

# PHILADELPHIA

# MUSICAL JOURNAL

# AND REVIEW.

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

\$1.25 PER ANNUM.  
PAYABLE IN ADVANCE.

PHILADELPHIA, WEDNESDAY, DECEMBER 17TH, 1856.

{ VOLUME 1.  
NUMBER 21.

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## THALBERG'S CONCERTS IN PHILADELPHIA.

A SERIES of seven concerts, including one given gratuitously to the female pupils of our public schools, have been furnished to our citizens by this eminent pianist and artist, all of which met with that hearty appreciation and warm enthusiasm which real merit demands. Much has been written and much well expressed by our leading journals, as well as musical critics, the synopsis of all being that the *master* of the piano has been heard; and although we can perhaps add nothing to strengthen this universal opinion, yet we feel called upon to declare the extreme gratification experienced by our having heard his extraordinary performances, and witnessed his wonderful manipulations upon the piano-forte keys.

The reputation of Mr. Thalberg, unlike many artists, depends not in the least upon newspaper puffing, or superfluous and monstrous placards; his title to the honors acquired rests not upon mushroom popularity, but is based upon the solid ground-work of indefatigable energy, study, and perseverance, originating from true genius, and rearing the same to become a living exemplar of art; himself unconsciously, and in the most unassuming manner, by his power of invention, originality, variety of execution, surprising yet thoroughly artistic performances, placing the cap-stone upon its pinnacle.

Some one has said, that "every one of the fine arts possesses three different grades: handicraft, artistic skill, and genius." We believe that these three grades are as applicable to music as to painting, sculpture or architecture. The handicraft or mechanical branch of music may be acquired by almost any one gifted with the perceptions common to our nature; but that does not make an individual either an artist or genius. Artistic skill, however, depends upon mental development and study; and although the performer be gifted with the strictest precision and accuracy of style, fully competent also to master the most difficult compositions and intricate labor upon the manuals, yet without life-like expression the whole execution is mechanical—a dead, automaton style, resolving itself all into a mere display of handicraft, in the most comprehensive acceptation of that term.

But when true genius is found blended with the other qualifications just named, then we may be able to present a full-grown individual, the representative of a science which essentially requires all these traits to compose a *maestro* of the art divine. Genius we hold to be a gift. Poets may define it differently, and composers may contradict the assertion. Many so-called artists have most of the requisites for musicians, but are utterly devoid of genius; just as many so-called professors of music possess some smattering ideas of the science, without the ability either to prove their knowledge, or teach intelligently the rudimental principles. These remarks are general, and designed to explain our views upon this topic, without any motive whatever to reflect upon any particu-

lar one in existence. We may declare, however, without any wild feelings of enthusiasm, that in M. Thalberg is to be seen the author, performer, dexterity, skill, science, conception, genius, all blended together, yet distinctly visible, presenting to view the *artist* of unquestionable merit. It is not alone the wonderful swiftness yet graceful manipulations upon the keys, the thrilling, beautiful, and original variations that greet the ear, nor the astonishing ease with which he apparently passes over the most difficult passages, that classes him in the first rank; there is throughout his playing a vivacity, a chaste, simple, soul-expression, (if we may use the term,) readily felt and comprehended by every appreciative listener who delights in the more pure and refined "concord of sweet sounds." He touches the piano at first as if timid to approach it; presently a flowing melody strikes the ear, variations of bird-like sweetness soon follow, reminding one of a huge musical box; then both hands move with the rapidity of thought across the seven octaves, increasing in power, until a volume of harmony fills the place, anon resounding over thousands of astonished listeners, producing, as it were, a wide-spread and overflowing sea of music, sweet music, genuine music, entrancing the ear with melody and harmony such as the soul delights to feed upon.

## SUMMARY OF MUSICAL NEWS.

WE desire to call attention to Messrs. Russell & Richardson's advertisement in the present number. It will be seen that, instead of appropriating Mr. Thalberg's compositions without consulting him, they issue them with his consent, and, as is right and proper, pay him a copy-right therefor. We shall not enter at present into a discussion of the propriety of an international copy-right law as regards music, as well as books, but may do so at a future day. We take the opportunity of declaring, however, that we are of those who believe that a man has as natural a right to receive a reward for the production of his brains as for that of his hands. In the absence of such copy-right law, we honor the publisher who is willing to pay the author, instead of pirating upon him. We have seen some of Mr. Thalberg's compositions, as issued by Messrs. Russell & Richardson; they are elegantly got up in every respect, and offered at most reasonable prices. We regret to add that another house, although previously informed of Messrs. Russell & Richardson's arrangement with the author, have issued rival but unauthorized editions of some of Mr. Thalberg's works. The harm done by this course, in the present instance, is fortunately not great, as every one will desire to have the editions corrected by Mr. Thalberg himself, and containing the pieces as they are actually played by him now, and not as they were published some ten or twenty years since. By calling for Russell & Richardson's editions, and *taking no others*, amateurs and pupils will be certain of getting correct copies.—The attention of choirs is called to Novello's advertisement in the present number, of anthems appropriate to the present season. The pieces advertised are all good, and may safely be commended. So also is the "Christmas Carol," composed by George Wm. Warren, to words written by Rev. T. A. Starkey, rector of St. Paul's Church, Albany.

As Mr. Hidley, the publisher, has forgotten to give the price in his advertisement, we give it—*thirty cents*.—Please look at two wants in our advertising columns. A well-qualified young lady wishes a situation as music-teacher, and a gentleman well acquainted with the music business wishes employment in a music store.

The "Strakosch Grand Concert Company," gave entertainments on the 26th and 30th ult., at Louisville, Ky., and on the 2d inst., at Columbus, Ohio. —The "James Family" gave a concert, in Tonawanda, N. Y., on the evening of the 21st inst. —The "Penobscot Musical Association" of Bangor, Me., recently gave a concert in that city, under the direction of Professor Root, which is pronounced by the press "as an eminent success in every respect." —The Oratorio given in the Cathedral at Louisville, Ky., on the 24th ult., was, in a pecuniary point of view, at least, an entire success. The net proceeds were two thousand dollars. —Mr. Franz Roth, the pianist, recently a member of Ole Bull's troupe, gave a concert at Ottawa, Ill., on the 5th inst. —Mrs. L. L. Demming gave a concert in Louisville, Ky., on the 5th inst. —A series of Saturday afternoon concerts is about to be given in Chicago, Ill., under the direction of Mr. Abner, late a member of the Germania Musical Association.

For the benefit of concert-givers we copy the following, from the Maysville (Ky.) *Eagle*, of the 26th ult.: "It frequently happens that the concerts of strolling performers are but slimly attended by Maysville audiences—the only consolation left to the unsuccessful singers being founded in the supposition that, as a people, we can not appreciate good music. It is well that they can take this poor comfort to themselves, for that is certainly better than no comfort. In their case, at least, it is well enough that they estimate their own services at a good round rate." But, from the same article we learn that however little the people of Maysville support foreign artists, yet they are enthusiastic in sustaining home-made performers; and the editor of the paper earnestly calls on all good citizens to maintain their reputation, by patronizing an "Amateur concert," which was shortly to take place, under the direction of Mr. R. Albert, a musical composer and teacher of Maysville. We hope they did. —The "Continental Vocalists" gave concerts in Seranton, Pa., on the 17th and 18th inst. From an elaborate criticism of their performances, we learn that these singers "keep good time, their voices harmonize admirably, and an enunciation more perfect than they display is seldom attained." —The "Continental," also, appeared in Seranton, on the 24th ult., at the dedication of "Union Hall," a large and commodious concert-room, recently fitted up in that place. —Messrs. Johnson and Frost, assisted by Misses Briggs and Whitehouse, gave a concert in Pottsville, on the 28th ult. On the 27th, Mr. Edmunds, assisted by his pupils, gave a musical entertainment in the same place.

The literary editor of the Buffalo *Express*, in his usual happy style, responds to our call, and gives us his opinion of the Calliope. He states, that he had attended the recent Railroad Celebration, at Montreal. Well, after having had a good time, generally, in that city, he started for home. Unfortunately, however, he was too late for the cars, and, while waiting at the depot for the next train, in no happy temper, for it was a raw, frosty, windy morning, his melancholy reflections were interrupted by

"A succession of screams, yells, shrieks, howls, and roars, such as might arise from a menagerie in warm debate. When the first shock passed off, one could distinguish a far-off approach to a tune, and, finally, we were enabled to make out a hard, angular, rugged imitation of 'God Save the Queen.' Save her, indeed, and all honest men and women, from this last horror, we thought. Imagine an air pounded out with tilt-hammers, screeched by ungreased Mexican cart-wheels, snored by a canal-boat cabin full of sturdy lumberers, or thundered by the gongs of half a dozen rival taverns, and some faint idea may be formed of the woeful effect of that performance. It was no wonder that half the French ponies in the neighborhood started to run, or that a team of mules, lashed to a load of heavy stone, after abandoning the intention to escape, set up such a discordant bray as only four mules can do. We did not stop to listen to any further performances from that combination of instruments of torture, but, jumping into a cab, we drove back to town, to await the next train in peace. But even after we had put a long distance between the thing and ourselves, we could hear its ridiculous notes, yelling out, at high pressure, the notes of 'Yankee Doodle.' We afterwards saw the machine, when cold and voiceless, and knew it for the 'Calliope.' We trust not to hear it again, and promise never to say aught against barrel organs more."

