

A CORRESPONDENT from Warsaw, N. Y., writes: Warsaw is waking up musically. On Tuesday evening, June 10th, the Warsaw Choral Union performed the *Pilgrim Fathers*. Some very fine choruses were also sung by the Union, among which may be mentioned Rossini's grand chorus, *The God of Israel*. Mr. D. D. Snyder is the conductor of the "Union," and Mr. W. L. B. Matthews, pianist. On the 26th of June, Messrs. Snyder and Matthews, assisted by several



amateurs, gave a concert in Warsaw. The first part consisted of piano-forte performances by Matthews, and ballad-singing by Snyder. The second part consisted in the performance of Mr. G. F. Root's celebrated cantata, *The Pilgrim Fathers*.—Mr. T. L. Galleher, with the assistance of his pupils, gave a concert recently in Richmond, Va.—Twist's troupe gave a musical entertainment in Utica, N. Y., on the 11th and 12th inst.—A German glee-club, under the direction of Mr. Jetter, has been favoring the good people of Greenfield, Mass., with vocal and instrumental music, in the open air, on the common in that place.—The Union Cornet Band of Buffalo, N. Y., purpose to give a series of musical entertainments in the form of moonlight excursions from the port of Buffalo, on Lake Erie, during the present month. The band is entirely composed of amateur performers.—Madame Ablamowicz (so the name is written; how is it pronounced?) is about to give concerts in Racine, Milwaukee, Madison, and Janesville, Wis.; in Galena and Dubuque in Ills., and in St. Paul's, M. T. This lady gave her last concert in Chicago, on the evening of the 11th inst.

The young lady pupils of Miss Butler, of Hudson, N. Y., having (as we learn from the *Hudson Star*) some scruples in regard to the term "concert" being applied to their recent performance in that city, we will simply state that they gave a "musical entertainment" in Hudson, on the evening of the 18th inst.—The Harmonic Society of Flushing, L. I., gave their third public rehearsal in that town on the 16th inst.—A most amusing feature of the celebration of the "glorious Fourth," in Worcester, Mass., consisted in the new steam-music, which was produced by a number of steam-whistles connected with a locomotive boiler, and played by means of a key-board. Its music was rather harsh when near at hand; but at a distance it sounded well, and was heard for many miles.—The Pine and Harrison troupe gave a musical entertainment at Utica, N. Y., on the evening of the 9th inst.

One of the most remarkable pianists of this country must be Mr. Keevie, who is mentioned in the famous "Musical Owl Story," "got off" by the N. Y. *Courier*. This owl, our readers will remember, one night while Mr. Keevie was playing on the piano, suddenly alighted on the keys, and driving away the fingers of the performer with his beak, began to hop about upon the keys himself, in great delight with his own execution. The *Courier* concludes the story with the following startling statement: "The pianist's name was Keevie; he was born in the woods of Northumberland, and belonged to a friend of the Rev. Mr. Jenyns." From this statement we suspect that Mr. Keevie has a complexion of sable hue. White men, we believe are exempt by the laws of this country from slavery.

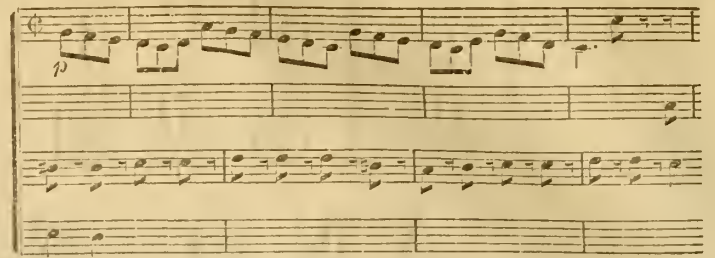
#### HOW A COMPOSER MAY CULTIVATE HIS POWERS OF INVENTION.

THAT no composer can count upon great and continued success without commanding a great amount of invention, is an established fact; that the power of invention has not yet left the world is not to be doubted; only the necessary exercises for awakening, increasing, and strengthening invention are now-a-days too frequently greatly, if not wholly neglected.

The principal means of thus encouraging and increasing invention are to be found in continued and varied attempts to alter or modify the musical theme that has first presented itself. That all the great masters have done this is certain. A glance at any theme in the symphonies of Mozart or Beethoven will show the continued modifications of the first idea. It is known of Mozart that, during his various journeys from place to place, he carried his pocket filled with scraps of music-paper ready for the putting down of any idea which might occur to him. It was these embryos which, by thorough thematic treatment at a future time became the many and valuable master-works which we admire.

With regard to Beethoven and the careful trials he made to obtain a good theme by repeatedly altering and modifying it, let the following seven different sketches of the finale of his quartet in C sharp minor serve as an example. We give these trials of the master exactly as they were found after his death in his book of sketches.

No. 1.



This did not please the composer. He tried again:

No. 2.



And again:

No. 3.



To the following he wrote "Better."

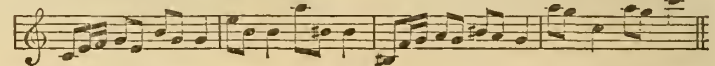
No. 4.



No. 5.



No. 6.



No. 7.



etc., etc.

This was the course pursued by the ripe Beethoven in his later years with regard to the invention of his themes.

"And shines without desiring to be seen."

Good singers are often too emulous of applause. In secular music, this is generally regarded as a pardonable weakness. It is one which is almost inseparable from professional life. A man must here be satisfied with the reputation of respectable mediocrity or place himself among rival candidates for popular admiration. Success in such struggles is about as liable to produce vanity in most cases as defeat is to insure mortification. To be sought after and commended for real or supposed attainments, amounts to a proof of superior skill; and though popularity soon wanes in a given place, the country is large, and the artist by passing from city to city can continue to secure a liberal patronage. He lives upon applause. He looks for it in the light of his daily bread. The thing in process of time becomes habitual.

When such individuals are at length employed to lead in the songs of Zion, no wonder that the habit remains of desiring applause. Those too who are associated with them in the same choir are often misled by the influence of this example. This is of course inadmissible in exercises of devotion.



## PHILADELPHIA MUSICAL ITEMS.

THE all-absorbing topic of conversation during the past week has been the terrible collision on the North-Pennsylvania Railroad, by which nearly one hundred and fifty persons were either killed or maimed for life. Only in our last we had occasion to allude to the admirable management of this road; and notwithstanding this occurrence, our views have undergone no change; for it is evident had the official instructions been obeyed by those in charge, this sad catastrophe would have been avoided.

