

# PHILADELPHIA

# MUSICAL JOURNAL AND REVIEW.

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## TO THE MUSICAL PUBLIC.

A FEW words of explanation, we have deemed necessary, with reference to the origin and future course of the PHILADELPHIA MUSICAL JOURNAL. Both public and private allusion has been made to the circumstance, that our first number exhibited a strong tinge of New-York and Boston advertising. To this, we would merely remark, that the advertising columns are equally open, and upon the same terms, to Philadelphia Music-establishments; but if they choose not to avail themselves of this medium, who is to blame, if others out of our city pursue a different course?

Now we have no wish to disguise the fact, that the proprietors of the PHILADELPHIA MUSICAL JOURNAL have made certain arrangements with the publishers of the NEW-YORK MUSICAL REVIEW, for the use of their Music-plates and other matter, as they may desire. We have for some time, esteemed the REVIEW the most ably-conducted Musical paper of which we have any knowledge, and therefore feel no-wise abashed to claim relationship. Those who are subscribers to the NEW-YORK REVIEW, we do not wish to subscribe to the PHILADELPHIA JOURNAL; but to the large class of teachers, amateurs, and others, who take no musical paper, we present our claims. Every one conversant with publishing, is aware, that the cost of stereotyping Music is an item of great expense. Inquiry was first made in our city, and the expense forbid its practicality; and for the present, as a matter of business economy, the proprietors of the Philadelphia paper have acted as men of good judgment and discretion. Those therefore, who are so anxiously concerned, and prate so vociferously upon this topic, are usually persons of but one idea, and fit subjects for commiseration: musical men they may be, but having the organ of penuriousness very largely developed, who always prefer to borrow, or look over some friend's shoulder to read the MUSICAL JOURNAL, rather than honorably assist to sustain the enterprise, by paying the pittance of \$1.25 per annum.

This undertaking originated not with the object of pecuniary advantages; nevertheless, we have reason to expect the true lovers of the art in our city, to come forward and offer tokens of encouragement, by their personal subscription. Our paper therefore is, and will continue to be, legitimately, the PHILADELPHIA MUSICAL JOURNAL. The publishing, as well as editorial departments are exclusively controlled and managed in our city; and all matter, whether of music or correspondence, may be directed to the PHILADELPHIA MUSICAL JOURNAL, via the Post-Office.

A REFERENCE to our advertising columns will discover, that a number of our principal Philadelphia Music and Piano establishments, have availed themselves of the JOURNAL. The attention of advertisers of musical merchandise is called to the fact, that their advertisements are retained in both papers. They will, therefore, enjoy a circulation more than quadruple that of any other musical journal, and a medium which has been acknowledged by those who have tested it as the very best for their speciality.

To the press generally, we are under many obligations for the flattering notices of the JOURNAL. We might publish many of them with a degree of pride, to show the approbation which has been so generously tendered; but our space being limited, must therefore be strictly appropriated to our legitimate subject.

THE person to whom we may forward this, and the preceding number, is respectfully requested to act as agent for us; or at least, do us the favor to hand the same to the most influential chorister or musical individual within their reach; urging the request to send us their own, and as many other names as subscribers (with the money) as possible. We feel confident that if the spirit and object of the paper are carefully examined, a favorable opinion will be formed, especially by those who feel any interest in the cause of Music.

WE would take special occasion to request our subscribers to preserve carefully all the numbers of the JOURNAL as they are published, and at the end of the year they will possess at least 416 pages for binding; forming a volume replete with good music and instructive musical reading, which they will be exceedingly loth to part with.

THE expedition required in issuing our first number, to meet the date announced by our prospectus, occasioned a few typographical errors, and also caused us to defer several articles. An examination of the present number, however, will make amends, and doubtless satisfy our readers that our motto is—*onward and progressive*.

OUR subscribers will find a musical composition of decided merit, in the present number, from our talented and respected townsman, L. Meignen, Esq.

## PHILADELPHIA MUSICAL ITEMS.

THE Harmonia Sacred Music Society have fixed upon Tuesday, April 1, for their last concert of the season. The new oratorio of *The Deluge*, words and music by L. Meignen, Esq., will be performed. It is highly spoken of as a work of real merit, and will doubtless be rendered by this Society with decided success.

We understand that H. Knauff, of this city, is engaged building a large church organ, containing over fifty stops, three sets of keys, and pedals; to cost \$6000. It is intended for a church in Savannah, Ga.

The Oratorio and Madrigal Society gave their first concert at the Musical Fund Hall, on the 11th inst., and drew together a very intelligent audience: F. N. Crouch, conductor. This concert had been postponed a few weeks before; and on this occasion likewise, considerable disappointment was felt by the entire absence of the large orchestra, under the direction of Dr. Cunningham. Especially was the absence of the orchestral accompaniment

observable in the performance of the *New Grand National Anthem*, composed by Mr. Crouch; and which composition exhibited both spirit and fervor of expression. A selection of English madrigals, together with one or two choice choruses, was well performed, and the solo parts ably sustained by the Misses Sheppard, Mr. Crouch, and several amateurs. The concert gave satisfaction and was regarded with particular interest, inasmuch as the claims of some two or three of our new musical associations are held up for rivalry before a discriminating musical public.

On the 12th inst., a concert was given in the same hall, in aid of the Temporary Home. The attendance was limited. Mrs. Nevins, and several other excellent voices, lent their aid; and the occasion was interspersed with dramatic readings by Mrs. Ellet and others.

Quite a stir among the select portion of our musical citizens was occasioned by the concert of Professor Turner, at the Musical Fund Hall, on the 19th; tickets, one dollar each. This gentleman is a Hungarian, and comes as the teacher of the Empress of Austria, and formerly, director of many of the nobility in Europe. His chief study and practice has been devoted to the Zither, an instrument but little known in our country. The power and vibratory volume of the piano, the peculiar sweetness of the harp, and the subdued string-tone of the violoncello, are each remarkably developed and represented by the zither. It is in fact a compound of the harp and guitar, somewhat resembling the latter, and of limited compass. One kind has twenty-six strings, played upon with both hands; another, three strings, played by one hand and bowed with the other. The instrument was first introduced into this country six or seven years since, by the celebrated Hauser Family. Mr. Turner intends to make his home in our country for a while, visiting, and exhibiting his skill upon his favorite instrument to the citizens of our principal cities and towns.

#### SUMMARY OF MUSICAL NEWS.

A GERMAN philosopher of the new school says, that it is better to loan a thing than to give it; for, if loaned, there is much more chance of its better preservation, and hope for the return of some interest. Was it for this reason that Mr. Perkins only loaned the Beethoven statue to the Boston Music Hall?—Mr. Dwight remarks, in regard to the Boston Beethoven Festival, that it was intended to be only a "Notturmo." We thought as much when we witnessed this grand event.—The weakness of many composers consists in not distinctly discerning to what feeling the beginnings of their musical ideas must be attributed, and what continuation is necessary to correspond well with that feeling. Beethoven knew this almost always, and where the true development would not come to him instantly, he searched and altered with unabated perseverance until he had found it. It is not difficult for a composer to find one or two commencing measures of a melody, but to continue and conclude the motivo more and more truly and distinctly, is given only to the most talented, careful, and *patient* spirits in our tone-art.—It would be positively impossible to endure very many operas of modern times from beginning to end, if we were obliged to listen constantly to the music in them.—There is a German opera troupe going to New-York very soon. The manager will be Herr Von Berckel, who has already arrived with two of his prime donne, Mad. Berckel, his wife, and Miss Pircker. We have heard both ladies, and think they will be successful. Brilliant voices, especially that of Mad. Berckel, a great deal of execution, and more than all this, a prevalence of dramatic feeling seem to be the characteristics of their abilities.—The house in Prague in which Mozart finished his *Don Giovanni*, is going to be decorated by a large plate with appropriate inscriptions. Better late than never.—*Tempora mutantur*. Mattheson, a great musical theoretician and critic of the last century, said in 1713: "The key of E major expresses incomparably well despairing or even dying sadness; also very extreme helpless and hopeless love." Schilling speaks, in 1838, of the same key, as follows: "It gives us the laughing joy, a loud outburst of happiness. To sorrow and sadness the key of E major is never disposed; its character is open and free." So much for the characteristic expression of keys.