The "Phillharmonic Society" of Canandaigua, N. Y., gave its first concert of a series which are to be given during the winter, in that village, on the 28th ult. The Society is under the direction of Mr. George L. Whitney. Mr. E. D. Hardik is the pianist, and we learn from a correspondent, that the ladies and gentlemen forming the Association are excellent solo and chorus-singers. —At the last rehearsal of the New-

York Phillharmonic Society, the new overture to Richard Wagner's *Faust* was performed. This overture is a fine specimen of modern orchestral music, full of the most interesting traits, and is another proof of the immense rational power of the composer. It will afford us great pleasure, on its public performance, to criticise in detail this grand and magnificent work. —The Pyne and Harrison Troupe will shortly announce a series of representations at Niblo's Theater, in New-York. —Der Freischutz was brought out at Crisp's Gaiety, in New-Orleans, on the 28th ult., and the *Picayune* says it was excellently performed by Messrs. Frazer, Strettan, Lyster, Trevor, Vincent, and Harris, and Misses Durand, Hodgson, and Duckworth. —Mrs. C. Barton Hill gave a concert in Buffalo, N. Y., on the 8th inst.

#### THE PAST FORTNIGHT IN EUROPE.

LONDON still enjoys the presence of the old GRISI and the young PIC-COLOMINI. Both together represent the past and the future in the art of dramatic singing: the former *was* a great artist, while it is said that the latter *will be* one. The English are, after all, more strongly in favor of the future, than they will acknowledge. And why not? We do not know what would become of their own art matters without the *future*. The London *Musical World* is anxious to have Dr. Spohr as conductor of the musical festival, which will come off on the occasion of the inauguration of Handel's statue in Germany. We might as well repeat the answer of that venerable master, lately given, when invited to give his support to a complete edition of Handel's works: "As Handel is still more unbearable to me than Bach, I must decline your invitation." The English claim Handel as their own. They are right. Handel was not, and never will be, understood and appreciated in Germany. To try it now, after a failure of about a century, and in the face of the philosophical and musical education the Germans have received since then, shows sufficiently the tendency of the latter to move always in extremes. At least, we can not see a great difference between the endeavors of these Handel men and the men of the future in Germany.

In Paris, surprises are still the order of the day. Great artists fail to produce any impression, while mediocrity creates a sensation. Who of us in America would have thought it possible that a STEFFENONE could not only replace a FREZZOLINI, but also move the Parisians to fits and starts? Mlle. Steffenone is an American artist; at least, one who was trained in this country, and certainly to great advantage; but to create a sensation here, we want more art than that lady can dispose of for the present. But perhaps it is for the same reason that Madame Grisi created no furor here, that Mlle. Steffenone can charm the Parisians. The Beethoven Quartet, Maurin, Sabatier, Mas, and Chevillard, another surprise of Paris, finds the greatest sympathy in Germany. The gentlemen play principally the compositions of the "mad Beethoven." Alas! even now this music, in most parts of Europe, still belongs to the future. The last surprise of our good city of Paris will be the appearance of a new lady pianist, of the name of ZUBEIDE HANUM EFFENDI. She was once the wife of *Omer Pacha*, and will give now the last illustration and recollection of the Turkish war. Let us hope that her notes will be more harmonious than those of her brother artists in the diplomatic world.

In Germany, the people, as usual, were, during the past fortnight, in a great hurry. There is one thing certain, and that is, if the political world shows but little spirit, the world of music and literature displays all the more activity. The Germans are always inventing, discovering, and planning new projects, and of late they have extended their researches into that much neglected field of art, singing. During the last year, a great many books upon this subject have been published. They are all very profound and very far-fetched. Some of them, however, are valuable practical treatises on the art, and it is a good sign that the Germans are at length turning their attention to a branch of music for which heretofore they seemed to care but little. It will help them more in every department of musical art than all the philosophical works, they have heaped up ever since they were philosophers.

Ferdinand Hiller, a talented man, has given the people of Cologne a new composition, by himself. It is entitled *The Glorification of Spring*, and is written for solo, chorus, and orchestra. The words are by Professor Bischoff, editor of the *Niederrheinische Musik-Zeitung*. The managers of the Frankfort Theater have published a kind of a

pamphlet, containing an account of its business for the last year. From it we learn that the good people of Frankfort listened 56 times to German, 37 times to French, and 27 times to Italian operas. Gluck was presented on two occasions; two operas of Mozart were given, of which Figaro's marriage was performed five times. Weber's *Freischütz* was given six times; five nights were appropriated to C. Kreutzer; Lortzing had eight nights; Weigl, two; Wagner, two; Marschner, three; Meyerbeer, seven; and Cherubini, three. For a comparatively small town like Frankfort, this is, indeed, variety and activity enough. At least, if the New-Yorkers should consider what they have been doing during the last year for the advancement of operatic knowledge, they would find that, with the exceptions of the few novelties in the German opera, they have had nothing but Verdi, Bellini, Donizetti, and Meyerbeer.

Leipsic is again in the enjoyment of its celebrated Gewandhaus Concerts. One was recently dedicated to the memory of the lamented Robert Schumann. They are to have a Schumann night once every year, the same as the one held in honor of Mendelssohn. When Wagner dies, they will have a Wagner night. If this course is pursued, soon there will be no room remaining either for Beethoven, or any other great genius of the past. Schumann, however, deserves the honor. He was a child of Leipsic in almost every respect, and those that knew him ought to honor and love him.

The people of Vienna are talking a great deal about the glass out of which Mozart was accustomed to drink during the last three years of his life. It was in the possession of his son, who presented it to the Innsbruck Liedertafel, (singing-club.) Alas! we fear that for most Viennese, the glass is the only remembrance of Mozart they know or think of.

Our amiable, jovial, and very talented friend, Kücken, the greatly esteemed friend of so many fortunate and unfortunate amateurs of modern society, has become chief conductor of the royal chapel in Stuttgart, in place of the late Lindpainter. It is a good selection, as Mr. Kücken is one of those few musicians in Germany, who aspire to nothing higher than to live only for the present.

## MUSIC IN NEW-YORK.

### THALBERG'S CONCERTS.

THE first gratuitous concert for children of the public schools of New-York was given on Tuesday, Dec. 2, at one o'clock. The arrangements made by the City Superintendent, S. S. RANDALL, Esq., were most excellent. Some three thousand of the happiest young ladies, selected from the fifty ward schools of the city, filled Niblo's Theater to its utmost capacity, while the stage was occupied by the officers of the city and of the Board of Education, and the clergy. A temporary platform was erected in front of the stage, upon which stood the Erard grand piano-forte. Dr. LOWELL MASON introduced the artist to the assembled pupils in a few words as follows:

"YOUNG LADIES: Going to school is quite a different thing now from what it was even a few years ago. The school was not a place to be longed for by the children even a few years since; but many changes have taken place. We now have better accommodations in all respects; the school-room is made pleasant, and it is beginning to be understood that all the studies may be made pleasant too. More studies are introduced, and all studies are better taught. Teachers, parents, committee, and superintendent are more interested in the pupils, and more attentive to their wants and their happiness. Drawing, for example, has been introduced, by which the eye is trained; and music has been introduced, by which the ear is trained; and by these and other things the school is made attractive. And now, look around and say, what would have been thought of such an assembly as this ten years ago? How improbable would it have been thought, had it then been announced that on this day this large building would have been thus filled with such an interesting audience, to listen to the performances of some of the greatest artists in the world! Yet such is the fact, for after the unprecedented success which the distinguished pianist has met with in his concerts, he has invited you to-day that you may listen, not only to his own inimitable performance, but that you may also have an opportunity of hearing one of the most charming daughters of song.

You are now to listen, not to elementary instruction in music, although that, as you know, may be made most interesting, but you are to have a specimen of the highest artistic attainments which can be acquired by genius, when perfected by well-directed study and persevering efforts. You will now hear Thalberg play and Angri sing. I will not detain you longer, but will immediately introduce to you these distinguished artists, and I am sure you will never forget them.