A new method of procuring pianos has been introduced into our city, based upon the stock principle, somewhat similar in its operations to what are known as building associations. Members, by the payment of a stipulated monthly sum, can loan an amount equal to the par value of shares they hold, less the premium at which the money is sold, for the purpose of purchasing a piano or melodeon, the investment thus amounting to but little more than the rent of an ordinary instrument, while the mutual profits arising from the loan of funds enables them, in the course of a few years, to become the owners, at reduced rates. These, we believe, are the general features of one at least of these associations; the other, though similar in most respects, states in its prospectus an arrangement with a certain manufacturer for a supply of his pianos; whether it excludes the purchaser from selecting any other favorite make, we are not informed. The general plan appears to meet with favor; and we doubt not may be an easy method of obtaining an instrument too expensive for many otherwise to procure in the ordinary way of purchase.

Does *lager* generate musical ideas? is a question still unsolved; though our German citizens are endeavoring most vigorously to demonstrate the affirmative by open-air concerts at Lemon Hill, a place renowned for this beverage: how far they have succeeded in convincing the world of this fact we are unprepared to say, though we may safely assert, that if *noise* can properly be called music, *lager* has triumphed.

Our various musical societies are making active preparations for the ensuing winter, and, from what we can learn of their contemplated movements, more than ordinary interest will attend their respective concerts.

## NATIONAL STYLE IN CHURCH MUSIC.

WHAT should be the general characteristics of our national style of psalmody? Many suppose that it should have nothing peculiar. They would confine us to the old melodies of the sixteenth century, in harmonic dress less antique, though difficult and unmanageable, except by singers whose acquirements are of a high grade. Others would add to these old melodies a portion of such as are modern, but composed in a similar style. Others would go a step farther, and allow of tunes which are more attractive in melody and rhythm, resembling at the same time, in a great degree, their venerated derivatives. The melody of the church in their view, must have a character of its own, differing widely from every other species of music. They would have nothing in it which has the slightest resemblance to any species of secular music, lest irrelevant associations should be brought to mind. This, we believe, is the view generally maintained by professional artists.

There is, however, a very large portion of the community who, disdaining these narrow limits, rush heedlessly into the opposite extreme. They seize upon all popular melodies without scruple, regardless of the real dignity of sacred song and of the pernicious tendencies of secular associations. Not only are they displeased, as one expresses it, "that the devil should have all the best music," they seem to crave even that which he has used up and thrown away. Books made after the professional ideas of style do not gain a circulation. Not one, we believe, has ever obtained a decided patronage. All, as works for general circulation, have proved failures. Every year, in some quarter, adds to this number, but no one is successful.

On the other hand, books of the opposite description often find a ready market, and obtain an extensive patronage. This is not wholly owing to the low character of musical taste among the community at large, for in secular music much improvement has been manifested. The fact is, that the one party compile for a community like themselves, and the other for such a one as exists at large. The policy of the latter is more enlightened, and therefore more successful than that of the former; yet both these extremes are in the wrong. The one, if its advocates could have their way, would deprive the church of all attractive

melody and rhythm; and the other would give, for the most part, melody which is undevotional and beneath the dignity of public worship.

JOHN JONES' MUSICAL ADVENTURES  
IN EUROPE.

## No. VI.

Mdlle. BLANCHE was one of those ethereal creatures called ballet-girls. She lived generally in the highest regions of fairy-land, and the stage. She was so exceedingly unearthly, that during the three years of her engagement at the *Academie Imperiale* she was said to have touched nothing less lofty than branches of trees, buds of roses, or the lofty grounds of the clouds. Not one of the *habitués* ever remembered having seen her without wings. The wings entered so much into the necessary elements of this wonderful being, that many people would not believe they ever left her, even when she was by herself, mending her silk tights or something else. And as she was never seen walking or driving home, people at last came to think that she flew home. Now, when a person is in the professional habit of flying, she can not be blamed, if she refers to it occasionally out of doors. Mdlle. Blanche was therefore generally to be seen jumping, springing, or flying; it was her nature so to do, and for this reason, it is no wonder that, save skin and bones, there was very little of the earth about her.

That Mdlle. Blanche was an angel, is a matter of course. She was destined, bred and educated to be an angel. It seemed, however, that this was not *her* fate alone, but also that of the whole family. Her mother had occupied that high position for such a long time, that the pit could not stand it any longer, and compelled her to change it for the less visible post of Mistress of the Wardrobe. Even Blanche's little brother had been an angel for some time, until his natural dispositions were sufficiently developed to qualify him for nothing but "perfect little devils." The only member of the family, who, not only according to the testimonials of his wife, but also of all impartial persons, had never been an angel at all, was Monsieur Blanche himself, once a very distinguished prompter, but who long since had given up using his lungs for the benefit of that ungrateful class called actors. Now, the daughter Berthe had one great advantage over her rivals in the representation of heavenly spirits, that she not only was an angel, but also looked like one. Especially had her eyes of a tender blue so much angelic innocence, that I think it was chiefly these which captured the heart of my poor countryman. Berthe had decidedly a poetical appearance. She was thin and slight, a perfect little stalk; what wonder, then that he, who loved flowers, art, and all "that sort of thing," was "over head and ears in love"? Besides, there was such a romantic atmosphere about the whole family, that a man who had lived so long among modern composers in Germany might well be excused if he liked to breathe it. Add to this that Mr. Ralph lived in the same house; that he heard her dancing every morning, which shook mightily not only his heart, but also very dangerously his inkstand; that he met her occasionally on the stairs, he looking upwards, while she looked downwards, and *vice versa*, and all the rest will be easily explained. Oh! these stairs!—they have done more for love and courtship, than is generally thought for, especially in a house where a family like that of the Blanchés is residing.

The Blanchés lived mostly on the stairs. They thought this the best means of satisfying those artistic feelings, that love for the picturesque, that thirst for group-making, which animated every member of this remarkable family. It is only too true; art was indispensable to each of them. They would not part with it even in private life. The *entrechat* and the *pirouette* formed a principal element of their existence. When in the morning mother Blanche called out for breakfast, or scolded that mysterious being who was called Hermione, and *played* the role of servant in the house, it was invariably done by putting one foot at least some eighteen inches in advance of the other, the point to the ground, one arm stretched forward, the other reposing upon the first object met with. When her divine daughter jumped out of bed, she would turn herself round at least three times, and conclude the performance by a most artistic falling back into her former position. And lastly, when her



little brother received a private kicking from his father, he never failed to acknowledge this token of paternal solicitude by a very heroic pantomime à la Julius Cæsar. If, however, one of those family scenes which form the charm of married life happened, a *general group* was the infallible consequence. Then of course the highest interest was manifested by every body. Groups were the beau ideal of the whole family. They lived, they thought, they acted, yes, they even dined in *groupes*. And where could these very peculiar wishes be better satisfied, than on the picturesque fields of an old-fashioned true Parisian staircase? Here was sufficient and very appropriate room for scenery, and no wonder therefore, that when I visited my friend for the first time, I had first to pass over a great variety of plates, dishes, tumblers, and loaves of bread, all which belonged to the eating apparatus of family Blanche, who were just going to take their dinner. But for the details of this curious visit and its result, hereafter.

