bluehill, Me.

GENTLEMEN: *Mr. Wm. R. Babcock, Boston, Mass.; *Mr. Henry H. Babcock, Newton, Mass.; Mr. Henry M. Butler, Knoxville, Tenn.; Mr. E. Burtis Brainerd, Haddam, Ct.;

Mr. J. Flecher Brownell, Appleton, Wis.; Mr. R. D. Bullock, Unadilla, Mich.; *Mr. Charles Greene, Pittsfield, N. H.; *Mr. G. Lo Roy Gleason, Warren, N. H.; Mr. T. W. Hannum, Elmira, N. Y.; *Mr. Alpheus H. Kenney, Derry, N. H.; Mr. Levi Kreps, Pine Grove, Centre Co., Pa.; Mr. George R. Lampard, Appleton, Wis.; Mr. H. N. Lindley, Jerseyville, Ill.; Geo. B. Loomis, B-nnington, Wg. Co., N. Y.; *Mr. L. W. Mason, Cincinnati, Ohio; Mr. David Matthews, Pierpont Centre, Ohio; Mr. James McMichael, Waterford, Ct. W.; Mr. Fletcher E. Meek, Pine Grove, Centre Co., Pa.; Mr. James H. Newinan, Berryville, Clarke Co., Va.; *Mr. Geo. Partridge, Greensboro', Ala.; Mr. Theo. E. Perkins, Salem, Mass.; Mr. J. Bidwell Peck, Litchfield, Ct.; Mr. Frank C. Pope, Danvers Centre, Mass.; Mr. M. F. Price, Abingdon, Ill.; Mr. John H. Rheem, Carlisle, Pa.; Mr. Theo. F. Seward, Florida, Orange Co., N. Y.; *Mr. E. Henry Sexton, Greensboro', Ala.; Mr. G. D. Smith, Wayne, Me.; Mr. D. S. Stebbins, West-Brookfield, Mass.; *Mr. J. Tillotson, Coburg, Ct. W.; Mr. P. J. Whipple, Westford, Vt.

The names of several ladies and gentlemen who passed but a short time in the Institute will not be found in the Catalogue.

* Commenced at the last half term.

OPERA IN NEW-YORK.

ACADEMY OF MUSIC—THE NORTH STAR, BY MEYERBEER.—This is the fourth crop of that strange tree, Meyerbeer, which was planted about twenty-five years ago in the soil of the French opera. First came *Robert the Devil*, which had a somewhat fresh appearance and taste; the second, the *Huguenots*, also possessed some savory spots, namely, a part of the third and the fourth acts. But the third, the *Prophet*, proved already that there was no more life in the tree; that its strength was exhausted, and the withered fruit which the gardener gave us as music, left nothing but disgust in the mind of every conscientious artist. However, the applause which this opera received from the masses, and which chiefly arose from the brilliant accessories, scenery, costumes, dances, and strong contrasts in the principal dramatic situations, rendered it necessary to give another opera to the craving manager. Now, this was rather difficult. You may galvanize one who is not entirely dead; but when he is quite gone, we think it must be difficult to restore even the semblance of life in him, at least for a certain length of time. Meyerbeer was exactly in this position. He felt that his actual powers were not sufficient to tread the path of the grand opera, which he had till then walked; especially when he came to consider, that the public would undoubtedly demand a stronger appeal to their senses than he had offered to them before. He felt that the mine he had discovered some twenty years ago, would scarcely produce gold enough to fill three, much less five acts, even if he would beat it down to the merest shadow of that precious metal. What was therefore to be done? As a true tactician, he changed his plans, and drew the attention of the public to another field; he went over to the *Opera Comique*. Remembering that several years before, he had composed for the Court of Berlin a piece called *Vielka*, containing two or three very showy *morceaux*, he resolved to make it the base of a new work. Meyerbeer is the last man to waste any thing, and thus *Vielka*, as an *œuvre d'occasion* for royal sympathies in Prussia, was rather a waste of his attentions to the public in general. *Vielka* was therefore kneaded into the *North Star*, the story of the Russian Czar Peter, and how he found his wife; a story so full of nonsense, improbabilities, and trivialities, that only such a man as Scribe could offer to the public. We believe it belongs to the art of superior tailoring, to make the best of the odds and ends of cloth. The musical metamorphosis of *Vielka* into the *North Star* is a piece of such artistic tailoring. It is an affair of superior stitching, mending, and contriving, and as little comical as most of the operas which are now given at the Opera Comique in Paris. Alas! if the character of the times had not completely changed, what would become of a man like Meyerbeer, in a place where spontaneous and natural feeling is the first requisite to please and to charm?

After these premises, it is unnecessary to say, that the music displays, from a technical point of view, great skill and the hand of a master. The overture is weak, and must be so, because in instrumental music, where you must depend entirely upon the resources in your own mind, it is rather difficult to cover and disguise the want of fluency and ideas. The appearance of the cantilene in the middle is like a piece put into it; and the treatment of the whole is less artistic than even Meyerbeer should allow. The vocal music throughout is complicated, of an instrumental character, and generally with sharp rhythms.

It is interesting to observe how a very poor phrase is twined into an ario, duo, and so forth. We do not know whether any of the melodies are Russian, but if they were not intended to be so, they may likely enough sound so to most people. There was only one instance in the whole opera where we felt moved, and where the situation made us for a moment forget the labor of the author. This is the finale of the second act. Here is not only an appeal to the senses and to the technical knowledge of the musician, but also to his mind. Here the steps are larger, and the appearance of a flash of inspiration is like a beam of real sunshine in a painted northern scenery, lighted by the celebrated Parisian sun. And how did the author come to produce this effect of real warmth? Because he had recourse to an old German tune, a people's song and march to genial music, upon which he could build his usual artificial notes. Here the latter are sustained by something solid, whence they receive life and warmth, and therefore the impression.

The performance of an opera like this in such a manner as to attract the public for a long time, is in our opinion only possible in one place—that is, the *Opera Comique* in Paris. Here, where the possessor of the smallest, as well as the greatest role, is an artist—not only a singer, but also an actor; where the best ensemble is produced; where chorus, soloists, orchestra, scenery—where all the elements are brought into one whole; here the piece-work of Meyerbeer's music will appear less prominent, and the attention of the public must be so occupied that reflection can not take hold of it. Add to all this, the natural grace and technical finish of the French singers which must smooth all the harshness and laboriousness of the music as well as the dramatic situations, and the immense success of the *North Star* in Paris might be explained. But it is also for this reason, that wherever most of these qualities are wanting, and it is pretty much so everywhere, that opera has had only a questionable success. In Milan, this opera was a complete failure. We do not wonder Italian singers can not grasp it. The performance at the Academy was again a proof of this. We can only acknowledge the desire of the performers to do their best—nothing more. The music contains rather too many notes for Messrs. Amodio and Brignoli, and the rest of the male singers; it requires really a larger and more artistic command over the voice than these gentlemen are possessed of. The ladies did better; but what shall we say, for instance, of Madame Bertucca Maretzek, who acted and sung as if performing some manual labor, requiring great bodily strength? Even if this lady had the sufficient technical ability for the performance of such music, she would lack in spirit, grace, and that *piquanterie* which makes the "charm" of the French lady-singers. An artist must have *esprit* for such music, or it is really painful to listen to her. We can not prove this better, than by referring to the duo between the Czar and Catharine in the first act. This duo has pleased not only on the stage, but also in the concert-room. Here it passed almost unnoticed, because Signor Amodio dragged it like an Italian romance, and had, in fact, no conception of the style of this music. No doubt, Madame Lagrange had to sustain the opera. As a French singer, she had most of the requisites for her role. If she would, or rather if she only could, prevent this constant tremolo in her voice. It is worse than ever. Chorus and orchestra did, under existing circumstances, well. Light and shade—in one word, a refined execution—can not be expected.