Mr. THALBERG and MAD. D'ANGRI then delighted the audience with some of their best pieces. The former played his fantasias on *Elisir*

*d'Amore* and *Luzia's Aria*, and variations upon *Home, Sweet Home*. Mad. D'Angri, who appeared to great advantage in an elegant morning costume, sang the opening grand air of *Arsace* in *Semiramide*, *I'm a merry, merry Zingara*, and variations on *Yankee Doodle*, composed for the occasion, her husband accompanying her at the piano-forte. After the completion of the programme, the Superintendent of the City Schools, S. S. RANDALL, Esq., thus addressed the generous artists:

"I can not permit you to leave the stage without expressing, in the names of the young ladies and children of the public schools here assembled, their teachers and friends, and the Board of Education, their cordial and heartfelt thanks for the rich, varied, and brilliant entertainment you have just afforded us. We welcome you, Sir, as a freeman henceforth of the great corporation of Public Instruction. Your name and fame are already "familiar as household words" with us all; but many, very many of the children here assembled might never, but for your liberal offer, have had the opportunity of listening to the rich music you have afforded them, and fully to have realized that "a thing of beauty is a joy for ever." (Loud applause.) They will never cease to cherish the recollection of this delightful scene, and to bless the day and the hour when they were permitted, under such pleasing auspices, to listen to the highest triumph of musical art. (Applause.) You, too, Madam, will please accept the tribute of our warmest and most grateful thanks, and the assurance of our kindest remembrance, for the important share you have contributed to the pleasure and enjoyment of the hour. May the recollection of the gratification you have afforded this large circle of young ladies be as long cherished by you as it will by them the remembrance of having listened to the sweet music of your voice." (Loud applause.)

By request of one of their music teachers, the pupils then sang two verses of *Home, Sweet Home*, after which Mr. THALBERG spoke a few graceful words, to the purport that he was happy to have been the means of affording any pleasure or instruction to his fair audience, and hoping that the choicest blessings of Heaven might be theirs.

Mr. THALBERG's second series of concerts in New-York has closed even more triumphantly than the first. His most clever concert manager is never short of novelties and cards; each new concert brings a new specimen of both; and he has really done wonders. The last two concerts given in Niblo's Theater, to which they were removed from the smaller saloon, were crowded, and afforded opportunity for Mad. D'ANGRI's appearance as a lyric tragedienne. As *Arsace* in the opening aria, and the grand duo with *Assur* from *Semiramide*, but more especially as *Romeo*, in the last act of that opera, she afforded us great satisfaction, pleasing much more than at the previous concerts. The stage softens a great deal of the harshness of tone and method, which the concert-room brings out in rather vivid colors. Mad. D'ANGRI is an artist of European renown; she has a powerful contralto voice, which she uses in a powerful manner; she is an experienced singer, and has a great deal of execution. In the scenes from operas she sang correctly and acted superbly. We had expected some over-doing of the latter, but the lady disappointed us entirely. She acted like a true artist. It requires more time fully to appreciate the tones of her voice, the manner in which she treats it, and the amount of breath required for it.

Mlle. D'ANGRI, a very young and pretty lady, who assisted her sister, needed no card of apology. She did very well. If well trained hereafter, her fresh and pure soprano voice will give great pleasure to the public. It depends entirely upon herself and the following of good sound advice, (she is in good hands for that,) whether she shall at some future time, rank with those great singers, who, like her, have commenced their musical career in this country. She has it in her, we think, to stand some day by the side of MALIBRAN, BOSIO, TEDESCO, in the annals of art.

Of Mr. Thalberg's performances, only the Beethoven concertos require mention. He has performed three times parts of those in C minor and E flat, with orchestral accompaniment. They were given with all that neatness, delicacy, and finish, which are his own, in consequence of great mechanical skill, as well as the polish of his own nature and manners. It is, perhaps, for this very reason that the conception was little Beethoven-like. Thalberg should play Hummel and Ries, composers that wonderfully answer the poetical feeling, and understanding of his own frame of mind. And thus have closed for a time probably the most successful series of concerts, pecuniarily, given in New-York since those of Jenny Lind. The artist's bank account must already have arrived at the "teens" of thousands, as the net result of his first few weeks. Some political economists will, probably, learn with satisfaction that these merited savings are not to leave the country, but will be invested among us. We may yet make a home for Thalberg in America.

## LA TRAVIATA AT THE ACADEMY OF MUSIC.

SOME years ago, the prodigal son of the most prodigal French author, Dumas, wrote a play, *La Dame aux Camelias*—such a play as can only be written and produced in Paris. The heroine lives and moves in that world which is called in Parisian society "*le demi-monde*," a world which has all the appearance of the most noble society without its respectability, and even that little purity of sentiment and character which it can still claim as its own. In plain English, such a heroine would be called disreputable; in French, she bears the beautiful title of *La Dame aux Camelias*. This flowery lady entices a young man, (we would say a greenhorn,) who falls desperately in love with her, and is willing to sacrifice every tie of friendship, relations, and honor for her sake. Fortunately, or rather unfortunately, the father of the young man steps in, to make the lady renounce his son. This, of course, throws the necessary quantity of oil on the *pure* (?) flame of love of the young man. He will not renounce her, though she makes several efforts to have him do so, by becoming the mistress of others. At last, she tries to become respectable; but seeing that this is trying Parisian society in general, and her own nature in particular, rather too much, she dies.

This story, which can only be admitted as a mirror of a certain class of Parisian society, attracted the attention of Signor Verdi. After having explored the horrors of the dungeon, prison, rope, poignard, and other delightful attributes of society in the middle ages, and the brains of its modern romantic describers, he thought it most proper to do the same business on a more modern scale. He introduced, therefore, the musical treatment of the sufferings of consumption, and the scenes of the brothel. As the musical illustrator of crime, immorality, and all kinds of operatic nonsense, he was certainly the right man to compose music to a libretto like that of *La Dame aux Camelias*. *La Traviata* is only a link in the chain of all his other operas. He had already tried all kinds of spices; no wonder, therefore, that the spice of modern Parisian society was almost necessary to him to make his collection complete. Far from us to condemn the man. Old society required its foals to amuse itself; modern society requires the same thing, only in a much more exciting manner; and the operas of Verdi are the fittest instrumentality through which its passions and wishes can be satisfied. Verdi is a tool in the hands of this society; he is its slave, its flatterer, and its worst enemy. He shares in this only the fate of most modern artists, who instead of elevating the spirits, of ennobling the minds, of strengthening them by the purest artistic efforts, by means of the grand and the beautiful, stoop down to its lowest understanding and its lowest passions. Schiller says: "Wherever art has fallen, it fell through the artists." We would add, wherever society shows its delight in pictures of immorality, and its sympathy for that which is low and common, it is again entirely the faults of the artists. It is the great influence of the artist and his works upon the tone of society which places him so high in the history of mankind. This consciousness of such immense responsibility we find in all those artists whose names have lived longer than one generation. These did not sit down to write at the dictation of the popular taste and fancies; they wrote at the inspiration of the ideal they had in their own mind. They did not compose "popular music" at the time of their living, but such music as was apt to improve the taste of society, and to cause its tendency to the highest aspirations of feeling and thought. Fortunately, this class has not gone by entirely; there are still some artists who make no concessions but to the standard of conscientiousness they have adopted; and as "unpopular" as they may appear just now, the future history of our art will prove that their endeavors have at least won the merit of having made a stand against the torrent of triviality and immorality which has swept over a forgetful society.

The greatest difficulty to overcome in adapting the French play to the Italian stage lay in the costumes. An opera with modern civilian dresses is killing. Especially Verdi's operatic phrases, sung by people in dress coats and black pantaloons would be the most laughable farce to be seen, and we feel confident, had *La Traviata* been given in the modern civilian costume, it would have opened at once the eyes of the public in general with regard to the real merit of Signor Verdi, which

is that of being a very great farçeur. However, as it is only allowed to laugh behind the scenes, the Maestro had to keep his mask before his face, and recur *à tout prix* to the usual stage costumes. This could only be done, by laying the time of the plot far back in French history. 1856 had to make room for 1700. This of course was the same as to put modern men in wigs and knee-breeches; for French society now and 150 years back is not the same. But such little variance with historical truth and sense is of no consequence in Italian operas. The change of the costumes accomplished, only the music remained, which was of course but a secondary consideration. Verdi threw it on the paper with the same or rather with more ease and in a greater hurry than is traditional even with modern Italian composers. He was so quick with it, that he could not find time even for one little bit of an original motivo, which had not been said before a hundred times either by him or by others. In one word, *La Traviata* contains the greatest amount of common-places ever heaped together in one opera. It is dance-music without the genius and talent of a Strauss or a Launer. There is not one trace of artistic effort, there is not one glimpse of a desire to give something better than the most common modern Italian opera-music. The orchestral treatment beats sometimes even that of poor Bellini, who was nevertheless a real artist. In one word, *Il Trovatore* compared with this new opera is a perfect jewel, and *Ernani* put together with it appears like Beethoven's *Fidelio*. Add to this the little opportunity for the composer to put in an ensemble, (only the finale of the third act brings one,) and you will understand the perfect bore, which this continual solo-singing inflicts upon you. To conclude, *La Traviata* answers its title; it is a "lost one," even for a composer like Verdi.