### MUSICAL FABLES.

#### THE CANARY BIRDS AND THE CAT.

Two Canary birds occupied an elegant and commodious cage, well provided with seats, water, and seed; and to all appearances they might have spent their lives in one continuous round of happiness. Both were excellent singers, and, what was surprising, neither was jealous of the other's talent; they sang in concert and none ever saw them quarrel. But on an unfortunate day their owner suspended a ring from the top of the cage, and both Canaries, while singing, were determined to occupy this ring, because they thought it better adapted to their voices. The ring, however, was large enough for one only, and its occupation became a bitter question between them. Both strove to gain the coveted seat, and the victor announced his triumph in a loud song. The other, irritated by the success of his rival, flew at him, and a sharp battle ensued. A wise cat watched the combatants with eager eye, and when they fluttered near the wires, hastily thrust a paw through the bars, and seized them. One she drew out of the cage and instantly devoured, while the other, sadly wounded by her claws, died soon afterwards. All this would not have happened had both birds displayed that forbearance towards each other, so necessary to a life of harmony and happiness.

Choir-Singers, does this little fable apply to you? Are you always contented with the seat pointed out to you by your conductor? If not, remember the fate of the unfortunate Canary birds; and do not forget that some great cat of a gossip, may put forth the paw of a rumor which will set you down as a quarrelsome and unpleasant personage, and which, if it does not destroy your existence, will at least ruffle the feathers of your reputation.

#### THE NIGHTINGALE AND THE SWAN.

A NIGHTINGALE, perched on a tree near the banks of a river, was singing with all its power, when, in one of the pauses of her song, she heard coming from the stream the most delicious strains of music. With bended head and sparkling eyes she listened to the cadence as, now falling and now rising, it was wafted over the water. Never before had she heard such music; plaintive and soft, it sounded like the strings of an Æolian harp, swept by the hands of an angel. The nightingale sunk her head upon her breast, and gave way to uncontrollable sorrow. Until now she had considered herself unrivaled as a songstress; but never could she hope to vie with her newly-found rival. Her curiosity was aroused, and she resolved to seek out the sweet-throated stranger, whose melodious voice was still floating around her hearing like the music of whispering cherubim. The nightingale noiselessly winged her way over the unrippled surface of the river, and guided by the sound, reached a little cove, whose waters were nearly concealed beneath a growth of lilies. Here, stretched prone upon a mossy bank at the water's edge, she found a snow-white swan, who, with sorrowful eyes, was sending forth her dying song. She approached the singer; the swan lifted her head, and with a glance of the deepest affliction at the nightingale, sent forth one wild yet sweet note of sorrow, and dropped her head and expired. "Ah!" thought the nightingale, "how foolish was I to envy my unfortunate neighbor. Her sweet song was but a dying lament. Let me

therefore find a lesson in her fate. I will return to my companions, and will join in their songs with a heart full of gratitude, that I can rejoice in music, which, although not so beautiful as that which but now aroused my envy, yet remains with me always."

MORAL.—Do not envy the accomplishments of others, be content with the talents which God has given you, and seek to improve them.

WE find, without credit, the following beautiful passage, under the title of "The Music of the Heart," in the *Boston Intelligencer*: "Last evening, as we were walking leisurely along, the music of the choirs in three churches came floating out into the darkness around us, and they were all new tunes but one; and that one, it was not sung as we have heard it, but it awakened a train of long-buried memories that rose to us even as they were before the cemetery of the soul had a tomb in it. It was the sweet old *Corinth* they were singing—a tune we have seldom heard since the rose-color of life was blanching; and we were in a moment back again to the old village-church, and it was a summer-afternoon, and the yellow sunbeams were streaming through the west windows, and the silver hair of the old deacon, who sat in the pulpit, was turned to gold in its light; and the minister, who we used to think could never die, so good was he, had concluded 'supplication' and exhortation, and the choir was singing the last hymn, and the tune was *Corinth*. It is years, we dare not think how many, since then, and 'the prayers of David the son of Jesse are ended, and the choir are scattered and gone—the girl with blue eyes that sang alto, and the girl with black eyes that sang air; the eyes of the one were like a clear June heaven at noon. They both became wives, and both mothers, and they both died. Who shall say they are not singing *Corinth* still, where Sabbath never wane and congregations never break up? There they sat, Sabbath after Sabbath, by the square column on the right of the 'leader,' and to our young ears their tones were the 'very soul of music.' That column bears still their penciled names, as they wrote them in those days in life, June, 183—, before dreams or change had overcome their spirits like a summer-cloud. Alas! that with the old singers, most of the sweetest tones had died upon the air; but they linger in memory, and they shall yet be sung in the sweetest reunion of song that shall take place by and by, in a hall whose columns are beams of morning light, whose ceiling is pearl, whose floors are all gold, and where hair never turns silvery, and hearts never grow old. Then she that sang alto, and she that sang air, will be in their places once more."

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### Our Musical Correspondence.

#### BOSTON.

JULY 22D.—During the past four weeks nothing of importance has transpired in musical matters; and in the way of concerts, the management of in-door arrangements seems by common consent to have been given into the hands of negro minstrels, and of out-door to—brass. Buckley's Serenaders at the Howard, Sanford's Minstrels at the Museum, and Perham's Opera-Troupe (!) at the Melodeon, hold forth nightly to the votaries of negro songs and plantation melodies, satiating them with strains of melody from some southern clime, or mayhap with gems brought from Italia's sunny shores, and anon raising their souls to a contemplation of the sublime by a well-executed strain upon the banjo or Chinese fiddle; besides, surveying the bituminous countenances of the performers may have a cooling effect upon the audience. Who knows?

Two free concerts upon the common each week by the various military bands of the city alternately, with numerous other requisitions upon their services by military companies and political clubs, together with the great number of street-organs, and pianos sounding from open windows, conspire to fill up the measure of out-door musical festivity; and loud above the noise and din of bustling streets comes wafted upon the wind the strains of distant melody, cheering alike the high and the low, the rich and the poor, the old and the young; if perchance the intense heat has left them with sufficient patience to receive with gratitude the various blessings that a kind Providence has placed in their way.