On Tuesday evening, an excellent performance of this opera was given for the benefit of Mr. Maretzek, who, failing to persuade the stockholders of the Academy to give up their right to the choicest seats in the house, declined to renew his lease. Max has done rightly, and the public, with exception of some two hundred persons, will commend his refusal to give Italian opera under present circumstances at the expense of his artists. Max was warmly received by the large audience that the rain did not keep at home, and when called out at the close of the act, made a neat speech; as this is reported by the daily press, we need not give it. Maretzek now takes his troupe to Boston, having netted nearly a thousand dollars from his short campaign, and the doors of the Academy are closed; temporarily only, if the rumors about may be credited that other persons are about to venture into that much cultivated field—the establishment of Italian opera in America upon a per-

manent basis. Although this has never been accomplished elsewhere, it is still a comfort to lovers of Italian opera that—the fools are not yet all passed away.

GERMAN OPERA AT NIBLO'S.—The second performance of *Robert the Devil* proved the accuracy of our expectations. It brought out to the greatest advantage the aim and the characteristics of this opera-troupe, namely, a good *ensemble*, an excellent chorus, and a splendid orchestra. As regards these qualities, it was the best performance of Meyerbeer's opera ever done in this country, except, perhaps, by the French troupe in New-Orleans. It has been said that such difficult operas as this are above the capacities of this troupe. We might as well say that *Masaniello*, which suffered several times an abominable performance at the Academy, worse than any thing ever attempted by the Germans, was above the talents of the Italian artists. The second performance of *Robert the Devil* by the troupe at Niblo's proved sufficiently that they might attempt the more serious works of German dramatic music. And let us at once add, it is only by these that they can occupy a place in the advancement of musical art in this country, that they can claim the sympathy of all those who struggle for a more sound development in musical matters than this country has hitherto shown. Never mind the secondary condition of the solo artists, if the *ensemble* is good; works like *Fidelio*, *Tannhauser*, and others, will prove attractive enough for very many of our amateurs and artists—for all, indeed, who desire to improve their taste and knowledge. When we can not have the whole (and there are several reasons why we can not have first-rate German artists) we must be satisfied with the most essential, which are just those qualities at the command of this troupe. If the new prima donna has come, there is certainly nothing to prevent the *mise en scene* of, for instance, *Fidelio*. Herr Weinlich, a base singer, who has not only an excellent voice, but is a thorough musician, would be, under existing circumstances, quite sufficient as *Rocco*; Madame von Berkel might do very well as *Marceline*; one of the lyric tenors, either Herr Beutler, or the gentleman who is expected, might sing *Jaquino*, the new baritone can perform *Pizarro*; and we do not see why, lastly, Herr Pickaneser should not be able to manage the difficult aria of *Florestan* in the second act. The *mise en scene* of this opera would be a worthy subject, and we feel confident it needs only our mentioning it to direct the ambition of our Germans to this grand purpose.

It is for all this that we warn the management against many repetitions of operas like *Stradella*, and similar works. There is nothing to be gained by them, but perhaps the praise of a few persons who are, in every respect, incompetent to form an independent opinion.

Of course, the troupe did very well in the performance of *Stradella*. This opera, the first with which Flotow introduced himself in Germany, was, at the first performance in Hamburg, saved from a failure by the apparition of the bandits, who, in fact, represent the dramatic element of the opera, and upon whom the success of the work depends. If these roles are in good hands, like those of Herr Weinlich and Herr Beutler, the opera will always please the generality of the public. Herr Pickaneser, as *Stradella*, had a real success with the audience, and, as it seems, also with our critics. He is a very young man, with a genuine tenor voice, the upper tones of which (*b* and *e*, for instance) would prove much more successful, if he did not show the fault of so many German tenors—a false delivery. The very men who abuse this young man, would be surprised at the rich quality of his voice, if it were not almost constantly spoiled by that unfortunate delivery. Herr Pickaneser has, however, a very good natural disposition for his profession, and we should not much wonder if he became quite a favorite with our public. Madame Berkel, as *Leonora*, labored decidedly under a very heavy indisposition, so that all those qualities for which she was justly praised at the first performance of *Robert the Devil*, could not appear to their full advantage.

We had written thus far, when the excellent performance of *Masaniello* last Saturday proved, better than all the other performances, that the want of success which accompanied the first night of *Robert the Devil* was not owing to the difficulty of this opera, but to a series of fatal circumstances which, perhaps, some future day will disclose. The artists, with the exception of the prima donna, are as heavily taxed in

this opera as in *Robert*, especially the tenor; and, in spite of this, it was just Mr. Pickanerer who achieved a real success with his role. This was not only acknowledged by the public, but also by the press, the tone of which has pretty much changed in the course of a fortnight. The *Pietro* of Herr Weinlich proved again the experienced singer, who knows how to make the best even of a part which is much too high for his voice. Chorus, *ensemble*, orchestra, excellent. Next week will bring something new for the American public—*Undine*, by Lortzing.

BEETHOVEN'S SONATAS.

A STUDY BY THEODORE HAGEN.

INTRODUCTORY.

A SHORT notice, referring to a more rational mode of editing the piano-forte works of our great master than has been hitherto attempted, seems to have awakened so much interest and sympathy among our subscribers that we have resolved to attempt a practical illustration of our meaning, and to publish in successive numbers such explanations in regard to the character and contents of each sonata, as may be suggested by the music itself, and the circumstances under which it was composed. We desire to do all in our power towards inducing a more general acquaintance with these master sonatas, which, strange as it may seem, since the reverse should be true, are comparatively less known than the symphonies.

We shall address ourselves less to the musician and artist, who, from his position, ought to know the spirit, character, and importance of this music as well as ourselves, than to the large class of amateurs to whom these sonatas are an unknown ideal world, seldom entered, or when entered soon deserted for want of a guide to lead them step by step, and display, one after the other, its beauties, encourage their zeal, and strengthen their appreciation, until at last the whole lies patent before them; until, in its generalities as well as details, it is appreciated and understood as that master-structure of grandeur and beauty which it really is in musical art. It is needless to add that such a result would benefit art. A general sense and appreciation of the beauties of Beethoven would lead to a general elevation of taste and musical feeling which would render impossible a pursuit after the emptinesses and insipidities which pervade modern piano-forte literature.