This opera requires lively acting, especially in the first act. All those on the stage must feel somewhat of the vein of Bacchanalians, which they have to appear before the eyes of the public. Our artists were decidedly not in the right spirit for such a performance. The whole thing was done in a heavy, desolate manner; it appeared like champagne drinking at a funeral. Mad. Lagrange did in the following acts better; but as it has been said elsewhere, *Violetta* requires an actress, and not a singer. The success of this opera in London, entirely owing to Mdle. PICCOLOMINI, who is nothing but an actress, proves this sufficiently. We can not help, in concluding our article, giving expression to our sincere regrets at the frightful ravages the voice of Madame Lagrange seems to have undergone in this country. She can hardly sustain a tone longer than for one measure, without trembling and shaking. We fear it will very soon come to be that the deserving, industrious lady will be nothing but a singer of cadenzas.

## PIANO-FORTE TEACHING.

## No. II.

WE have several communications on this subject, one of which we insert in the present number, with remarks. Another writer wishes to know *what book we would use?* To which we answer: No book (instruction-book we suppose is meant) at present; whatever characters are necessary or convenient may be written on a small piece of paper by the teacher. Observe that, as yet, there are but two characters introduced, a *note* and a *rest*. Others will follow as they may be needed. "A. H." thinks that instead of stopping with a single tone, "five should be required at first, so as to employ immediately each of the fingers on the right hand." But this is a question of *method* rather than of *principle*, and a method we do not propose to offer. The teacher must judge whether it be better to bring into action and training at once all the fingers, or only one or more of them. We wish it might be UNDERSTOOD that it is the illustration of principles at which we aim, and not the adoption of any particular method. When this is understood, it will be remembered, but where it is not understood, one will be liable to constant mistakes as he reads our humble articles. A fourth, "a teacher," thinks vocal music should not be brought in so soon. Very well; then leave it out, it is only suggested as a thing of expediency. We have always observed, that the wider or more expansive treatment a subject receives, the clearer will be the appreciation

of it by the pupil; and that it is well, as often as may be, to present different views, and call in collaterals, correlatives, etc. A "learner" (fifth) says: "For the third step, instead of the first finger of the left hand, I should prefer to take the fifth finger at an octave lower." Very good; we are inclined to think so too. But observe what we have said above about principles and method. A sixth, "Longwood," complains that we have not yet explained the staff, which, he says, "should be the first thing." We really know of no other way to help such a one out of his difficulty, but to tell him to go back to the very beginning. The staff is a musical character by which the pitch of sounds is indicated; and at present we have no use for it. He says, too, that "the letters should be first learned, according to their situation on the staff." This is, indeed, to ignore the whole matter of the inductive process; so we can not stop to answer him more fully.

6. But now to proceed, or rather to go back, in accordance with the suggestion of a "learner," quoted above, calling into exercise the fifth, instead of the first finger of the left hand, as at 3. Instead, then, of proceeding as at 3, the teacher places his left hand over the keys an octave lower than his right hand was before, and with his fifth finger strikes the key, producing the tone e, (an octave below, e<sub>1</sub>); this the pupil is required to do, giving careful attention to position of the hand, movement, or touch of the finger, etc. The two tones may now be compared, the pupil first producing the one with her right hand, and then the one with her left hand. She is asked: "Are they alike or different?" Ans. "Different." "Which is the higher of the two?" She replies, "This;" at the same time producing the higher tone by the first finger of the right hand. Teacher says: "Strike both together." This may be a little difficult at first, but directly she succeeds, and both sounds are heard at once. She is then asked: "Is the sound pleasant when heard together, or unpleasant?" Ans. "Pleasant." Proceeding, the teacher may now give the name as before, (4,) calling both tones e. But to distinguish between the two, he says: "We will call the lower sound "e," and the upper the "once-marked e," or thus, "e<sub>1</sub>." Or if he chooses to call the upper the middle e, and merely to designate the other as being the lower e, or an octave lower, it will do just as well for the present. He will proceed to name the keys (e-key) as at 4. The notation for both may be at present just alike; or, if he chooses now to prepare the way for that which will soon follow, he says: "I will write a dot thus,  $\bullet$  or  $\overset{\bullet}{\cdot}$  for the lower e, and a dot with a line through it ( $\overset{\bullet}{\cdot}$  or  $\overset{\bullet}{\cdot}$ ) for the upper e, (e<sub>1</sub>)." The dots thus used being named notes, etc., as at 6, the pupil is brought to the same point as at the close of our first article, but in the use of the fifth instead of the first finger of the left hand. She may play lessons like the following, first with one, and then with both hands.

Right hand.  $\overset{\bullet}{\cdot}$   $\overset{\bullet}{\cdot}$   $\overset{\bullet}{\cdot}$   $\overset{\bullet}{\cdot}$   $\overset{\bullet}{\cdot}$   $\overset{\bullet}{\cdot}$   $\overset{\bullet}{\cdot}$   $\overset{\bullet}{\cdot}$  etc.

Left hand.  $\bullet$   $\bullet$   $\bullet$   $\bullet$   $\bullet$   $\bullet$   $\bullet$   $\bullet$  etc.

7. Proceeding after the same general manner as at 1, the teacher produces the two tones e and d, by the touch of the first and second fingers of the right hand in succession. Then requires the same thing from the pupil. So also the tones e and d are produced by the fifth and fourth fingers of the left hand. He will be very mindful of position, touch, etc., seeing that no bad habits are allowed to be formed.

8. The pupil is now required to play with both hands at once.

9. The names may follow d and d.

10. Teacher says: "I will now write the characters by which these successive sounds are designated." He writes thus:

$\overset{\bullet}{\cdot}$   $\bullet$

He asks: "For which hand is that?" Ans. "The right hand." He says: "Play it," and the pupil plays. He then writes as follows:

$\bullet$   $\overset{\bullet}{\cdot}$

and asks: "For which hand?" "Left." The pupil plays it.

11. The pupil is now required to play, first with each hand separately, and then with both together, such lessons as the following:

Right hand.  $\overset{\bullet}{\cdot}$   $\bullet$   $\overset{\bullet}{\cdot}$   $\bullet$  etc.

Left hand.  $\bullet$   $\overset{\bullet}{\cdot}$   $\bullet$   $\overset{\bullet}{\cdot}$  etc.

12. We need not multiply lessons. Any one who knows enough of music to be competent to teach at all, will know how to work up the materials now acquired, or to compose little rhythmic melodies, phrases, sections, and periods, with these two tones, e and d. The pupil herself should also compose lessons for her own practice. The voice may be added, if desirable, and now the pupil has commenced a course of training of the fingers in a connected, systematic manner, together with a very gradual development of music itself, and musical notation. The thing first; signs and names following.

THINGS BEFORE SIGNS.

ANOTHER COMMUNICATION.

G. E. S. will perceive that we have availed ourselves of his permission to abridge, yet we have retained the substance and have only omitted the complimentary and some of the illustrative parts of his communication:

"CUTHBERT, Ga., Nov. 21, 1856.

"MESSRS. EDITORS: I see by a late number of your journal, that you have started the practical application of the Pestalozzian or inductive system of teaching to the Piano, in earnest. This is right: 'Roll the ball and keep it moving.' It seems to elicit some interest among the profession. Considering its importance, there ought to be several articles from different practical and experienced teachers on the subject in every number, each giving his individual view and experience. Let every one produce his mite, and the result may be like that of the fable: as each threw a pebble in the muddy spring, it soon became clear. You may theorize on a thing, lay down rules, etc., yet there are often nearly insurmountable difficulties in the way, so that theory becomes useless. (1.) But let a subject be candidly discussed, by experienced men and practical results will soon follow in a tangible form. With this view I desire to contribute my mite; let others do the same, and you will soon have, perhaps, a heterogeneous mass of views, but no useless ones. Then let a competent hand sift, prune, arrange, condense, and systemize these materials, and out will come a *Manual* which will be of great practical utility. The N. Y. REVIEW has published the Pestalozzian Teacher for Vocal Music: in which there are things applicable to the piano also. Could you not find some one acting on the above hints, to produce a *Manual* for the piano? Then, publish in advance in THE JOURNAL, say, "THE PESTALOZZIAN PIANO-FORTE TEACHER;" while doing this, some one, or more, or many, may criticize each article or chapter, make suggestions or improvements as the case may be. (2.) I presume every teacher knows how important it is for pupils to commence while quite young; they know at the same time how difficult it is to make them acquainted with notation. But now we shall be told of 'the thing before the sign.' But how may this be best accomplished? I think, the sooner the sign is introduced after the thing is known, the better, as it has to be learned sooner or later. But allow me to illustrate by giving an imaginative lesson. The pupil being seated, the proper position of body, arm, hand, and fingers shown, I put the second finger (forefinger) on the key, (F,) then say: Press your second finger strongly on the key right under it, and repeat it a number of times. Ques. Did it have any effect? Ans. It had. Ques. What? Ans. It made a sound. Well, press down the third finger on the key under it in the same manner, but be careful not to disarrange the position of the others. Ques. What effect did this finger have? Ans. It produced another sound. Ques. Are those two sounds alike? Ans. No, the second is higher than the first. I then strike a key still higher, then lower, and explain that going to the right every additional sound is higher; and going to the left, lower. Then, I let the pupil take her hand away and draw her attention to a different part of the room, to see if she can find the same keys again, when afterwards requested to do so; very likely she will miss them; if so, I replace the hand and fingers, and go through the same operation as before, tell her at the same time, it will be necessary for her to recollect by some mark or other, so as to play or touch the same key any time she takes her hand and eyes away from the keyboard; after having gone through this several times, I ask, (provided she can tell the key in some way or other,) by what mark do you know this is the same key? Ans. I know it by so or so. I then say, you will know this key which you have been striking with your second finger, always, by its being at the left of the three black keys grouped together, and tell her at the same time that the name of that key is F. In this way I proceed to teach a few keys at a time; in connection with this, I pay particular attention to the exercise of the fingers in their proper position. As soon as one has learned three or four keys I teach the corresponding notes on the staff. I go on in this manner, till the treble notes (3) on the staff are well understood, exercising the finger at the same time by notes (4) of equal length, making after a while these exer-