The N. Y. *Churchman* thinks there is a "sensuousness" about the voice of woman, which should for ever exclude her from a share in the service of song in the sanctuary. But a step more of such "progress," and the editor will, with Mohammed, shut the gates of heaven against the sex. "Progress," did we say? It savors more of a wish to return

to the days of the wretched mutilated male sopranos of Italy. Who that heard Jenny Lind in *I know that my Redeemer liveth*, found any "sensuousness" in her rendering of Handel's sublimest aria? Who that has heard the great congregation, men, women, and children, lift up their united voice in one hymn of praise, has found "sensuousness" there? Ah! let the *Churchman* but get away from the curtained organ-loft, with a quartet of vocalists employed to tickle the ears of an idle congregation with voluptuous bits of Italian melody; let it but restore to the congregation the right to praise God, of which it is so often deprived, and it will no more be troubled with the "sensuousness of woman's voice."

A recent case in the Marine Court of New-York, has demonstrated that the engagements of the bureau of *La Revue Franco-Italienne* in Paris, are more to be desired by artists than managers. Madame Patania, who was sent out from that agency to the Academy of Music last year, and who sang once or twice without creating any very great deal of excitement, sued Mr. Paine for a portion of salary claimed. The plaintiff had been discharged for alleged incompetency to fill the roles for which she had engaged, and professed musical experts were examined as to this point. Max Maretzek was one of these, and did not think her qualified; but Signor Albites, the trainer of the tenor, Signor Brignoli, differed with him. There were two other witnesses equally divided in opinion; but the comprimaria was awarded \$154 by the court. If the lady were half so good a vocalist as her husband is caricaturist, (see those sketches at Breusing's,) she might have been worth the \$2500 per month, for which she was originally engaged.—The Pyne and Harrison opera troupe are at Louisville, Ky.; the noisy tenor still endured for the sake of the sweet soprano.—Mdle. Rachel has arrived safely in France, and will probably conclude never to visit America again. Her sister, Sara Felix, gave a musical soirée at Charleston last week.—Actresses are reading *Hiawatha*, publicly in various cities, costumed as charming Indian girls. Where are all the *Hiawatha* polkas, schottisches, and ballads that should have been published by this time? Trochaics do not seem to inspire our music composers.—Parodi and Strakosch are at Charleston, S. C., this week; their concert-tour has been very successful thus far. It is rumored that Parodi may soon be heard at the New-York Academy.—Rosa De Vries is giving concerts in Canada.—Where are the Allghanians? We have not heard from them since their débüt at Binghamton; are they lost in that great snow-storm, or are they so busy that they can not let us hear from them?—A project is on foot to procure a new and magnificent organ (the largest in America, it is said) for the Boston Music Hall. If so, there will be opportunity for another glorious inauguration. We bespeak an invitation for ourselves.

The London *Athenæum* finds the voice of the renowned English tenor, Mr. Swift, sweet and beautiful; but thinks his art poor. He seems not to have profited much by his studies in Italy; but as the opinion of the *Athenæum* frequently differs from our own, as to what is art, we must defer our opinion in regard to Mr. Swift's abilities until we have heard him.—The Old Philharmonic Society is to give, next winter, it is said, a cantata, by another Doctor of Music, Robert Schumann.—Mr. Balfe has returned to England with a prima donna of his own manufacture, his daughter.—In another column will be found a communication from our correspondent, in regard to Costa's *Eli*, which at length has been produced in London.

"The Mozart Festival has swept by," writes Ferdinand Hiller to the *Cologne Zeitung*. "On the occasion of the hundredth return of Mozart's birth-day, a musico-philanthropical association has been called into life, and adorned with his name: may it thrive and prosper—may it be as lasting in its results as Mozart's works! There is one thing that has not been thought of on this occasion, naudly, that Mozart's manuscripts are not preserved in their greatest possible completeness for posterity. It is well known that nearly all Mozart's compositions in the original handwriting, are in the possession of the Messrs. André of Frankfort-on-the-Maine. But it is manifest that the completeness and security of such a collection, with the changes to which the circumstances of private individuals are exposed, are not assured, as long as the collections are in the hands of such persons, however honorable. The question is, therefore, to place Mozart's manuscripts in some place where they may be safely preserved and easily accessible to posterity; only a public library unites

both these advantages, and, therefore, within the walls of such an institution must these relics be deposited. But in which one? Prussians will propose Berlin; Saxons, Dresden; and Bavarians, Munich; but for Mozart's manuscripts there is "only one imperial city, only one Vienna." But now comes the question at which good nature stops—who is to pay the expense necessary for the acquisition of the treasures in question? Who, other than the descendant of Joseph II., who loved Mozart and urged him to many of his most beautiful creations, even though he gave him but little money? We can not, however, expect that a young monarch should think of original manuscripts, even though they are those of Mozart. The importance of their acquisition must be brought home to him; their preservation must be represented to him as the wish of the most educated and most eminent persons in the nation; and he will then, without doubt, expend both readily and willingly the two or three guildens, or even thousands, if necessary, for the object in view. Let musicians and the lovers of music from Hamburgh to Salzburg, from Berlin to Vienna, from Königsberg to Cologne, bestir themselves in this business. If in every city and in every little town in which the strains of Mozart have produced their happy effect, addresses are drawn up, expressing their wish, and if these addresses bear the signatures of all those who love and exercise the art, such a chorus of thousands of voices will reach the ear of the monarch, and assuredly not find them shut to the appeal. May musical and non-musical papers interest themselves in this business, whether they look upon my project as good or bad. One thing is certain, we must profit by the present moment, if the question, like so many others, having naught to do with material interests, is not to be carried away by the stream of time."

The Mozart Jubilee seems to have been really an event for all Germany. Every town, great and small, took part in it, and some went so far even as to devote two or three days to the celebration. Liszt in Vienna, seems to have won more laurels by the conducting of large masses than ever before. In Prague they neglected to improve the splendid opportunity of evincing their gratitude to the great composer by performing his master-work, Don Giovanni. In Berlin, Dresden, Leipsic, Cologne, and Munich, the homage paid to Mozart was, in a musical sense, the most worthy of all. In England, which boasts of so much reverence for the great master, a wretched musical entertainment was given on the occasion, at the Crystal Palace, in Sydenham. France did not even do as much, although many private celebrations may have taken place, especially in Paris, where poverty-stricken and unknown German artists find their sole consolation in the musical beauties and riches of the masters of their art.

PROFESSOR OTTO JAHN, in Bonn, says in his recently published biography of Mozart, (which seems neither to be so partial as Oulibicheff's nor so antiquated as Nisson's, or his compiler, Holmes,) that Mozart's great musical composition for the Litany of the Virgin Mary, in E flat major, which has now been published for the first time, is the only one of his compositions for the Litany which has been published in its original form. This music was, according to its heading, composed in Salzburg, in the year 1776, and is the last of his litanies. It does not belong to the juvenile attempts of Mozart as a scholar, but is the work of the ripened brain of a master who is complete both in art and individuality. The orchestra part is richer, and treated more independently than in the older compositions of Mozart, and shows, in more than than one respect, the art of instrumentation, which we admire in his latest works. The publication of this highly important work, presents, therefore, not only a new document for the appreciation of this master in the development of his genius, but also greatly enriches art.