But not only this. The study of Beethoven would throw such a light over the vast field of modern music as to make the pupil familiar with all its peculiarities and characteristics. In fact a thorough knowledge of Beethoven's sonatas is a key to almost all the modern schools of piano-forte music, from the romanticism of Robert Schumann down to the technical surprises and outside effects of Thalberg and others. All spirits, great and small, have digged in the mines of gold and wealth of that genius, and have lived upon the treasures found there. And yet there are veins as yet hardly touched; veins of solid gold, known only to the few, and so hidden that other geniuses are required to discover and popularize them. It is the prerogative of only the greatest genius that the hidden treasures in his works require other men of genius to make them appreciated and understood. And thus it often happens that those who have not a right feeling and understanding of the genius which all acknowledge, are surprised and offended by what they call novelties in the works of his successors, while in fact these so-called novelties are nothing but a repetition, or an amplification of the hidden treasures of the former. There is nothing new in Schumann, Brahms, and other writers of the modern school, the germ of which may not be found in these very sonatas, and it is only ignorance or malice which condemns the *want of form* in the compositions of the former gentlemen, while acknowledging and praising the *form* of the later sonatas of Beethoven.

It has been said that the mechanical part of many of these sonatas is so difficult as to place them beyond the reach of the majority of amateurs. This may be so; few will be able to master, for instance, Opus 106. But what is the cause of all this? Simply, that sufficient interest in the sonatas has not been excited to lead to the practice of the ne-

cessary preliminary studies. The fact that some two or three sonatas only have been generally performed by so-called classical performers, without any thing being known of the rank and position they occupy among these tone-poems, or of their true character and importance, will account for this lack of interest. Alas! it is this fragmentary knowledge which occasions so many erroneous and one-sided opinions on the part of amateurs; and not only this, but also prevents a real growing interest in art and science. How can we have a true appreciation of Byron if we know only his *Don Juan*, or of Goethe, reading nothing but his *Faust*? How can a pupil who has never played a note of Beethoven really feel and appreciate the grandeur and beauty of his music by hearing or perhaps learning some two or three of the favorite sonatas, which present only one side of the composer's character, when, to arrive at a sound judgment in regard to the man, and his tone-poems, it is necessary to know every feature of his character so far as piano-forte music is concerned; but this can only be found in the whole set of these sonatas. A genuine and thorough study of them would unquestionably lead to the conquering even of the formidable Opus 106, at least so far as to enable the pupil to obtain a true idea of the poem.

We have the firm conviction that the pupil who has gone methodically and carefully through the first part of these sonatas will find no enormous difficulty, either mechanical or spiritual, in proceeding to the end of the work. Of course this will require time, a certain amount of technical ability which must result from solid finger exercises, a hearty zeal, strong determination, and an intellectuality capable of improvement. When these requisites are not wanting there will ultimately be success; a success which will make our amateur pianists more healthy and sensible beings, in a musical sense, than the present system of cart-tickling musical education permits. Let the pupil, under our guidance and explanations, really feel and appreciate what is grand and beautiful, if only in one sonata, and our cause—that of sense, taste, and beauty *versus* triviality, emptiness, and corruption in piano-forte compositions, is gained. For can it be that one who has come to feel and know the beauty of but one piece from Shakspeare, can ever again be pleased by the perusal of *Jack Sheppard* or similar works?

A NEW CANTATA BY MR. ROOT.

IN our music pages this week we present the opening of a new cantata, entitled *The Haymakers*, which is in preparation by Mr. George F. Root, whose *Flower Queen* can not now have been performed less than seven or eight hundred times in public, within the few years since its appearance! Sufficient encouragement this, surely, to warrant this very successful composer in trying his hand again in the same line.

The Haymakers is designed for mixed voices. The solo characters are the farmer, William (first assistant) and John, (second assistant;) Mary, (farmer's daughter,) Ann, (do.,) and Kate, (the dairy-maid.) There is a male chorus of mowers, and a female chorus of spreaders and turners, both together making the full chorus. After the opening, (which will be found in our music pages,) they go forth to labor. A solo by William gives directions to the mowers; then comes a chorus, imitating in its movements the swinging of the scythe: another solo from John calls the girls and boys to their work of spreading the grass, which is followed by the chorus of spreaders, the song of the mowers being meanwhile heard in the distance. A song from Mary announces the coming of noon, and calls upon her companions to assist her in taking from the baskets and arranging on the shady brook-side, the noon-day meal. Now, the farmer calls upon all to cease labor, and partake of the cheerful, homely fare. In a quartet and chorus, they sing of the charms of country life and country fare. Again they are called to their labor: with accompaniment of solo, duets, and choruses, the hay is turned, and then raked up for the night. Now comes from Ann a solo, telling of the joys of home, after which all join in a song of home, as they bend their steps thitherward. Night comes, and, with a song, the dairy-maid attends to her herd. After this, William serenades Mary, having the whip-poor-will for an accompaniment; while she

talks, or rather sings, a dream-song in her sleep, closing with a duet between the two.

The second part opens with a *Good Morning* glee, after which they again go forth to their labors. The hay is opened and spread, with song accompaniment. The day is intensely hot, and nature seems fainting, when, just as the hay is made, and they are about piling it upon the wagons, a black cloud appears. Now comes striving in haste to secure it before the rain comes. The cloud rises higher, and rapidly spreads over the heavens; the lightnings flash, and thunders roar! The wagon is piled mountain high, and in an "ox-driver's song," William calls lustily to his oxen, and urges them to their duty. The barn-doors creak upon their hinges, the wagon rolls in, and the rain comes! Meanwhile, the haymakers, in songs, duets, quartets and choruses, express their admiration of the storm, and trust in Providence for protection from its dangers. Soon the storm breaks, and all nature rejoices, while a rainbow spans the heavens, and is greeted with a full chorus of welcome. A "Harvest Home" chorus concludes the second and last part.

It will be seen that the plot affords fine musical scope. The cantata is intended to occupy something like an hour and a half in its performance.

TEACH THE PRINCIPLES.

THE Frankfort, Pa., *Herald*, under the above title, makes use of the following sound and judicious language. After alluding to the frequent careless and superficial manner in which many professed teachers impart musical instruction, the editor argues for a more thorough use of the rudiments, and we are led to conclude, from personal experience, that did our teachers give more heed to teaching the A B C of music, together with a careful practice of the simple musical scale, they and the community also would see more fruit as the result of their labors.