The great organ for the Music Hall continues to engross somewhat of attention in musical circles, and is a topic of considerable discussion in some of the city papers, the object of the discussion being to determine, if possible, where the best instrument can be procured. Aside from *Dwight's Journal of Music*, the disposition is manifest to patronize home manufacturers.\* And indeed, judging from experience in foreign and domestic instruments of all kinds, organs, pianos, harmoniums, etc., sound policy would seem to indicate that home manufacturers be preferred. Not long since, one of the first manufacturers in Boston sent to a celebrated organ-builder in the old country for two stops of pipes, to be made and voiced in the most perfect manner possible. When they arrived, they were found to be so much inferior to the corresponding stops made in this country as to be considered unfit for use. The action of American organs is acknowledged to be vastly superior to those of foreign construction, owing no doubt to the different climate to which foreign organs are subjected. Facts like these should be had in mind when considering so momentous a question.

#### ROCHESTER.

JULY 19.—Madame Do Lagrange and Gottschalk gave a concert here June 30. Their reception was not what such artists ought to meet. The house, however, was a paying one. Dempster has been here, with his bills informing us, for the ninety-ninth time, that he was the "composer of the *May Queen*." The Pyne and Harrison troupes gave two concerts recently. The attendance was barely respectable as to numbers. Mr. Guidi has left us, much to the regret of the remaining three fourths of the quartet at St. Peter's Church, the organist included. They are sorry to the value of a quarter or two's salary, I suppose. I have just received a copy of the *Sabbath Bell*. It has the ring of the true metal.

#### NORTH-READING, MASS.

JULY 18.—I have just been reading your journal, and though the small hours of the night are near at hand, yet, with mosquitoes for company, I apprehend no difficulty in keeping myself in wakeful mood, while I give your readers further information of the good times we are having at the Normal Musical Institute, not only musically, but socially and intellectually. There is no saying more truthful than that we know not what a day may bring forth. So it must have been with our friend "Piano-forte" on the Fourth, as he sat writing to you of the "good time" we had in anticipation, and which the "pattering rain-drops" prevented. But it is customary when the Fourth comes on Sunday to postpone the celebration of it until the fifth, and so, when it is a rainy day, we take the same liberty. The morning of the fifth came, cloudless, bright, and glorious, and all the more welcome that it followed so gloomy a day. We met at the hall at 9 A.M., and were not long in arranging ourselves in wagons prepared for us, and off we started in high glee for Swan Pond, where we were to spend the day. We arrived safely, and were delighted with the beautiful scenery and shady pines, and the beautiful pond with water so clear. But time and space will not permit me to tell you of half the pleasure we enjoyed there through the day; of our singing and sailing, and of the nice repast which the Committee spread for us under the shady trees, and which to those who have rambled in the woods from morning to noon is not objectionable; and then the speeches, toasts, quartets, and glees on the lake in the boat which were responded to by those on shore. Nothing occurred through the day to disturb our perfect enjoyment, and this leads me to say, that though one of our studies is harmony, yet not in common chords and resolutions of the seventh alone do we employ harmony, for it exists in all, and a more harmonious company at heart can not be found. Long will the Normal Class of 1856 remember the 5th of July. But amid all our social enjoyment we try to cultivate the intellectual. A few days since we were favored with a visit from the great elocutionist, Mr. William Russell, who gave us some important instruction in elocution, and most valuable to the teacher of music who would teach intelligently. I learn that he is coming again soon. Last week we were favored with a rare musical treat, which many, very many, would have been glad to enjoy, even at considerable expense. Mr. William Mason, the pianist, who is too well known as an artist to need further commendation, came and spent two days with us, and played to us several hours at different times some of his own charming compositions, as *Silver Spring*, *Amitié pour Amitié*, *Lullaby*, etc., as well as those of other composers. A grand piano from the factory of Hallet, Davis & Co. was sent, and we gathered around him astonished at his execution and delighted with the beautiful music which the instrument seemed to breathe forth. So you see that though we are not in the heart of a large city, we are not deprived of enjoying good music from time to time, and we expect more ere we separate. The buoyancy of spirit which we feel at being in the country,

\* Our readers will please note that our correspondent gives his own opinions, not ours. We have no doubt that "the disposition is to patronize home manufactures," and that, too, independently of quality. But although Boston does, perhaps, turn out as good piano-fortes, melodeons, brass instruments, etc., as are to be found in the world, their organs can not yet claim that equality, neither as regards action, bellows, or quality of tone. Very excellent instruments of Boston make we have seen, but we have seen better even of American manufacture. We suppose, however, that an American organ, made elsewhere than in Boston, is out of the question for a Boston music-hall. We are not at all surprised that some of the Boston manufacturers should desire to have the building of the proposed great organ, and this desire is a very laudable one. But we have yet to know the disinterested musician who has had opportunities of judging, that does not acknowledge the general superiority of foreign organs, and if the Boston organ-builders are patriotic, and as enthusiastic in their art as they should be, they will be glad that a model shall be set for their emulation. Chattering arrived at his great excellence by studying and improving upon foreign piano-fortes, not by keeping them out of the country, and now his square piano-fortes are acknowledged superior to any made abroad. Boston may yet, as America certainly will, surpass foreign countries in organ manufacture, but that day has not yet arrived.—EBS. JOURNAL.

where it is so healthy, more than compensates for the superior advantages (if any) to be enjoyed in the dusty and crowded city. We are having accessions from time to time to the class, and this week, or the beginning of the last half of the term will bring a number more. We have now one of Mason & Hamlin's organ-harmoniums, which makes a fine accompaniment to our choruses when played by Mr. Babcock, a member of the class from Boston.

HARMONIUM.

#### CHRISTIANSBURG, VA.

JULY 5, 1856.—Last week the good people of this place were thrown into quite a furor of excitement by the exhibition of the musical department of The Montgomery Female Collegiate Institute, and thinking a brief description of the scene might not be uninteresting to some of your readers, I beg a few lines. Long before the appointed time (on Tuesday evening) the concert-room was filled, and while the class remained below, we had ample time to observe and particularly mark its tasteful adornment. Immediately in front the stage stretched across the room, having as a back-ground a crimson curtain over its center, and just behind the piano, in the form of a semicircle, "Moonlight, Music, Love, and (a bouquet of) Flowers." On the right, a caricature of "The Schoolmaster," (the old A B C song;) on the left, a similar caricature of "The Musical Wife," in which the husband is represented as stopping his ears as the only means of obtaining quiet in his own house. Over all, in evergreen, the motto, *Ludus vobis et nobis mors*. In the back part of the room, just over the entrance, and opposite "Moonlight, Music, Love, and Flowers," was an illuminated caricature of Mr. and Mrs. Jones, in which Mr. J. appears in the act of throwing a pitcher of water upon his innocent spouse, who only flourishes a broom in absolute self-defense. A dog, the pet of the former, and a cat and parrot, Mrs. Jones's favorites, seem to have caught the prevailing spirit. The remainder of the room was tastefully decked with evergreen in shapes of harps, festoons, etc., interspersed with the names of the songs. While yet admiring the room, my attention was suddenly directed to the class, thirty in number, who, dressed in white, with blue sashes and rosettes, with their teachers, made their entrance amid the hearty and repeated applause of the audience, and a more lovely sight is rarely presented to mortal eyes. The performance eclipsed every thing else. No one was excused, yet all were enraptured. The ease and dignity with which the whole affair passed off reflects great credit upon the teachers, Mr. Bartley and Miss Henriques, which they can well afford to share with their pupils.