cises as melodious as possible; after that, there is but little trouble in teaching the notes (5) below the staff, so as to be able to play with both hands on the treble cleff. I defer base notes (6) till thoroughly acquainted with the others, even as high as they usually occur. I must not omit to state, that before I let them learn these higher notes (7) I introduce the length or value of notes. (3.) I hope you will approve of my suggestion about the *Manual* for Piano teaching. You may perhaps hear again from me provided the spirit moves me. Don't think me visionary or officious when I say, Success to the new enterprise.  
G. E. S."

(1.) Mere theory and rules may certainly be often quite useless, but *principles* drawn from the truth of nature never can be so. They may under different circumstances require a very different application, but by such principles the good teacher will ever be guided.

(2.) Our correspondent seems to have in view a "method of teaching," or manual of instruction, rather than the illustration of those principles on which all methods must be founded, or out of which they must arise. In the articles on the application of Pestalozzianism to singing the writer aims almost exclusively at *principles*, and has not desired to establish a *method*; this he has repeatedly mentioned. This distinction is very important, as well in relation to the understanding of these articles, as to any which may follow on the piano-forte.

(3.) By "treble notes" here, we are to understand not properly notes but degrees of the staff, since it is not by notes but by degrees of the staff that pitch is indicated.

(4.) Here we suppose that the word notes is used for tones or sounds.

(5.) Again we have the word notes used instead of degrees of the staff.

(6.) The word notes is again used when degrees of the staff are meant.

(7.) And again there is the same mis-use of the word notes.

(8.) Here we have the word notes used in its proper signification.

*Little Catechism.—Tones, Notes, Staff, Keys, Letters.*

Ques. 'What are tones?' Ans. 'Musical sounds.'

Ques. 'What are notes?' Ans. 'Characters indicating the length of sounds, and also, when written on the staff, the order of their melodic succession.'

Ques. 'Is there any difference between base notes and treble notes?'  
Ans. 'No, they are both alike, the same kind of notes are used both for base and for treble.'

Ques. 'Are the base and treble staves alike or different as to their indication of tones?'  
Ans. 'Very different, as the base staff is used for the lower, and the treble staff for the higher sounds.'

Ques. 'What is a key of the piano-forte?'  
Ans. 'One of the black or white levers by which the hammers are thrown up against the string to produce tones.'

Ques. 'Are letters used as the names of tones or as the names of keys?'  
Ans. 'As the names of tones; yet as a tone soon becomes so closely associated in the mind with the key by which it is produced, we fall into the habit of applying the same lettered names to keys also; but it is better when speaking of a key (lever) to call it the C-key, or the D-key, and so on.'

Ques. 'Is there any use in these nice distinctions?'  
Ans. 'Yes, a place for every thing and every thing in its place, or a name for every thing and every thing called by its right name.'

Ques. 'Will one be likely to be misunderstood if he calls a key of the piano-forte a note, and calls a sound or tone a note, and also the character by which the length of a sound is indicated a note, that is, if he calls three different and distinct things by one and the same name?'  
Ans. 'Judge ye.'

## Our Musical Correspondence.

### BOSTON.

Dec. 9, 1856.—The dearth of concerts and all kinds of musical performances at the present time, is the subject of general conversation. We do not remember a season when it has been so great, and the few ardent admirers and supporters of high art, to be found in Boston, have been lamenting grievously over it. But the prospect brightens, and hereafter there is a probability that we shall have music in plenty. The effort to obtain fifteen hundred subscribers to a series of eight orchestral concerts having failed entirely, we were so afraid that this accustomed annual luxury would be withheld from us for once; but, thanks to Mr. Zerrahn, we shall not suffer such a deprivation.

That gentleman has decided to take the responsibility of such concerts entirely upon his own shoulders, and has engaged the Melodeon Hall for the purpose. "Mortifying," as it is esteemed to be, to go away from the Music Hall and the statue, we are glad of it. Not glad that it is mortifying, (and we do not think it is,) but glad that we shall have an opportunity of hearing a symphony performed by a small orchestra in a hall of suitable dimensions. If we could have a splendid orchestra of seventy performers, we would prefer the Music Hall. We sincerely hope that Mr. Zerrahn will meet with generous support, and can not but think that he will. It can not be that the tastes of the musical people of Boston have so fallen as not to desire one series of good orchestral concerts during the year.

A very successful concert was given at Nashua, N. H., on Thanksgiving evening, by Mrs. J. H. Long of this city, assisted by Messrs. S. P. Ball and T. H. Hinton. Mrs. Long has for a long time been at the head of our native vocalists, and her engagements multiply as her reputation justly increases. Last evening she appeared at Salem, and this evening she announces a concert at Manchester, N. H.—The "German Trio" announce their first concert of a series of six, for Saturday evening, December 20th, at Messrs. Chickering's rooms. They offer a good and attractive programme, and will be assisted by a well-known vocal quartet club of this city. The members of the "Trio" are the same as of former seasons: Messrs. Gartner, violin; Hanso, piano; and Jungnickel, violoncello. They are all excellent artists, and their concerts are among the best and most entertaining of the season.—Another Boston boy has lately returned from a two-years' sojourn and musical study in Germany. We refer to Mr. N. B. Clapp, who entered the Leipzig Conservatory of Music some two years or more ago, for the purpose of fitting himself more thoroughly as a teacher of the piano, harmony, etc. Mr. Clapp had already had much experience in teaching, having been at the head of the musical department of one of the most flourishing colleges at the South, previous to his departure for Europe. He is heartily welcome home again.

We have only one concert to chronicle since our last, that of the Mendelssohn Quintet Club, which was given last Tuesday evening, at Messrs. Chickering's saloon. The concert was a good one, and we were happy to see that it was much better patronized than the first. Mr. Leonhard, the very young pianist spoken of in our last, again assisted. Besides playing the piano part in the Beethoven trio, which he did rather better than at the first concert, he made a dash at a couple of Mendelssohn's Lieder ohne Worte. Poor Mendelssohn! Mr. Leonhard has, we understand, placed himself under the instruction of Mr. Otto Drosel. The teachings and patronage of so distinguished a musician can but have a happy influence over the youthful aspirant to fame, and Mr. L. may become a good pianist some time or other. A novelty at this second concert of the Quintet Club, was a composition of one of its members, Mr. Thomas Ryan, for violoncello and piano, performed by Messrs. Wulf Fries and Leonhard. It is improperly called "Morceau de Concert," being much more a saloon piece. As a Morceau de Salon, it is a pleasing and creditable composition, but too long. The best performance of the Club, at this concert, was the Quintet in C minor, No. 1, by Mozart, which was listened to with great pleasure, and very justly applauded. QUI VIVE.

### ALBANY.

\* Madame de Wilhorst came gracefully upon the stage, like a bird fresh from paradise, and, in spite of the oppressive closeness of the room, rendered an aria from *Travatore* with fine effect. It seemed to us that her voice in the middle register was a little thin and reedy, and the transition from that to the head voice not made as smoothly as desirable. But her highest tones were taken with such exquisite neatness and purity, that any defects elsewhere, if defects there might have been, were instantly forgiven. She made an unlucky faux pas in singing the hackneyed "Comin' thro' the rye," on her first encore, which she evidently felt, but redeemed it in "The Last Rose of Summer," which she sang sweetly, and with feeling. We presume Signor Nuno played the accompaniments well, although we do not remember anything about it, which, to our mind, is one of the best evidences that the accompanist played just as he should do, so as not in any manner to distract attention from the singer. Thalberg used on this occasion, and also the next evening, at Troy, one of the new grand pianos of Boardman, Gray & Co., and repeatedly expressed himself as delighted with it, both in tone and touch. At the close of each concert, he found the instrument in complete tune, without even an imperfect unison. Though this is only the second "grand-child" of this firm, it speaks volumes in favor of its progenitors. But long letters are a bore, and, with a dreamy remembrance of that little serenade from *Don Pasquale*, so deliciously played by Thalberg—stealing over us like the gently-breathing wind of a soft summer night—we make a cadenza.