"Heretofore our music-schools have resulted in but little permanent advantage, from the fact that mere vocal exercise and nothing more has been attempted; the teachers being either ignorant of the science, or having neither the inclination nor the capacity to impart instruction in principles. A knowledge of music, like any other science, requires a solid foundation, also the superstructure will be untenable and useless. No professor of mathematics would attempt to impart a thorough knowledge of that science by merely teaching the solution of a few knotty questions, or the demonstration of a series of difficult problems. Neither would a teacher of languages content himself with instructing his pupils in the mere translation of a few passages from Virgil, or an occasional ode from Horace or Anacreon. The principles must be learned first, and then every avenue is open to the inquirer after knowledge. Principles are the keys which unlock the doors of science—the implements which remove obstacles from the path of the explorer after truth—the artillery which batters down the almost impassable barriers reared against every approach to the strongholds of art. It has been remarked of the American people that they possess more musical instruments than any other nation on the globe; but it has also been said of them that their knowledge of music is more superficial than that of any other people. Go where you will, through city or country, and the ear is continually saluted by the sound of voice or instrument. From the sanctuary of the Most High to the recruiting shops of Satan—from the drawing-room of the millionaire to the negro huts of the plantation, the same musical spirit pervades all classes. And yet, strange to say, the majority of those who sing, or perform on instruments, are ignorant of the first principles of the science. It will not be denied that our people possess both the taste and the capacity for musical excellence, and all that is required to attain the highest eminence is to lead this taste into the proper channel. One means of accomplishing this end is, to begin with the rising generation, by introducing music as a branch of instruction in our public schools, and there teaching the rudiments in the most careful manner. Every teacher should be required to be as conversant with this branch, as with geography, mathematics, or philosophy. When this is done, we may hope for a better state of things among our young people—we may look for greater improvement in the social, moral, and religious departments of life. It is not an uncommon thing to have every devotional feeling destroyed when attending public worship, by some outlandish tune sung with the most horrible discord, when that same feeling might have been increased by a more judicious selection, sung 'with the spirit and the understanding.' It is not an uncommon occurrence to see a whole family separated and exposed to the most dangerous temptations, when a knowledge of music would have cultivated a high social and moral feeling, and have given to their tastes and inclinations a direction which would have made them useful members of society. We say, then, that the musical enthusiasm of the people of this country should be directed by the most careful training. It should be encouraged by the educational departments of the country, and sustained by every individual having the well-being of society at heart. We say this, because it provides a means of amusement which keeps

many a man from the vices of his race, and exerts a soothing and harmonizing influence over the wild frenzy of human passions. It makes the heart happy when all else is sad, and throws a gleam of sunshine into the dark recesses of the soul. It causes many a wanderer to turn his ear from the music of earth, to that higher melody which rolls over the celestial plains, and echoes along the valleys, and over the eternal hills of that country where the flowers fade not and sorrow is never known."

SINGING AND PREACHING.

BY A SINGER AND PREACHER.

No. III.

IN two previous articles I have showed the existence of two sorts of church-music, differing in object, in method, in material, in style, and in nature. It will be easy to show in the present article that a very great proportion of the disputes and troubles about church-music which infest our American churches arise from the prevalent confusion of these two sorts of singing. What these disputes are, almost every choir-leader knows to his sorrow; but it may be well to sketch one by way of specimen.

The organist and conductor of music in X Church is a Christian man and a conscientious musician, who has formed a select choir out of the best materials he can find in the congregation, and is striving to the best of his knowledge and ability to make the musical exercises of the Sabbath good, appropriate, and edifying to the congregation. But Deacon Goodman (excellent man—every body loves him, and a great many more sympathize with him in his notions of singing than the organist has any idea of)—Deacon Goodman feels grieved at the course which the singing takes, and, unlike some other deacons, he goes first to his brother the organist to talk the matter over with him in a friendly way, instead of going through the parish to complain to every body else.

The deacon's first request is, that the organist would use more of the *good old tunes*, such as the people know. To which the organist answers, that he has no objection to sing old tunes now and then; but that it is impossible to keep up any interest in the music unless the choir are allowed to introduce new tunes, and here it is a little hard for the deacon to say that he is not right.

"But at least," says Deacon Goodman, "you might take something *simple* that the people can learn to join in, instead of these new-fangled tunes that nobody can sing. I think they are *operative*." This last remark is given with great emphasis, although the deacon, bless his heart! never went to an opera in his life, nor even to a concert except twice to an Old Folks' Concert, and once to hear the Hutchinsons.

But the organist can not be convinced that if the choir can sing these pieces, and sing them *well*, they should be disused because the audience can not sing them too. He acknowledges that he is not anxious to have persons in the congregation sing. He says, (with Mr. N. D. Gould, in the introduction to *National Church Harmony*,) that such singing is "no help to a choir." Indeed how can it help them when they have spent all Saturday evening in practicing the hymns and tunes that they might perform them with correct execution and careful "expression," to have a dozen or twenty other voices putting in and just destroying all the effect they had intended?

Here Deacon Goodman grows indignant, and it is very well if he does n't use some violent expression. This saying that the congregation are not to sing if they want to, is *rather* more than he can stand. Isn't singing worship, he'd like to know; and are you going to exclude any one from joining in worship? As for all this talk about "expression," he thinks, with the introduction to the *Connecticut Psalms and Hymns*, that if singers will only try to "understand and feel what they sing, and not attempt any thing great in the way of expression," it will be much more in accordance with the spirit of worship.

But the organist has the deacon at a disadvantage. "Perhaps you will acknowledge that Rev. Dr. Worcester, editor of *Watts' and Select Hymns* knew something about what was proper in worship, and don't he say that singing without 'expression' is as bad as a sermon that is just droned through without any regard to elocution; and doesn't the preface to *Church Psalmody* say very nearly the same thing? If you don't want expression in the singing, why do you have your hymn-books marked up with all manner of hieroglyphics? If these effects are to be secured, it must be done by the choir alone; for if the congregation undertake it, without culture and constant practice, they make the whole thing ridiculous. Now, Deacon, you are a liberal man, and if you really want to do something to improve the singing, I'll tell you what can be done. I haven't a single reliable tenor voice in the choir, and I know a deserving young man who would be very glad to take music-lessons and qualify himself for doing this service to the church if any body would defray the expense of it. The fact is, a good choir can not be sustained in a city without considerable expense, and if you would only—ah—hm"—

—"Not a cent, sir; not a cent! Singing is praying, and if people are not willing to praise God without being paid for it, they may as well stop; and I don't care what you say about your choir, I know our people love to sing in worship. They sing at the prayer-meetings, and they sing at the Lord's table, and they praise God without 'expression' or 'execution.' It does us all good, and I feel for one that I would like some such singing as this in church on Sundays."

"Yes, but the difficulty is, that they won't sing then. I have no objection to congregational singing if you could have it. But you see how it is. When I give out an old tune there doesn't any one join in it but a dozen or two of voices in a faint murmur, and these *will* sing any way."

And so these excellent and conscientious people separate, each thinking the other to be a very opinionated man, and neither having the slightest suspicion that they have been talking all the while about two different things.

THEY ARE BOTH IN THE RIGHT.