John Braham, the greatest of English vocalists, is dead. He died on Sunday, February 17th, at his late residence near London. "It was John Braham," says a London paper, "who, beyond any other man, excited in this country a knowledge and love of the musical art; but the unbounded popularity which he so long enjoyed was derived not so much from the Italian opera, as from the fact that he expressed, in his songs, the national feeling of his time." Braham paid his second and last visit to this country about twelve years ago. It is said that his name was originally Abraham, but disliking this appellation, he changed it to Braham.—The Hutchinsons sang at Hudson, New-York, on the 17th

inst.—A concert was given on the 12th inst., at Lima, New-York, by the Barker Family.—The New-England Bards gave a concert in Montreal on the 6th inst. The Montreal *Gazette* praises the concert generally, but gives two pieces in the programme particular condemnation. "The Bridegroom and the Bride" was too much of a "Yankee humbug" to please our Canadian friends, and the introduction of another "humbug, of Moore's *Oft in the stilly Night*," in a trifle called the "Zoological Concert," aroused the British ire of the critic to a lofty pitch. But take them all in all, the "Bards" seem to have been much liked in Montreal.—Dr. Storrs gave a lecture on "Music" in Brooklyn, on the 10th inst.—A musical convention, under the direction of Mr. D. H. Baldwin, was held at Bentonville, Ohio, on the 11th, 12th, and 13th inst., closing with a concert on the evening of the 13th.—A young gentleman of Centreville, Ind., anxious to spread the knowledge of music, attended a singing-school one evening at that place, purloined a book, and scattered its leaves along the street.—On the 2d inst. the musical society of Milwaukee, Wis., performed the opera of Alessandro Stradella, at Young's Hall in that city. New scenery and costumes added their attractions to those of the music, and the whole affair seems to have been entirely successful.—A Georgia editor lately attended a concert given by Parodi, assisted by Strakosch and Leonardi. Hear him: "Parodi certainly has a very fine voice, and some of her lower notes and intonations were surpassingly sweet and musical; but heavens! save us from her unearthly squall and screech, when she is putting on the double extras of her high ones. To those of a more refined taste than we lay claim to, it may have been delectably musical and delightfully interesting; but to our unsophisticated and unmusical year, (so it reads; we presume the critic wrote *ear*,) they sounded more like the screech of a locomotive mingled with the screams of an infuriated panther, than like music. Gallantry and a desire to have a fashionable taste, goaded us on to be hugely pleased, but we couldn't manage to be pleased with the squalls, no how it could be fixed." Parodi, Strakosch & Co., do not seem to be appreciated in Columbus, Geo.—The Misses Sheppard, assisted by a number of ladies and gentlemen of Norristown, Pa., gave a concert in that place on the 13th inst.—A concert was given at Perry, New-York, by Mr. A. Loos, assisted by several amateurs.—The Stockport (New-York) Glee Club gave a concert in that village on the 8th inst.—Our correspondent J. B. is right. Beethoven is the answer to the enigma in our last.

The Zither is a musical instrument but little known in this country. It somewhat resembles a guitar, and is of various forms. One kind has twenty-six strings and is played on with both hands, and another has three strings played with one hand and bowed with the other, the instrument resting on a table. A Mr. Michael Turner, an Austrian, who professes to be a master of this instrument, is about to introduce it in the concert-room at Philadelphia. It is said that he is able to fill the largest hall with the sound of his wonderful instrument.—Ole Bull & Co. gave a concert in Nashville, Tenn., on the 12th inst.—A large number of gentlemen of Louisville, Ky., believing that the patronage extended to Mrs. Macready and her troupe at their two musical and dramatic entertainments in that city were not equal to their merits, tendered a complimentary benefit, which she accepted, and which took place on the evening of the 10th inst.—Mr. Covert gave a ballad entertainment at Providence on the 15th inst.—The Baker Family gave a concert at Akron, Ohio, on the 2d inst.—A concert was given at Indiana, Ohio, on the 15th inst., by Mr. McElwain, assisted by his classes and the Indiana Brass Band.

#### PHILADELPHIA HANDEL AND HADYN SOCIETY.

THE following is from the editorial columns of the *National Argus*, and being entirely a disinterested source, with pleasure we give place to the same:

"We are glad to have it in our power to inform our citizens that this new society will give its first grand concert, at Concert Hall, on the 31st inst. Although this Society is new, having been formed this winter, it already numbers nearly one hundred ladies and gentlemen, many of them the best amateurs in the city. As this Society was formed for the express purpose of studying the music of the best masters, and mutual improvement, the 'starring' system

practiced by most of our old societies will be dispensed with—depending entirely upon the members to sustain the whole programme. The well-known reputation of the conductor, Mr. Leopold Meignen, and of the organists, Mr. J. A. Getze and Mr. C. Collins, Jr., is a sufficient guarantee of its excellence. We notice on the programme a very choice selection of pieces from Handel, Hady, Mozart, etc.; also, several operatic compositions, which will no doubt attract a great crowd at its concert. From what we know of the founders of this institution, we have no hesitation in predicting for it a decided success."

### ITALIAN OPERA IN NEW-YORK.

THERE is again life at the Academy in Fourteenth street; there is again an Italian season, and *Lucia*, *Lucrezia*, *Trovatore* are again aired. And the four nights that have fallen in at the end of Lent, have found a larger public to rejoice in these musical treasures, than did the season now some weeks past. The troupe is the same as before, except that Didié has returned to Europe, and Miss Adelaide Phillips appears as the fourth candidate for New-York applause in the role of *Azucena*. Whether the public were anxious to hear the American prima-donna, Miss Phillips, or whether it was hungry from its long fast, we shall not discuss. Let us simply announce, that the audience was large and enthusiastic, more especially at Miss Phillips's debut, and the "very last" performance of *Trovatore*, on Monday last.

The debut was a success, but we have reason to think that Miss Phillips did not, on this occasion, display all her vocal powers. Not fully recovered from her recent illness, her singing was at times heavy, and we noticed, at the commencement especially, a disposition to sing not exactly in tune. Miss Adelaide Phillips has a very fine, deep-colored, mezzo-soprano voice, not of great natural compass. Judging from a single hearing, we should pronounce her deficient in method, and even in execution, having the appearance of a self-taught vocalist; but our opinion in regard to these matters must be deferred until we have heard her again, and in other roles. Her acting was good, her conception of the role was superb, and there is not the least doubt that she is a very gifted dramatic singer.

Madame De Lagrange returns the same energetic, faithful, finished vocalist, who surprises and delights us more the more she is heard; Morelli, Amodio, Brignoli, and Gasparoni, are the same. Judging from the extravagant encomiums of the Boston press, we had expected a change in the two latter; the conductor was the same, and the orchestra as we have heard it again and again.

And now we are glad to see announced the first performance of Signor Ardit's new opera, *La Spia*; any thing will be a relief from the monotony hitherto experienced at the Academy of Music.

## Our Musical Correspondence.

### DOMESTIC.

#### BOSTON.

THE past fortnight has been quite prolific in attractions for the amusement-loving public, some of which we will notice; others, for want of sufficient merit to commend them, must pass unheeded, as the less said about them the better.

The sixth (and last) concert by the "German Trio" took place March 8th, with the vocal assistance of Mrs. J. M. Mozart, formerly Miss Sophia Bothamly. A grand sonata, by Hummel, for piano and cello; variation in A, by Prode, for violin; a duo concertant, by Gregoire and Servais, for piano and cello; German song, by Stigel; fantasia brillante, by Moeser, for violin; and a grand trio, by Beethoven, were performed at this concert.