TRAVELER.

### Foreign Intelligence.

#### LONDON.

4TH JULY, 1856.—As we predicted in our last letter, Schumann's *Paradise and Peri* had to serve as target for the impotent and scurrilous spite of the up-right and honest critic of the *Times* and *Musical World*, who seems to delight in summing up his account of Schumann's career by finishing with—"The asylum at Dusseldorf can tell the sequel!" Is this all-knowing critic not aware that there are more fools out of asylums than there are in? It seems not! His very jumbling Schumann and Wagner, who are diametrically opposed, together; his total ignorance of the intentions of either; and above all, his determined abuse *quand même* without any grounds upon which he takes his stand; and the utter want of critical comparison, or knowledge of the first rules of aesthetics; all these facts together would make his judgments only ridiculous, were it not that the influence of a paper like the *Times*, where every thing else is considered first-rate, gives a weight to his decisions amongst the uninitiated, which is highly pernicious, not to speak of those musicians who, giving concerts and being dependent otherwise on newspaper publicity, bow down to those same decisions with ill-suppressed rage—but still for the sake of their daily bread—bow down. When will such misery end? we cry out with the unhappy father of Schiller's "Turandot." The *Paradise and Peri* was coldly received by the great mass of the Old Philharmonic audience; it is a sad fact: perhaps some of them thought, like Mr. Davison, that there is no tune in it: he goes even so far as to say that it is not music at all. Your transatlantic readers have the advantage over him, and are in that respect far in advance of us, having learned to love and understand Schumann and Wagner before our press even allow them to be musicians at all. The *Athenæum*, with its small voice, has determined to extinguish all the genius of Mlle. Wagner and to annihilate her fame and celebrity. The critic, Mr. Chorley, never, to our perhaps circumscribed knowledge, having achieved success in any thing, (although he has tried his strength at many,) has made up his mind, it seems, to run down all those that have success, and only to praise geniuses of his own creation. His criticism on Mlle. Wagner's performances is absolutely amusing as a specimen of idiotic incoherence. The *Morning Post* is full of the most exalted praise, in an article which gives evidence of the writer's thorough knowledge of his subject, and might serve as an example of style and detailed criticism to the benighted *Times* critic: we fully agree with it. Mlle. Wagner is a great artist in every sense of the word: that she is the niece of Richard Wagner, weighs not in our decision, although that seems to be the spur to the *Times* editor's puny spite.

At Mr. Ella's benefit concert, (called the director's matinée,) we heard a tolerably slovenly execution of Beethoven's Septet; the horn especially was woe-folly out of time and tune. Mad. Schumann performed Mendelssohn's violoncello duct with Piatti; it certainly is a clever work, but only the head-work of a gifted man; there is no heart in it, it was exquisitely given by both executants. Mad. Schumann also interpreted some of Mendelssohn's *Lieder*



and one of her husband's with that intense and beautiful reading which characterizes all her performances. We would gladly pass over in silence the *Erl King* by Schubert, sung by Mad. Viardot-Garcia, and accompanied by Mad. Schumann; which event was heralded by Mr. Ella as a high artistic treat; but justice bids us say, that although encoored by the fashionable audience of the "Union," it was one of the most futile—replacing earnest intention by affected grimace. There is, in our opinion, not a German chorus-singer that would not have sung it better; the introduction of a scream was not the worst part of this ill-advised exhibition, during which we pitied heartily the accompanist. Sig. Andreoli made his debut with Chopin's excessively difficult *Scherzo* in B-flat minor, which he played very correctly, but not entering into the spirit of the thing. A capriccio on *Marino Faliero* for the left hand only, was a marvel of execution and graceful delivery.

From amongst the many benefit concerts we must single out that of Mdlle. Krall, who gave the scena from *Der Freischütz* and songs by Mendelssohn and Schubert with the most felicitous perfection; we have repeatedly had occasion to praise her, but must do her the justice to say, that we never recollect having heard the air of Agathe sung better, and we recollect all the great singers since its first production at Dresden; certainly Mdlle. Lind might have advantageously taken a lesson from Miss Krall.

The Italian Opera at the Surrey has closed. Drury Lane goes on with its English opera in high spirit of success. The Surrey Garden, with an immense concert-room, a select and gigantic orchestra with Jullien at its head—not to forget his white waistcoat and gilt chair—are about to open with an entertainment hitherto unattempted in England. Amongst the refreshing items is the fact that there are 40,000 bottles of genuine champagne in the cellars which the public will be able to enjoy at the rate of 6d. a glass or 5s. 6d. a bottle.

The affair of alleged piracy of the American song *Lilly Dale*, which consisted in a coda of a few measures, as different as sound sense is from Mr. Davison's criticisms—has been compromised; there are ins and outs in the copy-right laws of this country which may be legally just—but are morally—exceedingly *tother way*! Altogether there exists a strong doubt as to the efficacy of the late decisions regarding musical copy-right which, as lawyers tell us, are not even decisive or clear. The smaller houses work conjointly from one set of plates, and sell in the provinces at almost nominal prices, and the country music-sellers continue to sell at the old marked prices, so that the public gains nothing by it. Amongst the aspirants for fame fresh from the Continent, are Sig. Sighicelli, an excellent violin player, and Herr Derfel a pianist, who is said to play all the works of Beethoven and Mozart from memory. He was Professor of Astronomy and Mathematics at some University in Italy. Some French journalist has found out that Mlle. Piccolomini is no niece of a Cardinal, nor is her name any other than an assumed one. So, much of the halo round her name vanishes and there remains nothing, but a pretty little singer, without execution, but singing pleasingly and naively. \*

(For THE MUSICAL JOURNAL.)

### CORNER SKETCHINGS,

FROM THE FAMILIAR CONVERSATIONS OF MISS DOROTHY SMASHPIPES.