The result of this difference and dispute is likely to be one of the following three:

1. *The exclusive use of choir-singing.* This is generally the result in cities, and in regions of country like that about Boston, where, through the excellent and honored labors of Dr. Mason and others, the art of choir-singing has attained a very high degree of success. It is the result wherever the choir-leader is able and energetic, and Deacon Goodman and his friends are willing to concede "any thing for a quiet life." And there certainly might be worse results. The choir-singing thus liberated and sustained with any degree of correct management will become impressive, edifying, good. The hymns will be well studied, the tunes carefully adapted, and rendered with reference to elocutionary effect, and the voluntaries and other occasional pieces will be fitly chosen with respect to the unity of the service and the instruction of the people. In this way the conscientious organist will have the satisfaction not only of seconding the efforts of the preacher, but also of guiding and leading the silent devotions of the people. But the fatal defect of this plan will be that it leaves the people silent, inactive, undemonstrative throughout the entire service. It is a plan which chills the fervor of the people and the zeal of the preacher.

2. *A compromise between the choir and some of the congregation* may be another result of the difference, and this is generally a very "lame and impotent conclusion." There is a tacit understanding that the choir-singing is to be rather simple and rather old, and that those of the congregation that happen to know the tune shall "join in" a little if they want to. But it is rather expected of the singers in the congregation that they shall sing well and "expressively," and be careful not to be singing *forte* when the choir are *diminuendo al pianissimo*, nor to be singing *al tempo* when the choir *ritard* in

— "Shall melt away, and droop, and die."

It is also expected of them not to sing so loud as to distract the "silent worshippers" about from hearing the choir, and to have sense enough to stop whenever there comes a solo or duet.

Now, is it not evident that this arrangement will be *debasing to choir-singing*? It takes away all opportunity for real excellence, and all power over the feelings of the listener, inasmuch as it puts an embarrassing restraint upon the liberty of selection and the style of execution, and by raising a confused murmur of uncultivated and unpracticed voices, it effectually prevents the appropriate rendering of the hymn from making any impression upon those who listen.

On the other hand, will not this arrangement be fatal to any thing like real, hearty congregational singing? I know that this idea of singing by a choir with a subdued accompaniment from some of the congregation is the common idea which Americans have of congregational singing; and this idea can best be realized in just this way. The range of selection which the choir will inevitably take, and their effort after perfectly legitimate choir-effects, will be quite effectual to obviate any indecorous enthusiasm and unanimity on the part of the people.

3. Another result not unfrequently arrived at is *an attempt at congregational singing.* It is a prevalent idea that the first thing to be done in introducing such a reform, is to pick a quarrel with the choir; and a miff among the singers, ending with a desertion of the organ-loft, is looked upon as an illustrious instance of "making the wrath of man to praise God." Those persons whose cooperation was most essential to success having thus been alienated, and their many friends having been made very doubtful of the result, the experiment is finally commenced. It is inaugurated on Sunday morning with *St. Martin's, Mear* in triple time, and *Old Hundred*—slow. Perhaps the minister preaches a sermon from Psalm 47:3, and the well-wishers to the movement do exert themselves faithfully. Deacon Goodman himself does wonders. But it is likely to be all in vain. There is a large and not very friendly audience of critics present, and although the minister and deacons insist that it is edifying, (and so, perhaps it is,) the doubtful ones *will* eye one another sideways, and the critical ones *will* make satirical remarks,

and the wicked ones *will* even chuckle audibly sometimes, and the late members of the choir, with their friends, will be very apt to say, "I told you so."

There is a more excellent way of deciding this controversy, which, if you will allow me, I will present in another article. AMBROSE.

Our Musical Correspondence.

ALBANY.

OCTOBER 1.—A long vacation, with its thousand pleasures, has passed like a dream. "The summer is ended," and the autumn campaign, both musically and politically, has commenced in earnest. Our usually quiet city is in a state of feverish excitement, while concert-music and campaign songs, opera-troupes and oper-ators in Presidential stocks, pianists, platforms, prima donnas, and politicians, are blended in admirable confusion. Under these circumstances, we shall hardly be surprised to hear soon that Speaker Banks is giving concerts with an Italian opera-troupe, while Morelli addresses a "mass-meeting" from the steps of the Capitol!

But soberly, Morelli has been here, with Miss Anna Vail, soprano; Mdle. Aldini, contralto; Signor Giannoni, tenor; and Mons. Sabatier, pianist. They gave, principally, operatic selections, and had a fair house. Every body was charmed with Morelli, and Aldini left a fine impression. These two artists would draw a full house here again. Miss Vail sung in ballads well, but in the more difficult vocalization hardly sustained the reputation which preceded her.

As an *artiste* she was by no means equal to Aldini, whom by the way, your Troy correspondent does not deign to give even a passing notice. Giannoni labored severely to give satisfaction, while Sabatier, (announced by the agent of the troupe as superior to Jaell or Gottschalk!) without any apparent effort succeeded in playing—*most miserably*. His failure did not seem to be owing to any lack of spirit?

The "Pyne and Harrison Troupe" sang here Sept. 25th, to a small audience. This was however owing to the fact that on the same evening there was an immense torchlight procession and political fandango, which drew the attention of the masses. Miss Louisa Pyne has hosts of friends in Albany, and we trust she will again visit us. "Judson, John, and Asa" "met their friends" the same evening at Van Vechten Hall, with what success I did not learn. To-night Miss Adelaide Phillips gives a concert, assisted by Mr. William Mason and Mr. C. R. Adams. Of course with the charming contralto, and the great pianist for attractions, the house will be full.

Change is written everywhere, (except in a musician's pocket after vacation,) and the organists of our city seem this season to be especially subject to this universal law.

One gratifying feature is noticeable in this connection, namely, a general increase of salaries. This is commendable on the part of churches, and most certainly our Albany organists are worthy of it.

Mons. Cherbuliez, late the accomplished basso at St. Peter's Church, has left us to take up his residence in Cleveland, Ohio. Mons. C. has a finely cultivated voice, and is an artist of great merit. The members of the musical profession in this city part with him regretfully, and wish him abundant success in his new field. We commend him to the lovers of music in Cleveland, confident that as a *whole-souled gentleman*, as well as an artist, he will gain hosts of friends. But the mail is closing, and I am, irregularly yours, ALLEGRO.

BENTON, PA.

IN THE REVIEW of August 9th, '56, I find an article commencing like this: "In THE REVIEW, June 17th, '56, there appears under the head of 'Musical Gossip,' a notice of the failure of the 'Abingdon 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, awaiting the return of our teacher, Mr. Gatchel, 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." Our friend "Truth" says, he or she (as the case may be) was a member of that Association. I too, was a member of that body, and now bear with me while I state a few simple facts as they appear to me.

I was present at the three last meetings appointed by the Association, and our teacher attended neither of those meetings—our president was missing, and out of one hundred and forty-two or three members belonging to that body, only six persons beside myself were present the last night.

Now, if the Association was not dead but "sleeping," I have but to say, it was left to retire as best it might, and it has had a "glorious undisturbed repose." "Truth" says our teacher was absent; it is true he took "French leave," and was gone nearly three months.