Otto Dresel's third soirée occurred March 10th, at Chickering's rooms, at which time he was assisted by Mr. Kreissmann, vocalist, Mr. Schultze, violinist, and Mr. Jungnickel, cellist. The programme contained, for the instruments, a piano trio, by Dresel; adagio from a sonata by Beethoven; trio, by Beethoven; prelude and fugue by Bach; and selections from Chopin: six songs, by Robert Franz, completed the entertainment. The trio by Mr. Dresel, indicated only moderate ability in the composer, its negative qualities standing out still more prominently from the immediate comparison with the one by Beethoven. We would suggest to persons giving *classical soirées*, for the purpose of bringing out their own compositions, that the bills be made up entirely from their own works, thus relieving their audiences from comparisons not always the most favorable to their own reputation. Mr. Dresel, as a pianist, without being great, is always good, and whatever he attempts is well done. The songs were given with discretion by Mr. Kreissmann, and the concert was generally approved.

Chickering's rooms were well filled at the benefit of the Mendelssohn Quintet Club, March 10th, assisted by Mrs. J. H. Long, vocalist, and Messrs.

Trenkle, Parker, and Perkins, pianists. The programme comprised a quartet by Mozart; scene and air by Donizetti; concerto for three pianos by Bach; adagio from the second quintet, in B flat, by Mendelssohn; songs, *Ave Maria*, by Franz, and *Hark the Lark*, by Schubert, and a quintet by Beethoven. A greater variety was produced than the concerts of the Club usually present, and the performance was, in all respects, good.

Mrs. Rosa Garcia De Ribas gave a concert in the Tremont Temple, March 15th, assisted by Mr. Satter, pianist, Mr. Arthurson, vocalist, Mr. Keyser, violin, Mr. De Ribas, obœ, and a grand orchestra under the direction of Carl Zerrahn. The programme was miscellaneous in its character, and as it was to be executed by the best talent the city affords, the public expected a rich treat, and before the hour of commencement the house was filled. The concert commenced with the beautiful overture to *Semiramide*, by Rossini, and the orchestra being the same as that of the orchestral concerts, you may be sure that it was most handsomely done. The vocal portions of the concert were sustained creditably by Mrs. De Ribas and Mr. Arthurson, although we think that nothing was added to the beauty of the performance by the lady's attempting one or two pieces out of the power of her voice, nor yet by the introduction of an extravaganza towards the close, by Mr. Arthurson. The greatest individual attraction of the evening was Mr. Satter, who was put down for a solo and a duet with Mr. Keyser, violin. The solo, a grand fantasia on themes from *Ernani* and *Il Trovatore*, composed by Satter, was rapturously encored, whereupon Mr. Satter played the coronation march from the *Prophet*, to the delight of all present. The concert was quite successful, and no doubt Mrs. De Ribas was benefited to the full extent of her expectations.

#### HARRISBURGH, PA.

MARCH 13.—It is with pleasure that I essay to communicate to your paper the first performance of a regular composition, (for "exhibition" purposes,) by the musical portion of society here. It was Mr. Root's beautiful cantata, the *Flower Queen*, and was given (and repeated) by the pupils of the Female Seminary. It was admirably rendered, and elicited the utmost delight and gratification on the part of the audience, both evenings. The stage was tastefully decorated with evergreen and flowers, and the young ladies one and all looked even more beautiful than the floral constituents they represented. To particularize the Rose, Dahlia, Hollyhock, or others from out the beautiful cluster, were indeed invidious; their general toilet was so bewitching, and demeanor so graceful, that my list of adjectives would soon be exhausted.

I observe that our local press ascribes the credit of the singing to the principal of the Seminary. With all deference, however, I claim it for Miss Mary J. Partch, (Recluse,) and Miss S. F. Alexander, (Rose,) music-teachers at the institution. We musical folks, who know that Baruum did not sing the "Echo Song," also take the liberty to use our spectacles in discovering those to whom the honor is due in this instance. These ladies are esteemed excellent in their profession, and the former is a universal favorite and decidedly the most popular musical instructress we have ever had.

Since the above description of music has been presented to our public, and resulted so gloriously, we reasonably hope that on public occasions in future, we may be similarly favored. There is abundant music of a suitable character, and naught but study, care, and perseverance is requisite on the part of the schools, in order to make their anniversaries and entertainments peculiarly attractive.

It is pleasing also to find that musical exercises are blending with literature in the programmes of our free-school exhibitions; and the avidity and interest in the new idea, developed on the part of the pupils, indicates strongly that the introduction of the art divine as a branch of regular study, would greatly redound to the credit of our school system, and promote the educational welfare of those whose mental culture is intrusted to its operations.

G. B. A.

#### BRIDGETON, N. J.

ONE of the most interesting and successful musical conventions that I have ever attended took place here last week. It was the first meeting of the Cumberland County Musical Association, and nobly have they begun. Exactly at the time appointed for commencing, the room, piano, and books being in perfect readiness, and in good order, the conductor took his place before nearly two hundred singers, and the work began. We sang from *The Hallelujah*, and closed with a public performance in the First Presbyterian Church. After all expenses were generously met, there remained an unusually large surplus for future operations. The interest and success of the whole affair were greatly enhanced by the promptness already mentioned; and this article is written partly in hope that many who employ a conductor on similar occasions, and then think they will be in time on the second day, will at their next meeting gladden their teacher's heart, and strengthen his hands, by being in their places at the moment appointed for beginning.

G. F. R.

## Foreign Intelligence.

#### LONDON.

(Correspondence.)

ON Friday, the 15th, Costa's long-talked about oratorio, *Eli*, was produced at Exeter Hall, at one of the concerts of the Sacred Harmonic Society. The Queen, with Prince Albert, etc., attended, and the Hall was crammed to suffocation. We do not belong to that eclectic set of critics, who carry musical compasses and yard-measures in their pockets to begin by examining the comparative length and breadth of each passage; who look to the dovetailing and planing; in fact, to the handicraft work, before they think of any higher purpose or intention; nay, generally, they consume all their critical

acumen in hunting after fifths and octaves, and forget entirely to try to understand the composer's meaning. If, as on the present occasion, there is, moreover, the presence of royalty in compliment to the composer, and an enthusiastic success in the bargain, then, of course, they must give vent to all that ill-feeling which the success of a foreigner, and one who goes his way straightforward without noticing any coteries, begets in their disappointed hearts! First, They know that an oratorio is a musical drama; this is true, but not new. They carry a pattern-card of Messrs. Handel and Mendelssohn's oratorios with them, and woe to him who does not belong to their chosen few, that is, who does not create misshapen imitations of one or the other, or a "mictum compositum" of both. Their standard of oratorio-writing is stereotyped in those two composers' works. Now we verily believe, that we love music, and worship the great composers as much if not more than most people do, but we do not shrink from acknowledging, that an *entire* oratorio of Handel is a bore to us. There is so much that is mildewed by age in them, (nay, truly ridiculous, like the holiday dress of a well-powdered and wigged "beau" of the time of George the First,) near the most sublime conceptions, which, as it now seems to us, will stand the test of future ages, that we should be "Goth" enough (in the eyes of the orthodox!) to wish for them in a condensed and curtailed form. We especially lift our voice against those endless arias di bravura which disfigure so many of the giant's great works. As to the question of the style of sacred music, it is simply ridiculous to hold up Handel as a model, since all his operatic compositions are written exactly in the same spirit as his sacred oratorios; a fact which is the same with all his contemporaries and predecessors. Has not Mozart's *Requiem* been abused by the "elect," as too dramatic for sacred music? We believe most sincerely that the time for oratorios draws to an end, and we see in Mehul's *Joseph* a sacred musical drama, which, for interest and the hold it takes on our feelings, makes it a more desirable model to be imitated than any other. On the continent it is given as an opera; in London, the clerical authorities interfered with such a proceeding, and, therefore, it is only given as an oratorio in the concert-room. Why Auber's *Prodigal Son* did not meet with the same fate, might be asked. Why was that given on the Italian stage (and without music on the English stages) without interference from the bishops?