DEC. 10TH.—Having always treated "Uncle Samuel" with the most profound respect, we could not feel otherwise than greatly astonished that he should so unceremoniously have broken our last yarn, and cut short the thread of our discourse. Nevertheless, it is said that accidents will happen in the best-regulated families. Hence they may, as a matter of course, be expected in connection with the domestic arrangements of the venerable relative above-mentioned, or even so distinguished a nephew as Allegro. Certain it is, that the letter was finished in due season, and sent to the P. O. for the proper mail—and further this deponent saith not.

A few days since, Mother Earth drew a beautiful white veil over her sobe brown face, and bidding us a somewhat abrupt good-by, retired for the usual winter's nap. The good old dame had scarcely adjusted her snowy coverlet when her frolicking children burst forth in high glee, and in a twinkling, the city of Albany generally, and those who could afford it in particular, were enjoying a grand overture to the "Joys of Winter," *allegro con furioso*, the second

\* Continuation from last number, received too late for insertion then.

movement of which is a pretty *scherzo*, with accompaniment of *bells*, and received a rapturous *encore*. This is the only musical event which we have noted since our last correspondence, if we except several issues of new music, in which line our Albany publishers are showing great energy and good taste. Prominent among those which are fresh, I notice a "Christmas Carol," music by George Wm. Warren. This, though not an elaborate composition, is in a pleasing, happy vein, and must be popular. The title-page is a beautiful and tasteful lithograph. Mr. Albert H. Wood has just brought out, *via* G. P. Reed & Co., an elegant song, "Happy Days of Old," which shows to advantage the fine taste and musical scholarship of the author. The new organ at the Congregational Church—Rev. Dr. Palmer—is receiving the finishing touches, and will be one of the finest in the city. It is to be exhibited on Friday evening, after which further particulars. The good people of the North Pearl Street Baptist Church—Rev. Dr. Hague—are also laboring under a severe *organ-ic* affliction. We sincerely hope it may extend to the heart, for no church needs an organ more. *On dit*—that ere long Thalberg is again to be made manifest among us, with *Mlle. D'Angri*. Well, Albanians won't be *angry*, though it appears *Mlle. is*. (Laborious pun—*isn't it?*) Strakosch, too, with his grand galaxy of stars, will shortly re-visit us, at which time we humbly beg the distinguished impresario to give us—as he certainly *can* do—something from the piano better than the spent fury of a "tempest in a tea-pot," all of which is respectfully submitted by ALLEGRO.

## WASHINGTON, D. C.

DEC. 6.—Since my last we have again been visited by the Pyno and Harrison Company. They performed three nights only, giving us *Lucia*, *Don Pasquale*, and *La Sonnambula*. The houses were well filled, as they always are in our city when an opera is offered for our gratification, thus giving sufficient evidence that we are not an unappreciative people.

Washington is now unusually brilliant. The two Houses contain a remarkably full attendance, and the work of the nation is dragging its slow length along. Very little—in fact, nothing—has yet been done in either House. The Senate have been engaged in one of those almost interminable debates upon the Slavery question, which are not only uninteresting, but decided bores, and usually end where they begin—by each party thinking they have put an extinguisher upon the other. The Senate may be, and no doubt is, the most dignified body in the world; at least it is our duty, as whole-souled Americans, to say so—whatever may be the fact; but one thing is indisputable—nowhere in God's universe can an equal number of men be found who can do a greater quantity of talking; about the quality I shall say nothing; their speeches are before "the country"—"are they not written in the book of Chronicles?" (*vide* the Congressional Globe.) The House, in the meanwhile, have been staying off the question whether Mr. Whitfield shall be admitted as a Delegate from Kansas. The first vote was unfavorable to his prospects, and his friends have been consuming time by motions of adjournment, calls of the House, etc.; this is the usual practice when a party wishes to defeat a measure or gain time for drumming up absent members. The House is now fuller than at almost any time during the first session of this Congress. Yesterday the question was taken on the motion to lay on the table the motion to reconsider the vote whereby the oath of office was refused to be administered to Mr. Whitfield. The vote stood—yeas 108, nays 111—thus giving the friends of Mr. W. a majority of three. They did not, however, press their advantage, but postponed the consideration of it until Tuesday next, when the question, perhaps, will be definitively settled, as Mr. Jones, of Tennessee, one of the most wily parliamentarians in Congress, has the previous question now ordered upon it.

The strictures of the New-York *Churchman* upon "our Ritual Music," are exciting attention in our community. The Episcopal Churches in Washington generally are exempt from the faults and inconsistencies that have in these latter days been introduced in the services of the sanctuary. The musical portion of worship is generally of that chaste and pleasing character, which should be the only style of our church-music—avoiding that which is too elaborate or *operatic*, while it eschews all that is of a low standard. The subject, indeed, demands our profoundest consideration; and all proper efforts should be made to place our church-music upon that solid foundation which, from its exalted and exalting character, it ought undoubtedly to occupy. One of our Catholic Churches, possessing a choir almost exclusively of artists, and whose performances are set forth in printed programmes, is the only church where the "opera can be heard." This probably, should be an exception to the rule; for gorgeous decorations and magnificent music being appendages of the Catholic Church, they should of course be of the highest order of merit. This is a question, however, which we do not care to discuss. We hope that good men and true will place our music in such a position that will strip it of all that tends to excite improper feelings or worldly aspirations.

Professor E. H. Frost, of Boston, was in Washington to-day, making arrangements for a four-days' convention of singers, to be held the latter part of this month. The Company to which he is attached gives a concert on Monday night next, in Alexandria. Messrs. Johnson and Frost held a convention at the Smithsonian Institution about a year ago, and their concerts given here were well attended, and gave satisfaction. They are now about making a tour through Virginia, intending to hold conventions in Richmond and Petersburg. Returning, they will hold a convention in our city, proceeding thence to Baltimore, where they expect to hold a convention under the auspices of the Monumental Society of that city. Their proceedings here I shall duly chronicle for the benefit of your readers.

Mr. Hastings has been spending some time in our sister city of Baltimore, laboring to establish congregational singing in the church over which Dr. Plummer lately presided. His efforts in that regard are highly spoken of, and as being crowned with a reasonable degree of success.

One step towards the introduction of vocal music into our public schools has been gained. The trustees have recognized it as a legitimate branch of education, and allow the schools themselves to employ a teacher. I hope soon to be able to announce the election by them of a teacher, whose salary shall be paid at the public expense. PHILOS.

## BURLINGTON, IOWA.

Nov. 1856.—A Musical Convention was held in this place, November 11th, 12th, and 13th, under the direction of Prof. Wm. B. Bradbury of New-York. Notwithstanding this meeting was an experiment, it being the first of the kind held here, it was well attended by the singers of neighboring towns, as well as of Burlington. About one hundred availed themselves of this rare opportunity of receiving instruction; while others, lovers of music, gave us encouragement by their presence from time to time. Instruction was given in nine lessons, including the concert, and we think not one present regretted the time thus spent. Especially were the remarks made by Mr. Bradbury, near the close of the last day, in respect to the spirit of singers, and the social and moral effect of a proper cultivation of music, calculated to elevate the tone of feeling, and lead singers to sing not for themselves alone. The Convention closed with a concert, at which, besides songs and quartets, Mr. Bradbury's new Oratorio, *Esther, the Beautiful Queen*, was performed. Mr. Bradbury himself sang the part of King; other solo parts were creditably sustained by singers from Denmark, Danville, Mount Pleasant, Peoria, and Burlington. This piece is not difficult to perform, yet it is pleasing, and, in many passages, we think, very beautiful.

We think the result of this Convention has been good. The immediate effect was, that a hundred singers, who had never sang together before, were formed into an effective chorus, besides furnishing solo singers, as before stated, and, after a practice of but three days upon new music, performed in concert, before an intelligent and discriminating audience, who, for two and a half hours, listened with scarcely a whisper or a footfall. In addition, greater interest than usual seems to be manifested in primary singing-schools, and in neighboring districts where *patent* notes have been in vogue, the "round-note system" is to be introduced. We have heard Mr. Bradbury and this Convention mentioned only in terms of commendation, it being a cause of regret to many that they could not attend; and in saying that Mr. Bradbury has our warmest thanks for his efforts and success in advancing the cause of music among us, we feel assured that we express the sentiments of this community, and especially of those who became acquainted with him while here. Hoping that the future has still greater things in store for you, and him, and us, we are yours truly, S. AND C.