We have changed our constitution, inasmuch as we have but one place of meeting—we have now about thirty members, and more about to join us: we have again secured the services of our good teacher Mr. G., and it will be our own fault if we are not benefited by his instructions.

I fully agree with your correspondent of the obituary, in regard to the constitution—it was too broad—five places of meeting, and six miles between some of those places. What else could we expect but a falling off, and a lack of interest in a little time, under such circumstances?

But I will not weary your patience longer: I have waited thus long, after reading the articles in regard to our Association, to see whether the constitution would be changed, or what would be the result of the (I must say) death of our former effort. I have concluded to write you my opinion of the matter, and hoping that you will *pardon* my long harangue on so small a matter.

GAREO.

TO CORRESPONDENTS.

A. T.—I observed in THE JOURNAL of Aug. 13, in reply to R. L., on the subject of piano-forte teaching, the following statement, namely, "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, etc." Please inform me how the pupil is to learn these airs or melodies; it can not be by imitation or rote, (1.) for in that case there would be no need of the instruction-book you recommend some one to get up; (2) and another serious objection to that would be, that not more than half of those we have to teach ever could learn these few melodies by rote; then it follows that such would never get advanced far enough to learn the key-board, the musical staff, and other characters; and still, many that have not enough of imitation to play in that way make very good performers mechanically. (3.) To require the pupil to play from the book without first imparting some knowledge of musical signs and the key-board, no one would think of doing. (4.) I will not intrude my system of teaching in detail, but prefer to continue teaching the musical staff and other characters in connection with the key-board before airs or melodies, at least until I better understand your system." (5.) 1. Indeed, we do not know that it can be done in any other way; we suppose it must be by imitation or rote, by a direct appeal to the intuitive powers of the pupil; this is the very way, and, so far as we know, the only way. 2. But, dear sir, does it follow that, because an instruction-book is recommended, that therefore it is to be put into the child's hands at the very beginning? We think a good instruction-book of great importance, but yet not useful to begin with. Indeed, no good teacher, so far as we know, begins to give instruction in other things, say language, or arithmetic, or geometry, in the use of a book; nor should this be done in music, either vocal or instrumental. Yet a book may be most useful perhaps very soon, or after a few lessons, but this depends upon capacity, etc. 3. We believe that a capacity for music is universal, every different indeed in degree, but yet it belongs to all; and that, therefore, all may learn to appreciate and to play little pieces. It will take some much longer than others, for some have much more native talent, and music is much more easily developed in some than in others. The very first thing a teacher has to do, is to draw out the intuitive powers of his pupil. This can only be done, in music, through the ear; this organ must therefore be first appealed to, quickened, and strengthened. This can be done, as we suppose, without any aid from notes, characters, etc. Indeed, the very introduction of these characters is adapted to divert the attention from hearing, and to draw it to seeing. But the realities in music must be heard and not seen, and the realities should always come first, that is, in the order of nature. Music is not dependent upon notes and signs and characters, but these are dependent upon music; they owe their very existence to music, and grow out of it. Strike all the characters out of existence, and music will remain, for it springs out of human organization; but strike music out of existence, (if such a thing can be imagined,) and what becomes of notes, flats, sharps, and the like? Tones first, notes afterwards. The pupil should come to the knowledge of notes through tones, and not to the knowledge of tones through notes; indeed, this latter is impossible. 4. Very true; but we could not require the pupil to "play from the book without first imparting some knowledge of musical signs," etc. But we would first teach a pupil to play, and afterwards to play from a book, and this is just what all the best teachers most certainly do; it has its analogy in the elementary teaching of all departments of knowledge. 5. There are very many who, in teaching arithmetic, begin with figures, and who, in teaching music, begin with notes, or certain characters or signs. But it does not follow that this is the best, or Nature's method. Which is better, to teach things or signs first? So far as we know, all the best educators answer, the former. It is a motto with many good teachers: "Things before signs." We have no particular system or method to urge, but we would call attention to the great principles of Nature, for they, being understood, will guide aright. The principles of teaching are the same in music, vocal and instrumental, and, indeed, in all elementary studies. We have been endeavoring, in the back numbers of our journal to illustrate these principles, in our articles on Pestalozzian teaching; to those who have studied, and who comprehend these articles, the whole subject is plain. Teach the reality first. Teach the thing itself before its sign, and be sure that the appeal is made to the right sense; hearing for music, seeing for painting. No more common error exists than the attempt to teach music through the eye, in the use of notes, etc. One of the best directions we ever heard given on the subject of elementary music-teaching was this: "Tie a bandage over the eyes of your pupils, so that they may be thrown upon the sense of hearing, and only attempt to acquire musical knowledge through the ear, for then shall they learn the thing itself." This direction, of course, was not intended to be literal, and it may not be so well adapted to the piano-forte as it is to vocal music, since the pupil may need to see the keys; yet we think it is not without its application, even here.

F Clef.—We have a note from "F Clef," (see JOURNAL for Sep. 24,) which we would like to publish, but it is too long. We will endeavor to answer his queries or suggestions, and as they grow out of his former communication, others interested in the subject will understand us if they first refer to that, (p. 295.) We did not say that we do not regard the singing of the anthem *Plunged in a gulf*, (*Carmina Sacra*), as being in good taste. We expressly say, "we think well of it, and have heard it sung most effectively." Whether it would be better to sing the hymn as it is here treated, anthem-wise, or to sing it to a very plain tune, we think must depend on the nature of the occasion, character of the choir, and perhaps other circumstances. We think the music appropriate to the hymn, and that it is in good taste to sing it, provided circumstances justify it. But we do not think that a change of tunes is justifiable in the same hymn; our reasons for this have been already given, and the great difference between an anthem on the one hand, and several tunes strung together on the other, we have already alluded to. Our correspondent refers to the tune *Marlow*, in *Carmina Sacra*, being given both in the major and minor mode. This change, however, can not be said to be a change of tune, but a change of mode, or from major to minor, or vice versa, as chants are sometimes used in the Church service. This, though it may be justified, is very liable to abuse, and should only be introduced when the result is apparently certain; that is, when the choir are sure to do their work well, and when it is also reasonable to suppose that they who worship in spirit and truth will not be disturbed, but rather aided by the change. A careful observation and a good judgment can only decide when and where such a change may be made. But though