But to come back to Costa's *Eli*: we must acknowledge that it was interesting from beginning to end, melodious, carefully and well written, dramatic throughout. It had the merit of neither imitating Handel nor Mendelssohn. If not the work of a genius, (which it is not,) it is the work of a thorough musician, and gives undeniable evidence of the composer having felt what he wrote. Costa has composed *con amore*. It is admirably scored and written with thorough knowledge of vocal effect; it suffers from the defects of the libretto, which is without action, and contains a great deal of moaning by the "hero," Eli, for whom no dramatic interest is excited. Messrs. Sims Reeves, Weiss, M. Smith, and Thomas, and Mesdames Rudersdorf and Dolby sang the solo parts. The orchestra went with rare energy and good will, and, with a few exceptions, the choruses acquitted themselves equally well. Several *morceaux* were encored, and the entire work was received with the utmost enthusiasm, in which the royal pair took a lively part.

Balfé and the poet Bunn are at work at an opera; but where is it to be produced? Perhaps at Covent Garden? The Wizard Anderson is a wizard indeed; he has resuscitated the English opera. *The Bohemian Girl*, *Sonnambula*, *Maritana* are the first productions. Miss Lucy Escott is prima donna. Wallace is in London. Miss Dolby has refused to sing at the Paris Conservatoire concerts, as there was some intimation of her first singing at the rehearsal, which she construed into a trial, and at once threw up the engagement. The New Philharmonic removes its concerts to the Hanover Square Rooms, where the concerts of the old Society are always held. That looks more antagonistic than heretofore. Jenny Lind is to sing at the *Old Society*, and her husband is to play there. Mr. Goldschmidt has a difficult task, as a pianist. Not husband of Jenny Lind, no one would notice him, and he might escape criticism altogether; but in his present position it may be easily conceived that *more* is expected from him than he has the power to give, and thus he disappoints expectation! The grand concert for the "Nightingale" Testimonial Fund is announced, and as all the places will be one guinea, a goodly sum may be expected. We do not know whether we might be thought too bold in intimating to the munificent cantatrice, that a similar act for the foundation of a fund for an English opera would be a very graceful act on her part, and cost her after all but a few songs; or a concert for the fund to form an efficient musical academy, might perhaps suit her as well. Considering the enormous sums which every concert brings her, might it not have been advisable in charity to have raised the salaries of the members of the orchestra. A few shillings more to each musician at each concert, would have gone a good ways to make them a little happier for a few moments. There are musicians amongst them that are the first upon their instruments; and the least of them has studied more and is obliged to know more than any dozen of celebrated vocalists. We humbly only submit the idea to the great Swedish songstress. She, no doubt, never was struck by that view of the matter, and is not likely to find it out now, as she carefully avoids, both in London and in the provinces, being together with any members of the orchestra—taking always care to leave them all, first and last, in the hall and on the staircase, whilst she has the only green-room to herself. It is calculated that she will clear at least fifty thousand pounds this season. The veteran Braham died on the 17th inst. We did not hear him in his *prime*, twenty years ago. When we heard him, he was already a wreck, and nothing remained even to prove former greatness. His sons give no evidence of doing credit to so great a name. \*.\*

PARIS.

BOTTESINI'S opera, *L'Assedio di Firenze*, made after the drama of M. Maretta of New-York, has been at last performed by the Italians, and was successful.

People praise the instrumentation very much, which seems to form a very essential part in this new opera. If Bottesini has only half the ability for opera making which he possesses as a contra-basso player, he may do for the Italians of the present time.

## Editor's Table.

THE TIP-TOP GLEE AND CHORUS-BOOK. By C. Jarvis and J. A. Getze. 224 pp. Just published by Lee and Walker, 188 Chestnut street.

This work comprises a number of the popular melodies of the day, not before harmonized, together with many of the gems of Mendelssohn, Abt, Kucken, and others. It is arranged in four parts, and will doubtless be found a useful companion in singing-classes and the social circle. The book is got up in handsome style, and copies are forwarded by mail, free of postage, for \$1.

Also, from the same publishers,

FIRST LESSONS IN MUSIC. Being Favorite Melodies for Juvenile Use. By Ph. Rohr.

The first number of THE SINGING-SCHOOL JOURNAL is before us, by Prof. I. C. Beekel. It is very small; but we trust it may prosper and increase in size.

## Sheet-Music Notices.

### NEW MUSIC FROM OUR PRINCIPAL PUBLISHERS.

By Lee & Walker, 188 Chestnut street, Philadelphia.

THE OLD ELM TREE. Words by Burr. Composed by F. N. Crouch. 25 cents.  
BEAUTIFUL LEAVES. Words by Carpenter. Composed by J. W. Cherry. 30 cents.  
MOTHER, CAN THIS GLORY BE? Words by Carpenter. Composed by S. Glover. 35 cents.  
NETTIE DARLING. Song and Chorus. Composed by S. W. Holdredge. 25 cents.  
IN HAPPY MOMENTS. Quick-step. Composed by C. Kersten. 25 cents.  
MY OLD VIRGINIA HOME. Words by Bartley. Composed by C. F. Frey. 25 cents.  
GENTLE MAIDEN. Vignette title. By W. J. Lemon. 35 cents.

By J. E. Gould, 164 Chestnut street, Philadelphia.

THE SPINNING-WHEEL. Caprice for Piano. By A. Jungman. 35 cents.  
JUNIATA. A Duet. From *The Home Circle*. 25 cents.  
GIORNI POVERI VIVEA. From Verdi's opera. By Bellak. 25 cents.  
OVER THE SUMMER SEA SCHOTTISCH. By Bellak. 25 cents.  
THE BANJO POLKA. Characteristic. By Bellak. 25 cents.  
ORBIANA. Valse Romantique. By G. W. Hewitt. 25 cents.

By John Marsh, Masonic Temple, Chestnut street, Philadelphia.

THE WATCHMAN. Words by Nones. Composed by H. S. Colman. 25 cents.  
THE GRAVE OF UNCLE TRUB. 25 cents.  
MOUNT PLEASANT POLKA. Composed by L. L. Boyer. 25 cents.  
LA BELLA BONNA SCHOTTISCH. Composed by J. W. Holden. 25 cents.  
MY NATIVE LAND, ADIEU. Song. D. W. Belisle. 25 cents.  
WREATH OF FLOWERS. Opera airs. Arranged by A. De Bubna. 35 cents.

By Robinson & Sons, 24 South-Fifth street, Philadelphia.

THE TEMPEST OF THE HEART. *Il Trovatore*. 35 cents.  
THE BLIND PIPER. By F. N. Crouch. 35 cents.  
THE MUSICAL BOUTIQUE SCHOTTISCH. By V. Amici. 30 cents.  
WHEN SORROW SLEEPETH, WAKE IT NOT. By Edward Land. 25 cents.  
MOTHER, IS THE BATTLE OVER? By Roefs. 25 cents.

### TO CORRESPONDENTS.

MIRIAM—"I observe by a paragraph in the *Journal* that you are opposed to singing popular, secular, or Ethiopian melodies in the church. Is your opinion peremptory, allowing of no exception? For my part, I am exceedingly fond of many of these airs, such as *Old Folks at Home*, *Lilly Dale*, etc.; and I have heard it said that the devil should not have all the good music." Our opinion is like the laws of the Medes and Persians upon the point, that no popular secular melody, however pleasing, should be adapted to a hymn of praise, or used in the devotions of the sanctuary. The associations are utterly foreign and repugnant, the one to the other. We also like to hear many of the Ethiopian airs, especially when divested of the negro words; but much prefer to hear them in their proper place. We are perfectly satisfied to let Satan have all that he claims and which justly belongs to him. Our motto is, render unto him, without grudging or coveting, the things that are emphatically His!

S. G. P., WILMINGTON, DEL.—We hope to have some arrangement made for the circulation of the *JOURNAL* in your city ere long.