I WAS always a great home body, to be sure, and rather fond of domestic manufactures; but still, I've got it fixed in my head, that I should like right down well to go on to Washington, to see the curious affairs. They tell me, they've got a sort of *Pattern office*; a great building, where all kinds of interventions are displayed and exhibited free gratis; and there is every sort of feathered tribe, from a goldfinch down to a squirrel, and of the vegetable kingdom, from strange ears of corn and prodigious onions, down to tiny sand clams. I hain't been far away from home, but still I excursionsed down to Boston, and I've heard most of the *poplar* organs in that town, and have often had my ears infused after the final benediction, to hear the pipes explode, as they generally do, to skeer people clear out of the meeting-house. I hear that they talk of getting a twenty-five thousand pipe, or twenty-five thousand dollar organ, one or t'other, for the Musicians' Hall in Boston; but, dear me, it is paying dear for a big wind-whistle; and then to come all the way from Dutchland! My deference would be for a great bag-pipe instrument; for it reduces the sweetest kind of music. But, I was going to say all along, that I would love dearly to go once to the Congress church at Washington city; and as organs are just now in my brain, I would like right smart to come across the *organ of the ministration*. I rather guess it must be a wonderful big affair; for the papers are now and anon continually alluding to it. I s'pect it must make a mighty great noise, for the papers are always a blowing about it; and upon thinking a little, I include, that it must retain some terrific diapasons, with a double open sort of bellows, and guess it exerts a sort of defective swell! Hero the old lady paused, pinched some snuff, raised on her care-worn forehead the old-time worn spectacles, sighed aloud, and swooned away into a state of anxious meditation.

(Reported for THE MUSICAL JOURNAL.)

### OUR CHURCHES AND CHOIRS.

No. VIII.

ST. JUDE'S PROTESTANT EPISCOPAL CHURCH, PHILADELPHIA.

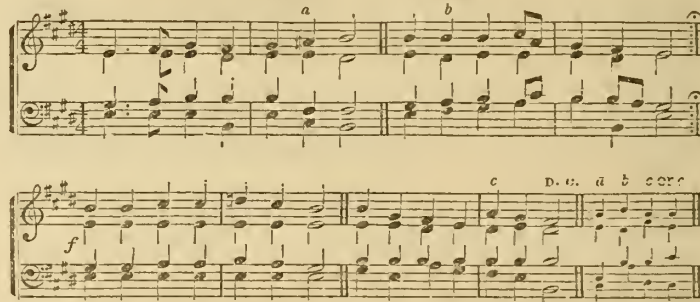
St. Jude's Protestant Episcopal Church is situated on Franklin street, above Brown, now one of the most desirable locations in our city. The building is of the Elizabethan style of architecture; a school, to us, possessing neither beauty nor convenience to recommend it to popular favor; though novelty is a feature in the erection of church edifices, too often regarded as a consideration

of paramount importance. This congregation for several years, was under the pastoral care of the Rev. D. Miller; at present, Rev. Mr. Loundsberry is the rector. The organ and choir, occupy a platform, elevated but a few inches from the floor of the audience-room, at the eastern extremity of the building. The choir, though small, is sustained by several good voices, observable particularly on the soprano, though the absence of properly balanced parts destroys the best effects of the music. The organist labors under the greatest of all disadvantages, a very inferior instrument; we are not aware by whom it was built, though we are evidently inclined to regard it as among the first attempts of some novice; we understand, however, that an instrument worthy of the church, is soon to be procured.

There are very many suggestions we might present, in regard to existing defects; we shall, however, at present name but a few of the most prominent: The importance of a clear and distinct enunciation seems to be overlooked by this choir, as well as by so many others; while that mechanical, expressionless delivery, so devoid of true devotional spirit, united with a hurried and abrupt manner, characterizes the performances generally, though more particularly in chanting. Many of these are faults that exist in almost every choir, and we fear their eradication will be the work of years, at least so long as those who are regarded the nominal conductors of our music are satisfied merely to *exist* without improving themselves, or using any effort to elevate the standard of church music. The mere fact of discharging incumbent duties upon the Sabbath in consideration of a certain salary, is not sufficient to relieve them from the responsibilities of the position they occupy; a nobler ambition should characterize their actions, by untiring exertion to discharge these duties as perfectly as possible; when this feeling becomes general, we may look for better music in our churches—and not until then.

### TO CORRESPONDENTS.

EIRE. 7s. DOUBLE.



We publish the above tune, Eire, as it gives us an opportunity of pointing out some very common defects or weaknesses in harmony of many of our American tunes. See the chords at a, b, and c, corrected at the end of the staff. The chord a is the second inversion of the dominant chord, instead of which we have substituted the first inversion of the imperfect triad; at b we have taken the third inversion of the dominant chord instead of the second; and at c, where we have a bad use of 4/3, we prefer either the first inversion of the same chord, or the first inversion of the sub-dominant chord.

L—n., Ky.—“When a choir sing, can it be said that they preach to the congregation?” To preach, according to the common use of the word, is to pronounce a discourse in public on a religious subject, or to publish or proclaim religious truth; the preacher teaches, reasons, exhorts, persuades, etc. Now we do not think that it can be said in any proper sense of the word that a choir preach when they sing to a congregation. We do not think it is the duty of the choir to preach, or even that there can be much analogy between the duties of the preacher and those of the choir. There are in the discourses of many preachers occasional passages in which instruction is not attempted, but in which the speaker merely gives expression to his feelings in a poetic spirit or form, or both; and so far as this prevails, the preacher may be said to be on lyric ground; for the very office of a musical utterance by a choir is to express or draw forth feeling. We think that the analogy is found rather between the singing and the praying than between the singing and the preaching. Indeed the singing, in the use of many of our psalms and hymns, is nothing more or less than praying. A large part of the singing of hymns is praying, while but very little, if any of it, can be said to be preaching. We do not think, therefore, that in the singing exercise a choir can be said to preach; they do, indeed, often offer a form of prayer but whether they pray or not depends not upon the form but upon the spirit, for they who pray must do so in spirit and in truth. “Is it as improper for a choir to sing old tunes frequently as it is for a minister to preach over his old sermons frequently?” We can not pretend to say how far it may be improper for a minister to preach over his old sermons; we suppose that it is sometimes quite proper for a sermon to be repeated to the same congregation, especially if it was first preached in the afternoon, on a summer’s day, when a considerable number of the people were enjoying a season of repose; but whether it be right or wrong to repeat over the same sermon, we are fully satisfied not only that there is no impropriety in singing an old tune frequently, but that the old tunes, if they are good ones, ought to be sung frequently. Sure we are, that it is only when a familiar tune is sung that the people can generally enter into the exercise as a religious act; a hymn will be much more religiously effective when sung to a well-known tune than when sung to one which is new or unknown. That tune is the best, as a general thing, which attracts no attention whatever, but leaves the people free to give their undivided attention to the subject of the song. The minister must judge about the repetition of his sermons, but let the choir sing the old tunes (good ones) often. Nor can we recommend those singing-books which do not contain the old and well-known good tunes. We know, indeed, that “men do not put