## TROY, N. Y.

DEC. 3, 1856.—Thalberg's concert, given on the evening of the 25th ult., was largely attended by the *élite*, intelligence, and backbone of our community, and passed off with great *éclat*. Thalberg's style is certainly of the higher order in art, extremely felicitous, always intelligible, and perfectly satisfactory to the finer sensibilities of an appreciative auditory. How successfully does the great pianist combine melody with accompaniment, giving to the former peculiar prominence throughout, and to the latter, the power and equality of tone which the full chord demands. Madame Cora de Wilhorst appeared in several pieces, but her efforts, in the opinion of the writer, were in no respect equal to those of Madame de Lagrange, who accompanied Gottschalk on a former occasion. Indeed, our expectations were not more than half realized in the former, while in the latter, we were most happily disappointed.

The Troy Musical Institute lately held its annual meeting, when the following officers were duly elected: George B. Warren, Jr., President; L. A. Rosseau, 1st Vice-President; C. H. Lockwood, 2d Vice-President; J. T. Allen, Secretary; A. J. Conant, Treasurer, and J. W. Andrews, Librarian. Also, Mr. K. Barnekey was appointed pianist, and Mr. T. J. Wallace, conductor. The Institute opens under the most favorable auspices, holding one rehearsal in each week. The first performance of the Institute the present season will be Haydn's *Seasons*. Success to the Troy Musical Institute!

## MANCHESTER, N. H.

DEC. 3, 1856.—I see among the musical items of your last number that Mr. Kreissmann, assisted by Miss Doane, gave a successful concert here recently. It seems you do not understand the rest of it, and, in justice to us, I think you ought to correct it. The facts are, Mr. STRATTON, our able conductor, a musician that New-Hampshire folks are proud of, gave the concert in which Mr. Kreissmann and Miss Doane took part. It was an orchestral concert, one of a series of four, which are now coming off once a fortnight. We have an orchestra of twenty-two performers, and have been working hard several months, to bring out some better music than has been heard here, and we all believe we have succeeded. I inclose a report of the concert mentioned, which is from the *Daily Mirror* of this city, which will give you the facts. Also, a report of the second concert. I think the world ought to know what New-Hampshire can do towards making composers and fiddlers, and hope you will set it right. Yours truly, one of the orchestra, and

A SUBSCRIBER.

## TO CORRESPONDENTS.

D. T.—"Is the use of an instrument necessary in teaching vocal music, and especially in classes which are making preparation for congregational singing in a church where there is no instrument?" It is not necessary, but desirable. An instrument is wanted to illustrate the relations of pitch, and may be so used as not to cause the learners to lean upon it, so as to destroy self-dependence. But where it is used so as to cause the



too light. Altogether, the concert was successful, and we congratulate the indefatigable conductor upon so excellent a rendition of this splendid musical composition.

It is already announced that about the commencement of the ensuing New Year, our American Academy of Music is to be formally opened with a ball and promenade concert. The inauguration promises to be a grand affair; and the arrangements are in the hands of a committee well qualified to produce a real festival entertainment. The Pyne and Harrison troupe attracted a large audience to the Musical Fund Hall on the 6th inst., when they gave the entire opera of *Lucia di Lammermoor*, in the costume and period as described by Sir Walter Scott. The performance was excellent throughout; the orchestra and choruses ably sustained, and the singing of Miss Pyne, together with the other principal vocalists, received many tokens of approbation. The Germania's third afternoon concert took place on the 6th at the Musical Fund Hall. A very respectable audience was in attendance, and the several pieces performed evinced excellent training, sufficient to warrant this orchestra a name deserving of encouragement and success. We believe these concerts are to be continued weekly. Geo. T. Benkert, one of our citizens, announces his second grand concert in this country, to take place during the week. Mr. B. is a composer and pianist of some note, having been the favorite and only pupil of the celebrated German composer Lindpainter. He has been absent in Europe for five years past, and intends again to make his native city his permanent home, where he expects to engage in teaching and displaying his profession.

The Harmonia Sacred Music Society intend giving, as their second concert of the season, Haydn's oratorio of the *Creation* on the 19th inst.

A Christmas festival concert is to be given in the Handel and Haydn Music Hall on the 25th inst., when two original cantatas, *Ruth* and *Nativity*, will be produced under the direction of J. C. Beckel, assisted by many professional and amateur friends, and his juvenile class of about three hundred pupils. The Handel and Haydn Society will give their first regular concert of the season, upon the 30th inst., in their new hall, when a choice selection of miscellaneous pieces will be performed under the direction of L. Meignen, Esq.

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Mr. Root expects to be in Machias, N. Y., (Allegany and Cattaraugus Mns. Association,) Jan. 13, 1857; Cooperstown, N. Y., Jan. 20.

A C A R D.

E. IVES, Jr., the editor of the *Musical A B C*, the *Musical Spelling-Book*, the *Musical Reader*, the *Musical Wreath*, the *Mozart Collection*, the author of a *New Method of Teaching Music*, and co-editor of the *Beethoven Collection*, is now on a tour through the country, to introduce his books, and to explain his method to the public. He will be happy to receive applications for a short course of lessons, to be given to any "Conventions," or combined choirs, or schools.

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MR. BRADBURY'S MUSICAL CONVENTION APPOINTMENTS.

Morristown, N. J., ..... Dec. 16.

OTHER ENGAGEMENTS.

Binghamton, N. Y., ..... Montrose, Pa.  
Greene, N. Y.,

124

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A CARD FROM MR. BRADBURY.

MUSICAL CONVENTIONS.

The subscriber is now under the necessity of asking from his musical friends in all parts of the country a respite from public services in Musical Conventions the present season, after January, 1857, as he will, from that time until the following summer, be occupied almost entirely upon his NEW BOOK OF CHURCH-MUSIC, to be issued next season.

The pressure of applications, many of them coming in late, has been such that it was utterly impossible for him to accommodate all; and if now any who are still expecting him, (but have not completed their arrangements,) are likely to be disappointed by the above announcement, such will please address him at two or three of the places where he is to hold conventions, (see announcement,) and at Bloomfield, N. J. WM. B. BRADBURY.

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# Christmas Hymn.

ALLEGRO MAESTOSO.

J. A. HAGAR.

TENOR. *f* *m*

Shout the glad tidings, ex-ult-ing-ly sing, Je - ru - sa - lem triumphs, Mes-si - ah is King! 1. Si - on the mar - velous sto - ry is tell-ing,

ALTO.

Shout the glad tidings, ex-ult-ing-ly sing, Je - ru - sa - lem triumphs, Mes-si - ah is King! 2. Tell how he cometh, from na - tion to na - tion,

SOPRANO. *f* *m*

Shout the glad tidings, ex-ult-ing-ly sing, Je - ru - sa - lem triumphs, Mes-si - ah is King! 3. Mortals, your homage be grate - ful - ly bring-ing,

BASE.

*Cres.* *f*

The Son of the High - est, how low - ly his birth! The bright est Arch - an - gel in glo - ry ex - cell-ing: He stoops to re - deem thee, he

The heart-cheering news to the earth e - cho round; How free to the faith-ful he of - fers sal - va-tion; How his peo - ple with joy ev - er -

*Cres.* *f*

And sweet let the glad-some ho - san-nas a - rise; Ye an - gels, the full hal - le - lu-jahs be sing-ing; The cho - rus re-sound thro' the

*Repeat for 2nd and 3rd stanzas.*

reigns up - on earth. Shout the glad tidings, ex-ult-ing-ly sing, Je - ru - sa - lem triumphs, Mes-si - ah is King, Mes - si - ah is King!

- last-ing are crowned. Shout the glad tidings, ex-ult-ing-ly sing, Je - ru - sa - lem triumphs, Mes-si - ah is King, Mes - si - ah is King!

earth and the skies. Shout the glad tidings, ex-ult-ing-ly sing, Je - ru - sa - lem triumphs, Mes-si - ah is King, Mes - si - ah is King!

*Slow.*

# God is the Refuge of his People.

CHORUS AND SOLOS FROM "ESTHER."\*

WM. B. BRADBURY.

**TENOR.** *Cres.*  
*mp* God is the ref - uge of his peo - ple, God is the ref - uge of his peo - ple, A ve - ry pres - ent help in trou - ble, A

**ALTO.**

**SOPRANO.** *Cres.*  
*mp* God is the ref - uge of his peo - ple, God is the ref - uge of his peo - ple, A ve - ry pres - ent help in trou - ble, A

**BASE.**

*SOLO—First Maid of Honor.*

ve - ry pres - ent help in trou - ble. Therefore will we nev - er fear, Therefore will we nev - er

**TENOR.**

**SOPRANO.**

**ALTO.** Therefore will we nev - er fear,

fear, Therefore will we nev - er fear,..... God is the ref - uge of his peo - ple.