M. E. B., NORRISTOWN, PA.—Our lowest terms are printed with the paper. By obtaining a club of ten, you will perceive, twenty per cent is saved.

S. L., PHILADELPHIA.—The rule is abiding; no attention given to any communication from an anonymous source. See our article of terms.

A. L., Pa.—"I met with rather a strange incident some time ago. It was not in the great congregation, but not the less inconsiderateness was manifested. A reverend gentleman, conducting the exercises, and leading in song, sang before prayer the first stanza of a hymn by Dr. Watts, as follows:

'God of the morning! at whose voice  
The cheerful sun makes haste to rise,  
And, like a giant, doth rejoice  
To run his journey through the skies.'

He sang no more, not from want of ability, but from choice!" How shall such a transac-

tion be explained? We think the clergymen acted very wisely in stopping singing where he did, rather than to have added the next stanza, and to have given the information in song:

"From the fair chambers of the east,  
The circuit of his race begins;  
And without weariness or rest,  
Round the whole world he flues and shines."

But if, omitting this stanza, he had proceeded with the next, which is highly devotional, and of course lyrical, he might have drawn out the strong desires of a Christian audience, unless, perhaps, the singularity of the preceding had directed the attention of the people—then he would have continued thus:

"Oh! like the sun, may I fulfill  
Thy appointed duties of the day;  
With ready mind and active will  
March on and keep my heavenly way.  
Thy threatenings just, thy promise sure,  
Thy gospel makes the simple wise.  
"Give me thy counsel for my guide,  
And then receive me to thy bliss;  
All my desires and hopes beside  
Are faint and cold compared to this."  
"Lord, thy commands are clean and pure,  
Enlightening our beclouded eyes.

Not many men would be likely to put forth an extemporaneous form of devotional exercise equal to this. But he sang it! Yes, sang it; and is not song the natural language of emotion? If it was sung, all the better, provided it received a proper tonal utterance, and provided also that it fell in with custom, habit, or association; but if it was sung to an improper succession of tones, too fanciful or tune-like, or if it was so contrary to custom as to call off attention from the internal prayer itself to its outward utterance, it would, to say the least, fail to raise the heart. But we are speaking of the whole hymn, or of so much as we have quoted above. To use the first stanza only is to stop with the allocution, invocation, or address; it is like an abridgment of the Lord's prayer which leaves off all but the first five words. And then to say, "Let us pray" directly after, or in connection, is as much as to say: "God of the morning, let us pray!" We intend no irreverence, but most strange inconsistencies are very often heard from the pulpit. However, we need add no more. From an expression in the letter containing the question, we suppose the writer to be a clergyman. It is from the same source as the guitar question. It has just occurred to us that we have heard of a clergyman who was accustomed, after having given out the hymn, to take his violin, and with it lead the song. This was using the violin to some purpose, and were the instrument thus used generally, Satan would probably lose a stronghold of influence.

S. G., Song, The Officer's Funeral.—"I send the song to have it in THE JOURNAL, provided it is fit; if not, you probably can arrange it so that it will be fit. I think it don't suit the words altogether. Please suit it to the words the best way." Our editorial office does not extend so far as to enable us to arrange or re-compose songs. However we might be disposed to make the attempt for the gratification of our friends and patrons, our engagements absolutely forbid it. We think, with our correspondent, the song which he has sent us don't fit the words altogether. "Should a chorister sing the air or the tenor?" If he is leading a choir, he should sing the tenor, and not the treble or air; if he is leading a congregation, the case is quite different, and then he had better sing the air. "Should a chorister sing, or try to sing, louder than any one else?" No chorister who has any musical taste or any sense of propriety will be guilty of such an indecorum. A chorister, by which we suppose is meant a leader or conductor of a choir, should in general only sing in an undertone, so that he may be able to hear the general effect of the performance, watch it, control and direct it. "Is it pride or ignorance that causes a chorister to sing so loud, or to try to sing so loud, as to drown all the other voices?" We do not know which it may be; but if it be pride, the person must be proud of his ignorance, for surely he ought to be ashamed of his performance. We have answered the above questions on the supposition that they have reference to some kind of concert or show-off performance, for the idea of religious worship under such circumstances is surely absurd. "Is it proper for a choir to take the sound and at the same time rise; that is, rise in the act of sounding?" We think the practice of "taking the sound," as it is called, is itself ridiculous; it should, therefore, neither be done sitting, in the act of rising, or standing. If a choir can not commence the tune without a parade of sounding of the pitch themselves, they had better dissolve their choral bonds, and attend a singing-school where the tones in their scale relationship are properly taught. "Should the preacher select such hymns as he knows the choir can sing, or should the choir be able to sing any hymn in the book?" Both. The minister should give out such hymns as can be sung, (sung by the choir, if a choir leads,) and a choir should be able to sing any hymn the minister gives out, or any hymn in the book, unless it is understood that certain meters are not to be attempted. The minister is always to judge or decide as to the hymn which is to be sung, and after the hymn is given out, the choir are to sing it, if they can; if they can not, let one of the deacons set the tune; or else, let the assembly wait in silence until some other course is adopted. We can not too strongly insist upon this principle, namely, that the minister is at the head of the assembly for public worship; what he tells us to do, we are to try and do as well as we can, and this although he direct us to sing the sublime stanza:

"So Samson, when his hair was lost,  
Met the Philistines to his cost,  
Shook all his limbs, made feeble fight,  
And had his eyes put out."

After singing this, one should take out his white pocket-handkerchief, and wipe away the tears before he takes his seat, or while the people who are not themselves crying may see him.

Gettysburg, Pa.—"I have heard it said by persons of some intelligence that the guitar should not be played by clergymen; that their example would give offense; that it is an instrument not suited for them, but only for a certain class of ladies or trifling girls; perhaps they would call it 'The Devil's Instrument.' What think you?" We would have every clergyman play some instrument, and if he could command no one better, the guitar will do, or even an instrument less adapted to an intellectual appreciation of music, say the Jew's-harp, or even the drum. We think a minister would find it a valuable recreation to

him to spend a part of his time in drumming, that is, if the association did not produce unfavorable influence, and if he could not have a better instrument. Better than a drum, perhaps, is a Jew's-harp; better still, a fife, or flute, or guitar. But very much in advance of any of these is the violin or piano-forte. Trifling girls will trifle with any musical instrument; indeed, cases have been known where one has trifled with the clergyman himself and left him in a worse condition than a guitar would have done. As for its being the devil's instrument, the fact is, that to a very great extent, that personage is accustomed to appropriate every instrument which he can get hold of to his own purposes; he knows that instruments will move the feelings, or will excite them, and the time of excited feeling is the time for him to strike; it is a lamentable fact, too, that instrumentalists have too uningly given themselves up to his influence, and yielded to his persuasions to sensual indulgence, whence so commonly comes man's destruction. Yes; the devil is sure not only to have much to do with guitars and other musical instruments, but wherever he can find any instrument or means of moral good to man, he will seize it, and pervert it if possible. Does he not frequent the churches? Is he not found in the organ-lofts? Does he not often, and often, speak to the people through the tones of the noble instrument? He has only to minister a little to the vanity of the organist, and he will be permitted to command away attention from sacred things, and to cause musical pleasure to take the place of patience, gratitude or Christian hope. So much the more important is it that ministers should learn to play on guitars or other instruments, know something of music, or at least of its use in divine worship; but let them take care. They know full well, such of them as have had much experience, that the evil one is very likely to meet them in their pulpits, in their sermons, in their prayers. He will also be certain (though he may regard it of less importance) to meet them during their social hours, in their guitars. Nevertheless, let them play. If they play in a right spirit, they may drive him away, as Luther did. This is, in part, what we think.