this change be made, the tune will still be *Marlow*, nor can the change from major to minor be held up as a justification of an entire change of tune in the same hymn. Our "F Clef" refers to an example as found in a certain book, to which we can not refer for any thing connected with good taste, and he must pardon us if we beg to be excused from remarking on tunes (so called) in which we can discover no merit or appropriateness to the words set to them, or to any other. If such works are taken as a model or as a precedent, we may bid adieu to good taste and propriety altogether. "F Clef" says, that on a late occasion, when the hymn "He dies, the Friend of sinners, dies," was given out, it was sung to the tune *Hamburg*, and asks, "What do you think of the adaptation?" We say, there could hardly have been a better; it is incomparably better than to have sung it to either of the wretched tunes referred to above. The tunes we mentioned before, especially *Khiolch*, (*Hallelujah*, p. 118.) are quite as well, and, for some stanzas, better, yet *Hamburg* was an excellent adaptation. We are requested to name some tunes from *New Carmina Sacra* for the hymn above mentioned. See *Rockingham*, *Lugham*, *Portsmouth*, *Appleton*, *Federal Street*, (though the pitch is too high,) *Illa*, *Welton*, *Hebron*, *Orwell*, *HAMBURG*. Our correspondent again refers to the anthem "Plunged in a gulf," and asks: "Will the singing of this anthem attract the attention of a congregation any more than singing the hymn to two or more different tunes?" We suppose that, by attracting attention he means, draw away attention from the hymn itself. We think no so much so; indeed, if the anthem be appropriately sung, we think it will help to deepen the impression of the hymn upon the mind, whereas the several tunes to the same hymn would almost be sure to destroy the effect of the hymn, for the attention of the people would be called away from the hymn to the tunes. We are obliged, for reasons already given, to pass over a reference to certain tunes which we must be allowed not to criticize. There are several other queries contained in the communication of "F Clef;" but instead of attempting an answer to each, we will state a general principle, which, when understood, will lead to a proper discrimination and practice in the selection and adaptation of tunes. The great object in church song is to impress upon the mind the sentiments of the hymn, and not to call attention to all to the tune; if the tune can pass by unobserved, all the better. That is the best tune which attracts least attention. We do not want the people to think of the tune, or whether we are singing any tune; we do not wish to have them discover in which part lies the melody, or any thing in relation to the composition. As the minister does not wish his hearers to attend to his form or manner of speech, but exclusively to the great subject he presents, so in the service of song it is the hymn only which we wish to make effective; the tune which will help us to do this best is the best tune, whatever may be its intrinsic merits. We have also a communication from "Sharp-four" on this subject. He says: "I thank you for your answer to 'F Clef'; there is no subject in connection with psalmody more important or less understood than that of the adaptation of tunes to words; please to go on, and give us more information on this point." We agree with "Sharp-four" that the subject is most important, but we can not attempt to take it up and treat it at large; yet he knows, or ought to know by this time, that we are willing to reply to particular queries. Let him ask us a definite question, if he has any on his mind, and we will try and answer him.

A Subscriber.—"The celebrated singer and composer — gave a concert lately, at which he sung four octaves and a half, making in the chromatic scale fifty-four distinct sounds; now I should like to know if I could by practice acquire an equal compass of voice? and also, if efforts to sing above or below the natural compass of the voice are injurious to the voice?" We will answer the last question first. Efforts to extend the voice above or below its natural compass are always dangerous, and often produce permanent injury to the vocal organs. As to the first question, we say, we do not think a man would be likely to acquire a compass of four and a half octaves or fifty-four tones in the ascending chromatic scale, nor should we like to hear any one so sacrificing the principles of humanity, even if he could do it. It is of no honor to one, or use to the world to try and run himself off the track of nature. It is no credit to a man to come down from his humanity and try and force himself into a monster with respect to any of his powers. Let a man try to cultivate his taste, his voice, and his execution, but not attempt to turn himself into a vocal tumbler, buffoon, mountebank, or charlatan.

H. B., Ga.—"Please to tell me how to string and tune an æolian harp. Should the strings be catgut or wire? Should they all be the same size? Are they to be tuned in unison? Does the widest or narrowest opening of the instrument go outside of the window? Why is it that when I have tuned twelve strings in unison I get such a variety of tones?" The strings should be of small catgut, or the first fiddle-strings. They should be of the same size, or very nearly so. They should be tuned in unison, but should not be drawn very tight. We do not know what is meant by the widest or narrowest opening. The instruments are usually made, say fifteen inches long, six inches broad, and three deep, and contain twelve or fifteen strings. The last question is not so easily answered. Some theorists have attempted to answer it, as Kircher, Young, and others; but as they do not agree, and as the subject is very intricate, and of no practical importance, and as it would not be interesting or intelligible to our readers generally, we have to try ever so hard to write upon it, and as we do not know ourselves what to write, we hope our querist will pardon us for stopping short just here.

D. D. L., Ashland, Pa.—"We are about forming a brass band; what instruments would you recommend, where can we procure them, and what will be the cost?" We have answered just such questions several times, but will try once more. If you can have twelve performers, besides drums and cymbals, their instruments should be as follows: three E-flat sopranos, two B-flat tenors, two E-flat altos, one E-flat baritone, two B-flat base, and two E-flat contra-base. We can furnish you the above instruments delivered in New-York, for \$225. If you prefer instruments with bells over the shoulder, they would cost you \$265. The instruments would be all warranted and reliable. We can not tell what the freight would be to your place; you could pay it on delivery.—"What is the common price of teachers per day, lesson, or quarter, or whatever way they teach bands?" We do not know.—"When will Mason's Mammoth Exercises be ready for mailing?" Mason's Mammoth Exercises will be too large and heavy to go by mail, and can not be forwarded in that way. We hope that it will be ready for sale in from four to six weeks.

Amateur, Homer, N. Y.—"In the sonatas of Beethoven, advertised by A. W. Thayer, are there any parts for the violin? would they, or the additional volume of Beethoven's smaller works, be a useful study for an amateur violin-player? Which of the three volumes would be the most suitable for him? Are the bowings marked in the operas published by Oliver

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This School is especially designed for such ladies and gentlemen as may wish to qualify themselves for the work of teaching music, for training classes or choirs, or for conducting church music; yet it will be equally adapted to the wants of those who desire to give attention to this subject for their own present improvement, or to acquire a more exact and thorough knowledge of it than can be done either in ordinary singing-classes, or by private tuition. The following analysis will give some general idea of the course pursued:

1. ELEMENTARY. Methods of teaching, and practice of exercises, part-songs, tunes, anthems and chants. In this work the pupils are all in one class.
2. VOCAL TRAINING, OR THE MORE ADVANCED CULTIVATION OF THE VOICE. (In two classes.)
3. HARMONY AND COMPOSITION. (In two classes.)
4. TEACHING EXERCISES. (In one class.)
5. CHORUS AND GLEE SINGING. (In one class.)
6. PRIVATE LESSONS IN SINGING OR UPON THE PIANO-FORTE OR MELODEON.]

The regular order of daily exercises is as follows:

SECOND CLASS IN VOCAL TRAINING.—From 5.30 to 9.15.—In this class attention will be given to Position, Breathing, with attention to proper muscular action, Taking the Tone, Resonance and Delivery of the Voice; also, Enunciation, Pronunciation, and Articulation of words, including the analysis of words in speech and the practice of their elements in speech and in song.

At 9.15 all the pupils meet for the opening exercises, at which time the roll will be called and the absences noted; this is followed by a short exercise in Church-Music, with such criticisms and instructions as may be called for by the circumstances. Afterwards a *familiar lecture on elementary music and the methods of teaching*, including an examination of the true mission of song, its relations to man's emotive nature, the various properties, qualities or conditions of sounds, in their relations of length, pitch, and power, embracing major, minor and chromatic scales, transposition and modulation; also the notation of sounds or written music.