new wine into old bottles, lest the bottles burst and the wine be spilled;" but with respect to some of our new books, the case is quite different, for there is really but little in them, except the old tunes, so that, unless these are contained in them, there is danger of collapse rather than of bursting asunder. The old tunes should be in every book, nor should they be turned out of house and home merely because they are well known, good and faithful servants. Yes; let the old tunes have a place, and let them often be called into service. "Is it degrading to a choir to have the congregation waste with them in singing, or to let the congregation in singing?" Is it degrading for a general to lead his army on to conflict and victory? Is it degrading for a teacher to lead his pupils on to knowledge, or to a perfect development of moral and intellectual character? Is it degrading for a minister to instruct his people in the way of life, to lead them victorious over sin and death into the kingdom of blessedness and purity above? Then is it degrading for a choir to lead the people in the song of praise. Degrading! it is the highest honor of a choir thus to lead the congregation. And a choir should be prepared or qualified to lead the congregation, first in the outward form, and second in the inward reality of their work. They should present an outward form well adapted to that which is to be expressed; the tune itself should be right; and the manner of singing it should be right; and not only so, the heart itself, from whence comes a proper expression, should be right; a deep, appropriate feeling and earnestness should exist, and be properly manifested in the choir-lead, so that the people may have a guide to the spirit as well as to the form of the song. The very object and end of a choir in public worship is to aid, strengthen, and make perfect the exercise of song, and most honorable, most useful, and most happy must ever be those choir-members who, by a careful and conscientious attention to their duty in the preparation for their work, and in the performance of it, help to secure that end.

G. B. A., H—g, Pa.—"Ever since it has been my pleasure to read your regular chapters 'To Correspondents,' I have had a yearning to request that you treat me and your readers generally, in a spirit of your countenance, by inserting an engraving in your excellent paper. Cul bono? methinks you exclaim; but here's the reason: just to let us see exactly what an extraordinary concentration of human virtues can be found depicted in one specimen of our race. The patience, forbearance, and condescension you exhibit 'to correspondents' is apparently so antagonistic to the universal impatience, ill-temper, and impetuosity of musicians generally, that we can not resist taking up cudgels on your side, and Brooks-izing just such folks as your Cleveland correspondent, 'Professor S.' I do avow, that it has always been mysterious to me how you can sit down (especially in these Ethiopian months) and answer, with the magnanimous kindness that you evince to every querist, such a variety of interrogatories, to have all kinds of indifferent musical composition (trash) sent you to be criticised, corrected, and published; in short, to be bothered with ten thousand foolish questions which thoughtless persons thrust upon you, merely (I suppose, in most cases) because the querists won't think for themselves. And then, too, I have known you to answer the same interrogatories over and over, as though people had no memories. It is true, indeed, that men of your ability and experience must be called on occasionally to settle reasonable matters in question, and that you will concede is right. But for any man to term you 'impudent' for granting the favor of an answer, and which, when given, 'he don't like,' is a matter which we subscribers won't endure. I am aware that music is made up of thousands of little matters demanding to be understood and attended to; but I also protest against people ascertaining these matters out of the fountain of your brain, and goodness of your heart, and then call you 'impudent,' or even wonder if your temper would become ill-grained because of their trifles. When that occurs again, play up con spirito. Better send your daguerreotype to Cleveland, and if not appreciated there, forward to Pa., where we will have it framed as a specimen of humanity, talented, wise, obliging, charitable, and sympathizing. Why didn't you advise 'Pomposo' to hire his voice to a traveling panorama which requires considerable 'noise like distant thunder' in its storm-scenes?" No, dear G. B. A., although you plead so powerfully, reason so irresistibly, and flatter to our heart's content, we can not send you our physical features as represented by any fac-simile or effigy. But if you will come and see the original prototype, we will assure you an anti-Brooks reception, take you into our manse, and withhold from your view none of our editorial appliances. "I am a most 'mad' admirer of Badioli. Can not you get hold of some of his history and publish it? Is there a picture of him to be had, or must we live for ever in the recollection only of his face?" We have never seen any lithograph or engraved portrait of the excellent baritone; we have seen a daguerreotype, and Palania, the exceedingly clever French artist in New-York, has done a most capital caricature of him; not a vulgar ridiculous affair, but a pleasant burlesque of his appearance on the stage, to which Badioli himself would not object. We will endeavor to learn something of his history for you.

T. S., Lower-Canada.—"Why is it that in American vocal music the soprano is written on the staff next above the base, whilst in all European music I have seen it is written on the upper staff?" In most English books of psalmody the parts are placed in the order of their relative pitch, the base being the lowest, then the tenor, then the alto, and on the upper staff the highest part or treble; but in these books we often find a separate part printed on two staves for the organ or piano-forte. In most American books the treble is placed next above the base on the supposition that it better accommodates the organist, though we think this is much a matter of habit, and suppose it may be just as easy to read the music from the four parts when the treble is on the upper staff, as when it is next above the base. The natural order of the parts according to pitch, from low to high, is that of most English books, treble on the upper staff. "What is the meaning of the word Pestalozzian? I can not find it in the dictionaries; but in THE REVIEW, No. 12, I see that it is derived from Pestalozzi, some great musical character, I suppose." Now, how shall we answer this question? Shall we refer it to Professor S., or to our kind friend in Pa.? We do it ourselves, thus: The word Pestalozzian is derived from Pestalozzi, just as our querist himself, with all needful sagacity, has, without any aid (save that of THE MUSICAL JOURNAL) imagined. Thus far all is right; but the following supposition is a little one side from the truth. Pestalozzi, of Zurich, was no musician, but he was an educator, a philanthropist, a man who devoted his life and property to the cause of the great cause of human improvement, or of education. He first applied the principles of deduction, as understood in the first steps of the Baconian philosophy, to the common branches of school instruction, by which the pupils are led to proceed in the way of observation, investigation, etc. The principles of Pestalozzi have produced and are producing a great change in the manner of pur-

suing school studies in Europe and in America. They are also applied to music, as all attentive readers of THE MUSICAL JOURNAL have had some reason to surmise, conjecture, or suppose.

Clyde, Ohio.—We have at last been able to consult ALLAN DODWORTH, Esq., than whom there is no better authority to the country in respect to the manner of writing for the different varieties of saxhorns. We give an extract from his letter, from which it will be seen, that, as we supposed, the practices of treating the base, contra-base, and baritone instruments differently from the soprano, alto, and tenor, originated in this country, and that abroad, it is the custom, in writing for them, to treat all alike. We can not but think with Mr. Dodworth that this latter method "causes great inconvenience," and that we in America have made an improvement. It is only to be regretted that the improvement was not thorough, and carried out with regard to the whole family of valve and keyed instruments. But to Mr. Dodworth's note. "All the brass instruments take their names from the lowest open tone. Baritone, base, and contra-base, in this country, read from the base clef, as in the case of the piano-forte or base voice; so that, no matter what key the instruments may be in, all can read from the same part, the performer producing the proper tone, as represented on the staff, according to his instrument. This he learns when learning the scale. This may better be explained thus: When the B flat sees this note  he plays his lowest open tone; the A flat plays the same tone with first and third valves; the F with the first valve, and the E flat as the middle open tone. The French write for all alike, from soprano down to contra-base, always calling the lowest open tone C; so that, when each instrument would sound the C, the real tone produced would be as the name of the instrument. This method causes great inconvenience with the basis, as they are often used in orchestras where the performer would be obliged to transpose." You see that we have "been to school," friend Clyde, to a competent teacher. The result of our studies is, that we were right as regards European practice, you as regards American practice. We trust, as we have said before, that the American reform will be carried further, until it embraces soprano, alto, and tenor saxhorns as well as the others. There is no reason why the E-flat soprano should not be taught that the lowest open tone produced by his instrument is E flat, and not C as he is now taught.