R.—"Is it proper or improper for a conductor of a choir to speak to the organist at any time during the singing of a hymn or voluntary? To make myself understood, we will suppose the organist forgets his repeats, and seems for the moment not to know where the choir are singing, or something has been accidentally overlooked, such as the omission of verses in a hymn, or the singing of the duology, is it proper to speak to him at such times, or should he go on at the risk of a 'break-down'?" If a man makes a mistake, it is always a kindness in another, in a proper spirit, to correct it. The conductor of a choir has the charge of the music, and the organist is, or should be, always subject to his orders: that is a wretched state of things where a conductor may not direct his organist. All directions, however, in church-service should be avoided as much as possible; yet if it becomes necessary, as in the case supposed above, it is certainly right for the conductor thus to prompt. It may not be improper to add here, that it quite often happens that the organist is much the superior to the conductor in musical knowledge; in this case, it may be hard for the organist to submit to be directed by one knowing much less than himself. It also sometimes happens that a conductor, merely to show his own importance, gives not only unnecessary, but, perhaps, absurd directions. Still, the captain is the captain, and, while he is so, every one on board the ship is bound to obey. If he does not like the captain, he must sail in another vessel. The conductor is, unless there be some special understanding to the contrary, the captain, and if there is such an understanding, then he is no longer conductor. If he really is conductor, he has the whole control, whether he knows any thing or not. But conductors of choirs often get into difficulty with organists (and vice versa) not only from a lack of knowledge, but from a lack of courtesy, good manners, civility, gentleness of speech, look and gesture. An organist is no more to be treated rudely or impudently by the conductor than the conductor is by the organist. Indeed, in almost all cases where difficulties occur between these two officials, there will be found to be at the bottom of it some want, on one part or other, of civility, gentleness, kindness, or courtesy.

W. H., Spier's Turn-out, Ga.—Taste is defined by Webster as "Judgment, discernment, nice perception, or the power of perceiving and relishing excellence in human performances; the faculty of discerning beauty, order, congruity, proportion, symmetry, whatever constitutes excellence, particularly in the fine arts and belles lettres. Taste is not wholly the gift of Nature, nor wholly the effect of art. It depends much on culture. Musical Taste is, therefore, judgment, discernment, nice perception, or the power of perceiving and relishing excellence, etc., in music. Progress in musical taste is grounded in the increase therein. It is encouraged by a familiarity with, and the careful study of good music. It is hindered by familiarity with bad music. Disgusting objects become offensive to us as we become accustomed to them, until at last we are reconciled to the deformities by mere habit or association. Musical taste and progress therein are injured by the use of such tunes as Blue Hill, Majesty, etc., because they lack "beauty, order, congruity, proportion, symmetry," or whatever constitutes musical excellence. They abound in gross violations of the laws of musical taste; or, in other words, the laws of musical composition. The object of the science of musical composition is to furnish the composer so far as possible, with rules by the observance of which he may avoid offense against correct musical taste.

Illinois.—We have received music to the twenty-third Psalm, an anthem. We are sorry that we can not publish it; but there are several difficulties in the way. Single-voice anthems, although they may conclude with a chorus, are not much wanted, and especially recitative in anthems is not desired. The fact that this anthem commences with a low base solo or song, and that this is followed by a recitative, will render it much less useful than otherwise it might have been. There is also a carelessness in the harmony, which would require correcting in several places before publishing. The chorus is well conceived, and is in good keeping, we think, with the text.

Batesville, Ark.—See our advertising columns for prices of melodions of various styles. What the freight would be to your place we can not say. We do not deal in instruments of any kind ourselves, but are happy to select from any maker at the request of any of our subscribers. We do not think any manufacturer would agree to "take back an instrument if it did not suit," nor would they be responsible for any injury received during the passage. This last must be recovered from insurance or freight-agents. But they guarantee their instruments as properly made, voiced, and tuned.

Northfield, Ohio.—We do not know how we can be more definite in regard to the pronunciation of the word wind. But we will repeat: In secular poetry, it is the custom of every good reader, as also upon the stage, to give the long I, as in mind. So it is with every good

vocalist. In sacred poetry, the word is always used to rhyme with such words as *inland*; but the pronunciation varies in different pulpits. In some places we have heard the long sound of *i*; in others, the short sound, as in *plum*.

G. B. A.—"Should Latin words, when adapted to music, be enunciated in Latin or Italian? As Latin most certainly; but we do not mean by that, Latin as pronounced in our American schools. Throughout Europe there is a uniform pronunciation of the language, which is the one used here in singing. The vowels have the sound of the Italian vowels, while the consonants have the sound of English (or any other, in fact) consonants in the main.

Lewiston, Pa.—The instrument we have known under the name of *Harmonic* is a series of glass bowls, partly filled with water, and tuned to the different tones of the scale. These are played upon by rubbing the edges with the moistened finger. We have not seen such an instrument for years, and do not know where one of them is for sale.

— A CORRESPONDENT, writing to the *Boston Congregationalist*, gives the following in regard to the singing in the Weigh House (Mr. Binney's) Chapel, London:

"This afternoon we attended Weigh House Chapel, and heard its pastor, the Rev. Mr. Binney. The house was filled to overflowing, and the discourse, which was on the demoniacal possessions of the New Testament, was deeply impressive and original. Although congregational singing is common in every place of worship in this country, we have heard none that was good before this afternoon. At Mr. Binney's they all sung in perfect tune and time; following a leader, who stood on a raised platform in front of the pulpit. The closing chant was a sentence from the Psalms, articulated slowly, and given with very correct expression. All the tunes were of a simple and devotional character, and sung in good taste.

"The credit of this specimen of good congregational church-music in London, is due to our distinguished countryman, Lowell Mason, Esq., who, during his last visit to Europe, spent some months in lecturing and giving instruction to this congregation. His efforts were highly appreciated by the Rev. Mr. Binney, and many other gentlemen, among whom was the Lord Mayor of London. It is gratifying to find that the result of these labors is likely to be permanent."

A CORRESPONDENT of the *Cincinnati Gazette* states, that a clergyman in Pittsburg, Pennsylvania, lately married a lady with whom he received the substantial dowry of ten thousand dollars, and a fair prospect for more. Shortly afterward, while occupying the pulpit, he gave out a hymn, read the first four verses, and was proceeding to read the fifth, commencing:

"For ever let my grateful heart,"

when he hesitated, baulked, and exclaimed: "Ahem! the choir will omit the fifth verse," and sat down. The congregation, attracted by his apparent confusion, read the verse for themselves, and smiled almost audibly as they read:

"For ever let my grateful heart  
His boundless grace adore,  
Which gives ten thousand blessings now,  
And bids me hope for more."

### WHAT IS CHURCH MUSIC?

We do not propound this question captiously, or with any disposition to cavil at existing forms, as approved by different denominations; we do not offer the interrogation with the object of discussing the propriety of the chant, the choral, the anthem, the organ voluntary, etc.; or, we do not ask the question with the intention of alluding to it as a branch of sacred art, theoretically; but, avoiding all these important features of the subject for the present, we propose to look at the topic religiously: as a material part of the devotions of the sanctuary, and worship of Jehovah; as a general acknowledged medium of praise and adoration to the Supreme Being, equal in its spirit and efficacy, (when offered with sincerity and truth,) to that of prayer; and in this light we venture to ask, "WHAT IS CHURCH MUSIC?"

All the works of our beneficent Creator are, to a certain extent, capable of showing forth his glory and praise. "The starry heavens declare his glory;" the earth, green with foliage at spring time, with the sparkling dew-drop glistening in the sunshine upon the inimitable colors of a thousand buds and flowers, the merry and warbling echoes of the innumerable tribe of feathered songsters, which make the woodland ring with their cheerful tones, the dashing spray of the cataract, and proudly-rolling billows of the ocean, all may be viewed as tokens of gratitude; all speak forth HIS PRAISE, testifying, that the whole earth is full of his glory; and thus, by the harmonious unison of universal nature and its works, declare an emphatic AMEN.