The proper utterance of the voice, and a good style in singing will be attended to in this department from the beginning.

There are two objects in view in this part of the work, namely: The instruction and drilling of the class in first principles, and the furnishing of teachers with a knowledge of those principles which, having their foundation in nature, will be a sure guide in their future work. The better to accomplish this, the pupils are advised to preserve notes or abstracts of the course pursued, and in the teaching exercise, in which they take a part, give the lesson according to the principles referred to. This exercise will be divided into two lessons, and will continue until 11.15.

FIRST CLASS IN VOCAL TRAINING.—From 11.15 to 12.—In this class, attention will be given to Qualities of Tone as expressing different emotions, Phrasing and Accentuation, and that which relates to style in performance and facility in execution, by means of solfeggio and vocalizing exercises, and such individual singing as may be desirable. In both classes in vocal training some attention will be given to each voice.

SECOND CLASS IN HARMONY.—From 2.30 to 3.15.—In this class attention will be given to the formation of chords, with their proper progression, the preparation and resolution of dissonances, and the harmonizing of given melodies and bases. Formulas for this purpose will be carefully prepared for the use of class.

TEACHING EXERCISE.—From 3.15 to 3.45.—In this exercise, all who choose, will, in turn, give a short lesson, assuming for the time that the class is a singing-school, each lesson so given being criticised by pupils and teachers. This has been found an excellent way to improve in the art of teaching. This time may occasionally be taken for solo, duet, trio, and quartet singing, subject, as in the other case, to the criticism of the class and teachers.

FIRST CLASS IN HARMONY.—From 3.45 to 4.30.—In this class, attention will be given to composition and part-writing, both in strict and free style; different harmonies will be taken up, compared, and criticised, the work of the pupils being examined and corrected by the teachers. In both classes in harmony, some time will be spent in training the pupils to the knowledge of chords, their inversions, resolutions, and progressions, by hearing rather than by seeing; believing that in this, as in all teaching, the motto should be, "The thing before the sign."

CHORUS AND GLEE SINGING.—From 6.30 to 7.15.—Careful attention will here be given to bringing out, as far as time will allow, the compositions of the best authors, and especially the sublime choruses of Handel. In this practice, the pupils will be able to discover what progress they are making in the great work of "taking the tone," and "delivery of the voice," as well as the less difficult one of reading music.

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It is important that those who intend to be members of this Institution, should give early notice of the fact—directing to "Normal Musical Institute," North-Reading, Mass. Each one should state whether private lessons will be desired, and whether an instrument will be wanted; also, any preferences with regard to distance of boarding-place from the Institute; room, etc.—that all things may be in readiness.

Cars leave the Boston and Maine R. R. Depot, for North-Reading, by the way of West-Danvers Junction, or from the same depot for Readlag, from which place it is four miles, by private conveyance to the Institute.

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Should any change in plans take place, it will be announced in THE MUSICAL JOURNAL.

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MAESTOSO.

A - rouse ye, a - rouse ye, men and mai - dens, For the day be - gins to dawn, Bold

The first system of the musical score for the opening recitative. It features a vocal line for the Farmer (Baritone) and a piano accompaniment. The vocal line begins with the lyrics "A - rouse ye, a - rouse ye, men and mai - dens, For the day be - gins to dawn, Bold". The piano accompaniment consists of chords and moving lines in both hands.

chanticleer now hails the morn, And wakes the echoes far and near.

The second system of the musical score. The vocal line continues with the lyrics "chanticleer now hails the morn, And wakes the echoes far and near." The piano accompaniment continues with chords and moving lines.

Al - read - y soars the lark a - loft, And sings her morning song,

The third system of the musical score. The vocal line continues with the lyrics "Al - read - y soars the lark a - loft, And sings her morning song,". The piano accompaniment continues with chords and moving lines.

Shake off dull sloth, and a - way to the hay-fields a-way!

The fourth system of the musical score. The vocal line continues with the lyrics "Shake off dull sloth, and a - way to the hay-fields a-way!". The piano accompaniment continues with chords and moving lines.

NOTE.—Opening-Recitative and Chorus from "THE HAYMAKERS," a Cantata in preparation for a new Glee book, by Mr. GEO. F. ROOT.

For to-day must ma-ny an a-cre of wav-ing grass be laid low.

No. 2. Full Chorus. "Away to the Meadows, away!"

ALLEGRETTO VIVACE.

TENOR.

A - way to the meadows, a - way! Come, come, come, A - way to the meadows, a - way! For soon the sun will a - rise, O

ALTO.

A - way to the meadows, a - way! Come, come, come, A - way to the meadows, a - way! For soon the sun will a - rise, O

SOPRANO.

BASE.

come to the hay-fields a - way, Come to the field, Come to the field, the glow of the morn, The glow of the morn spreads

Haste, O haste, See the glow..... of the morn..... spreading

come to the hay-fields a - way, Haste, O haste, See the glow..... of the morn..... spreading

See the glow of the morn, The glow of the morn spreads

o'er the skies. No slug-gards are we, But will-ing and free, A-way, a -

o-ver the glit-ter-ing skies.

o-ver the glit-ter-ing skies. No slug-gards are we, But will-ing and free, A-way, a -

o'er the skies. A-way to the field, a -

- way, yes, And swift-ly shall fall The wav-ing grass tall, O haste a - - way, Come a -

- way, yes, And swift-ly shall fall The wav-ing grass tall, O haste a - - way, Come a -

- way to the field, a-way to the field, a-way to the field,

- way to the meadows, a-way, come, While yet 'tis the dawn of the day, A-way to the meadows, a-way, a-way, A -

A-way,..... A -

- way to the meadows, a-way, come, While yet 'tis the dawn of the day, A-way,..... A -

A-way to the meadows, a-way, a-way, A -

m

- way to the meadows, a-way! 1. How cheer-ful is the farmer's life, How pure the air he breathes; Not his the merchant's

m

- way to the meadows, a-way! 2. We love to plough, we love to plant, We love to reap the grain, For all in turn give

wear - ing care, Not his the sigh he heaves; No fac - tory walls con - fine his limbs, Nor crowd in heat - ed streets; But health and strength, And bring us hon - est gain, But most of all we love the field, Where per - fumed o - dors rise, As

Cres.

out in na - ture's glo - rious home His health - ful toil he greets. Then a - way to the hay - field, a - way! Come, O

Cres.

gleam - ing in the morn - ing sun We swing our glittering scythes. Then a - way to the hay - field, a - way! Come, O

come, A - way to the hay - field, a - way, For soon the sun will ap - pear, Yes, off to the meadows, a - way!

Hast - en a - way, hast - en a - way, a - way to the meadows, a - way, a - way, a - way to the meadows, a - way!

Haste, O haste, We'll a - way, a - way to the meadows, a - way!

a - way to the meadows, a - way, a - way,

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