Therefore will we nev - er fear, nev - er fear, God is the ref - uge of his peo - ple.

\* From "ESTHER, THE BEAUTIFUL QUEEN;" a Cantata by WM. B. BRADBURY, just published.

SOLO—Mordecai.

In thee, O... Lord, do I put..... my... trust; In thee, O

CHORUS—scated.

TENOR.

God is the ref-uge of his peo-ple, God is the ref-uge of his peo-ple, A ve-ry pres-ent help in

SOPRANO. Sempre.

God is the ref-uge of his peo-ple, God is the ref-uge of his peo-ple, A ve-ry pres-ent help in

ALTO.

God is the ref-uge of his peo-ple, God is the ref-uge of his peo-ple, A ve-ry pres-ent help in

BASE.

God is the ref-uge of his peo-ple, God is the ref-uge of his peo-ple, A ve-ry pres-ent help in

Lord, do I put.....my... trust, O let me nev-er be con-found - - ed,

trou-ble, A ve-ry pres-ent help in trou-ble; God is the ref-uge of his

trou-ble, A ve-ry pres-ent help in trou-ble; God is the ref-uge of his

trou-ble, A ve-ry pres-ent help in trou-ble; God is the ref-uge of his

Let me nev-er be con-found - ed, Thou art the ref-uge of thy peo - - - ple, Therefore will we nev-er fear.

peo-ple, A ve-ry pres-ent help in trou - - ble, We'll nev-er fear, Therefore will we nev-er fear.

peo-ple, A ve-ry pres-ent help in trou - - ble, We'll nev-er fear, Therefore will we nev-er fear.

peo-ple, A ve-ry pres-ent help in trou - - ble, We'll nev-er fear, Therefore will we nev-er fear.

# There is Blood in the Heart of Columbia.

MAESTOSO.

WM. U. BUTCHER, Germantown, Pa.

SOLO. SOPRANO, TENOR, and BASE.



*Sop.* 1. There is blood in the heart of Co - lum - bia... yet! The same blood that coursed through the  
*Ten.* 2. Let them boast of the fields, where the Spar - tans have died, And sing of Ther - mop - i - le  
*Base.* 3. God... bless that dear Flag of the Stripes and bright Stars! Its tint - ings were torn from the



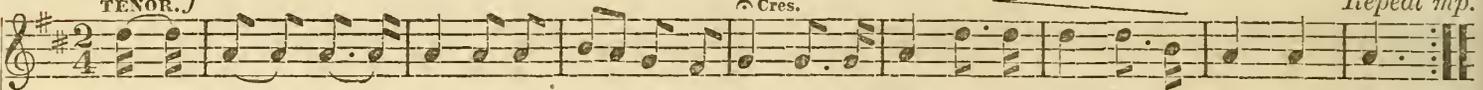
veins Of those might - y, in - mor - tal old he - roes, that met The... foe up - on Lex - ington's plains.  
 still, We can tell them our heart's run - ning ri - ot with pride, Of... Eu - taw and old... Bun - ker Hill.  
 sky; Let the wind kiss it i - dly in Peace, but in Wars Let it sweep like a me - - te - or by.

CHORUS.

TENOR. *f*

*Cres.*

*Repeat mp.*



1. Oh!.. let the world know As of old it can flow, For there's blood in the heart of Co - lum - bia yet!

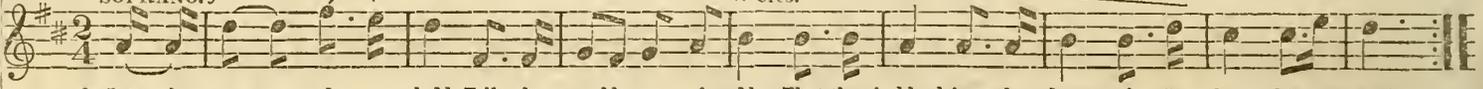
ALTO.



2. Oh!.. we've not a wood But's been sprin - kled with blood, And there's blood in the heart of Co - lum - bia still!

SOPRANO. *f*

*Cres.*



3. Let the ea - - gle... bold Tell the world as of old, That there's blood in the heart of Co - lum - bia yet!

BASE.



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D. S. STEBBINS.

TENOR.



1. Now let our mournful songs record The dy - ing sorrows of our Lord; When he complained in tears and blood, As one for - sak - en of his God.

ALTO.



2. They wound his head, his hands, his feet, Till streams of blood each other meet; By lot his garments they divide, And mocked the pangs in which he died.

SOPRANO.



3. But God his Father heard his cry; Raised from the dead he reigns on high; The nations learn his righteousness, And humble sinners taste his grace.

BASE.



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| Annie Lawrie.                      | Love of School.                    | The Star Spangled Banner.       |
| Arosy crown.                       | Little Gipsy Jane.                 | Tell me where do Fairies dwell. |
| Always happy.                      | Let us sing merrily.               | The moon is beaming o'er the    |
| April shower.                      | Lilly Dale.                        | The Quiet Valley. [Lake.        |
| A parting song.                    | Let the smiles of youth.           | There's no home like my own.    |
| Blue Juniata.                      | Let us cherish Love and Truth.     | The Street Organ.               |
| Billy Boy.                         | Merry heart.                       | The Oak Tree.                   |
| Bright rosy morn.                  | Meek and Lowly.                    | To the West.                    |
| Charity.                           | My Mother dear.                    | The Light Canoe.                |
| Come this way, my father.          | May Queen.                         | The Little Star.                |
| Coasting song.                     | Merry May.                         | The Honest Boy.                 |
| Come, boys, be merry.              | Morning Song.                      | The Heather Bells.              |
| Come, cheerful companions.         | My boat adown the stream.          | The bell doth toll. (Round.)    |
| Come, let us ramble.               | My own, my gentle Mother.          | To Greece we give our shining   |
| Come to our trysting place.        | Make your mark.                    | The Sunshine. [blades.          |
| Comin' thro' the rye.              | Multiplication Table.              | The Child's Wish.               |
| Cheer, boys, cheer.                | Mountain Maid's Invitation.        | The Veteran.                    |
| Come and see me, Mary Ann.         | Maiden and the Rose.               | Temperance Song.                |
| Come and take a sail.              | Ossian's Serenade.                 | Try again.                      |
| Child's wish.                      | Over the Summer Sea.               | Up goes the banner.             |
| Children go.                       | O Boatman, row me o'er the stream. | Vacation song.                  |
| Do they miss me at home?           | Oh! the day is bright and cold.    | Wait for the Wagon.             |
| Don't kill the birds.              | Our daily task.                    | What's at the aster Kimmer.     |
| Dream on, young hearts.            | Our country now is great and free. | Willie's on the dark blue sea.  |
| Farmer's Boy.                      | Old House.                         | Where's my mother?              |
| Faintly flow, thou falling river.  | Pop goes the Weasel.               | Where the warbling waters       |
| Far, far upon the sea.             | Pearly Fountain.                   | Willie Gray. [flow.             |
| Far away.                          | Rowan Tree.                        | Why chime the bells so merrily. |
| Fido and his master.               | Revolutionary Tea.                 | We roam thro' forest shades.    |
| Full and harmonious.               | Summer days are coming.            | Where yonder mansion rises.     |
| Farewell. (vacation song.)         | Song of the Fisher Boy.            | We miss thee at home.           |
| Few days.                          | Summer Evening.                    | We're kneeling by thy grave.    |
| Graves of a household.             | School days.                       | What man is poor. [Mother.      |
| Grave of Washington.               | Smiling May.                       | When the golden morn.           |
| Here we stand.                     | Song of the Pony.                  | When the night wind bewaileth   |
| Home, Sweet Home.                  | Shed not a tear for me, Mother.    | Zephyr of nightfall.            |
| Happy Land.                        | Star of the Twilight.              |                                 |
| Harvest Moon.                      | Shells of Ocean.                   |                                 |
| Hail Columbia.                     | Song in motion.                    |                                 |
| How green are the meadows.         | See the stars are coming.          |                                 |
| Holiday song.                      | Song for exhibition.               |                                 |
| Waste thee, winter.                | Song of the Robin.                 |                                 |
| I lately watched a budding flower. | Sparkling Fountain.                |                                 |
| I love the merry sunshine.         | School song.                       |                                 |
| I'm a merry laughing girl.         | Silently.                          |                                 |
| I remember how my childhood.       | Spring's delight.                  |                                 |
| I love the summer time.            | See our bark.                      |                                 |
| Jamie's on the stormy sea.         | Song of the yale.                  |                                 |
| Lake of the Dismal Swamp.          | The sun's gay beam.                |                                 |
| Last Rose of Summer.               | Tell us, oh! tell us.              |                                 |
| Little Bessie.                     | The black clouds roll asunder.     | Shed not a tear.                |

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