But not alone in Nature: it is also true, that every gift which the Creator has imparted to man is likewise befitting to show forth His honor and praise. He has given to man those indescribable faculties of intellect, a heart to sympathize and feel, the passions, to love, and fear,

and hate; a disposition for research, the ability for reasoning, the power of will, the genius for invention, the taste for science; in fine, every thing calculated to assist in making man, socially, intellectually, and religiously happy. But, alas! how universally has man acted *independent* of the design of his bountiful Benefactor, and sought out his own happiness, from those sources which eventually prove false and ruinous. In a word, how disingenuously has man perverted all God's best gifts, and by his own voluntary conduct, turned blessings into curses, disregarding both divine laws and injunctions, and hazarding thereby both his temporal and eternal peace.

This is equally obvious with regard to the fine arts. More or less, they are connected with the church and with religion; and we grant too, they may thus be used with propriety; but how frequently are they made subservient to evil, even whilst bearing the semblance of a sacred character, simply because controlled by mischievous and polluted hands. There is nothing exempted from this corrupting influence. Even the blessed Bible, in the hands of the infidel, may have its sacred precepts lacerated by the foul tongue of scorn and derision, its precious doctrines mutilated and perverted, and itself, the embodiment of truth, held up as a fable, rather than a divinely-inspired revelation, simply because the heart is full of unbelief.

So the human voice, that wonderful piece of mechanism, so full of sweetness, variety, and power, capable, when influenced by a renewed heart, of breathing forth attractive tones of love, adoration, and praise to the Giver of every perfect gift, is equally potent to speak out words of harshness, cruelty, and profanity, when taught in the school of licentiousness.

And yet, this voice has been given to man, not to ring out amid the scenes of bacchanalian revelry, nor, with melodious sounds and sacred words, attempt a solemn mockery, issued from a thoughtless tongue; but rather, with a heart first attuned by love, to show forth the homage and praise due to its Sovereign Author.

We profess, however, not to be a logician; therefore again renew the question, "WHAT IS CHURCH MUSIC?"

We answer, that there is one characteristic which attaches itself to this duty, which if taken away, the subject is shorn of its distinctive and intrinsic identity, namely, that it is solely designed for the "praise and glory of God." Were this principle conceded to, or rather realized by all who participate in this branch of the church service, we feel assured that much of the just complaint and censure now resting upon choirs, would be uncalled for.

Did all who raise their voices in the church, whether in the choir or congregation, only *believe* that their engagement was one of the highest, the duty the most ennobling, the privilege beyond comparison with any other; could they but be convinced that the service of praise is above all others, not only delightful, but worthy of all attention; might they all be thoroughly bathed in the light of celestial glory, and from thence receive a foretaste of spiritual blessedness; could they but receive from above such a view that should incorporate with their voices a feeling of heavenly-mindedness; then, glowing with the spirit of worship around and about them, would they sing sweetly, rapturously, and harmoniously the *high praises* of God and the LAMB.

The truth is, in our churches we want *heart-music*; not so much soul-stirring music, as *music from the soul*; music, in which all the voices, and hearts, and emotions of the great congregation are effectively united and engaged. We want to witness the fulfillment of the Psalmist's declaration, "Praise the Lord, all ye people"; and not the utter forgetfulness of the injunction, by the still and listless voices of the congregation, which seem to imply, and virtually to say, *Praise Him, ye select, chosen, singing people in the gallery!* We would, however, declare, with a consciousness of right— *falsely, praise Him not, ye worldly, secular, thoughtless, heartless, with pretty voices and artistic skill, for the God of heaven accepts no such oblation.*

We want no perversion of things esteemed sacred, and therefore say emphatically, we want *no proxy singing*. It has already to a vast extent proved the bane of church music, and we had almost said, involved the prosperity of the Church also; at least, the ruin of choral or congregational singing in many of our places of worship. The Christian knows



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*mf* *p*

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Our Fa-ther, our Fa-ther in heaven, Be hal-lowed thy glorious name, thy glo-ri-ous

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Our Fa-ther, our Fa-ther in heaven, Be hal-lowed thy glorious name, thy glo-ri-ous

1st BASE.  
Our Fa-ther, our Fa-ther in heaven, Be hal-lowed thy glorious name, be hal-lowed, hal-lowed thy glo-ri-ous

2nd BASE.

*ff* *p*

name; To thee let the King-dom be given, Thy will, thy will we ac-knowledge Su-preme.

name; To thee let the King-dom be given, Thy will, thy will we ac-knowledge Su-preme. We would, we would by thy

*ff* *p* *pp*

name; To thee let the King-dom be given, Thy will, thy will we ac-knowledge Su-preme. We would, we would by thy

*Espress.* *f*

We would by thy bounty be fed, By in-finite mer-cy for-given, We would by thy boun-ty be

boun-ty be fed, By in-fi-nite mercy for-given, by mer-cy for-given, We would by thy boun-ty be

boun-ty be fed, By in-fi-nite mer-cy for-given, by mer-cy for-given, We would by thy boun-ty be

fed, By in - fi - nite mer - cy for - given, Nor in - to tempt - a - tion be

fed, By in - fi - nite mer - cy for - given, Nor in - to tempt - a - - tion be led, be

fed, By in - fi - nite mer - cy for - given, Nor in - to tempt - a - tion be led, be

Nor in - to tempt - a - tion be

led, Nor in - to sad e - vils be driven. For thine is the Kingdom, the Kingdom, O

led, Nor in - to sad e - vils be driven. For thine is the Kingdom, the Kingdom, O

led, Nor in - to sad e - vils be driven. For thine is the Kingdom, the Kingdom, O

Lord, The power and the glo - ry be thine, The power and the glo - ry be thine, For thine is the

Lord, The power and the glo - ry be thine, The power and the glo - ry be thine, For thine is the

Lord, The power and the glo - ry be thine, The power and the glo - ry be thine, For thine is the

King - dom, O Lord! Be for ev - er and ev - er a - dored, for ev - -  
 King - dom, O Lord! Be for ev - - - er and ev - -  
 King - dom, O Lord! Be for ev - er and ev - er, for ev - - er and ev - -  
 Be for ev - - - er and ev - -

- - er a - dored, On earth be a - dored, as in heav - - - en di - vine; Be for -  
 - - er a - dored, On earth be a - dored, as in heav - en di - vine; Be for -  
 - - er a - dored, On earth be a - dored, as in heav - en di - vine; Be for -  
 - - er a - dored, On earth be a - dored,

ev - er and ev - er a - dored, On earth, as in hea - ven di - vine, On earth, as in hea - ven di - vine.  
 ev - er and ev - er a - dored, On earth, as in hea - ven di - vine, On earth, as in hea - ven di - vine.  
 ev - er and ev - er a - dored, On earth, as in hea - ven di - vine, On earth, as in hea - ven di - vine.

# Lord, Thou hast searched.

H. Oct. 15th, 1855.

**TENOR.**  
1. Lord, thou hast searched and seen me thro', Thine eye commands, with pierc-ing view, My ris - ing and my

**ALTO.**  
2. My thoughts, be - fore they are my own, Are to my God dis - tinct - ly known; He knows the words I

**SOPRANO.**  
3. With - in thy cir - cling power I stand, On ev - ery side I find thy hand; A - wake - a - sleep - at

**BASE.**  
4. Oh may these thoughts pos - sess my breast, Wher - e'er I rove - wher - e'er I rest; Nor let my weak - er

*Ritard. Dim.* rest - ing hours, My heart and flesh, with all their powers.

mean to speak, Ere from my ope - ning lips they break.

*Ritard. Dim.* home - a - broad, I am sur - round - ed still with God.

*CODA.* pas - sions dare Con - sent to sin - for God is there, For God is there.

# Prelude.

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