P. S.—"Is it well to change the harmony of tunes designed for congregational use?" In those German assemblies in which the congregational singing seems to be carried to the greatest perfection, it is mostly done in one part, the treble or alto, in unison, or in unison and octaves. The best congregational singing we have heard has been this unisonous singing. In such case the organ gives the harmony, and whether it is changed or not from stanza to stanza is, perhaps, not highly important, though some hold to the expression of different emotions, or to the shading of the different degrees of feeling by various harmonies; or to harmonies adapted to the ever-changing feelings, as expressed in the succeeding stanzas of the hymn. Of course, the harmonies under such circumstances are ever changing. We have never heard the four parts sustained in any such proportion, relation, or balance of power as good harmony requires, nor do we suppose that this has ever been attained in congregational singing; and where here and there a single voice is heard singing another part, we can not think that it tends to promote, but rather to prevent the best results of the grand vocal chorus. But we are getting away from the question. If the parts are sung by the people, they certainly should not be changed, but remain the same. We say this on the supposition that they are correct, for if they are wrong, then they surely ought to be changed, or certainly rejected, for we would not knowingly teach or cultivate error. We must also add, that we are the advocates of improvement in all departments of life, and if the harmony of a tune may be made positively better by some change, we should be willing to submit to the temporary inconvenience rather than to lend our aid to perpetuate or to entail upon those who follow us that which is felt to be erroneous, or feeble, or inefficient.

O. P., Taftsville, Vt.—"Is there published a collection of humorous poems, and if so, at what price?" Yes; Parton's Humorous Poetry of the English Language, containing the choicest humorous poems, English and American, from Chaucer to Saax, a duodecimo volume of about 700 pages, handsomely bound in cloth; price, \$1.50. "I know a lady music-teacher who advised a scholar wishing to learn to play the melodeon to get Bertini's Method for the Piano-Forte for an instruction-book. What would you say of such a teacher?" That she did not display very good judgment. There are much better books for a beginner on the piano-forte, and Bertini is not at all adapted for the melodeon. There are good instruction-books especially for that instrument, and good judgment would have selected one of these. "I played at a church a few weeks since where the congregation kept their seats until I had played the tune through, and when the choir had commenced singing, they (the congregation) arose. This seemed to me in bad taste. What do you think? If a congregation are in the habit of standing during the singing, when should they arise?" When the choir do, we say; all who propose standing, whether choir or congregation, should be on their feet in season to commence the singing of the verse.

J. B., Pa.—"Where are the best violin strings made?" The best violin strings are the Italian. "What is good to clear the voice before commencing to sing, and what is the best?" Various things are recommended for this, but we do not know which is best. Some vocalists have used strong ale or brown stout, some a raw egg, others some kind of pectoral nostrum. Our own idea is, that all these things do about as much harm as good; a draught of cold water we would suggest, but your query must be answered by medical rather than musical authority. "Will Dr. Mason's articles on Pestalozzian Music-Teaching be published in a separate form?" They will be published in book form; when, we can not yet tell. "I have heard persons talk about playing in the Italian key; I can find nothing about it in Webster's Dictionary. Is there such a thing as an Italian key?" We have never heard of any such thing. Musicians often speak of an Italian school of music, referring either to the style of the music, or to the method of teaching cultivation of the voice, and this is probably what you refer to.

We can not publish the tune called Transition; first, because the words are not of a lyric character; and second, if they were so, their proper accentuation has not been preserved. The music, with the exception of a puerile or puerile attempt at expression by the bringing in of a minor third because of a "dead lamb" in the first stanza, is very good in its general character and style, though it has faults of consecutives, faults in the treatment of disson-



ant chords, etc. But considering that the author has "never studied the rules of harmony," that he has had "no instrument to try it with," so that he is "unable to judge of its harmony," having "never studied harmony," and that, if he had an instrument, he "would have to learn to play before using it," considering these things, which he tells us of himself, it should not discourage him that this early attempt should be amongst the unappreciated or rejected. Take courage, young man, and you may by and by succeed. The anthem How beautiful, is a poor thing.

A. E., Beach Grove, Pa.—"Please inform me what saxhorns of the very first class will cost for a band of ten members?" For a band of ten you will need say three E-flat sopranos, two B-flat tenors, one E-flat alto, one B-flat baritone, one B-flat base, two E-flat contrabases. Now, if you desire those of the first class, rotary-valve instruments, such as those made by Graves & Co., and for sale by Geo. P. Reid & Co., of Boston, these will cost you from \$600 to \$850. These are the very best rotary-valve instruments. If you desire the ordinary quality of saxhorns, such as are commonly used by country bands, you can procure the above ten instruments for \$200. For collections of brass-band music, we refer you to the catalogues of Messrs. Oliver Ditson and Henry Tolman, of Boston, or Firth, Pond & Co., of New-York. See Ditson's advertisement.

A. C., Geo.—"What would you think of a man who publishes a book of music, and while half the tunes in it are the composition of others, yet he puts his own signature to them, as if they were his own?" We should think him to be a plagiarist, a musical kidnapper, or a tune thief; if he did it ignorantly, we should think him a fool; if he did it knowingly, we should think him a spoiler, a pickpocket, a depredator, a robber, a freebooter, a pirate, a member of the light-fingered gentry or stealing club. We should keep our stable-door locked when he was about the country, and should recommend to him to study and put in practice the 15th verse of the 20th chapter of Exodus.

A. C.—"Is it possible for a man to write music correctly who has taken no lessons in harmony or composition, and who has read music only as it is found in the patent-note books?" Probably not. It is most likely that such a man knows but very little of music, and that he will never be a Bach, a Handel, or a Beethoven, though it is not surprising to find in such a one an ignoramus who makes great pretensions, is wise in his own eyes, conceited, self-opinionated, and mulish. We do not intend to be "impudent."

B., Tenn.—"Can a person think of two separate and distinct things at one and the same time? If not, how can Mr. William Mason play two, or even three pieces on the piano-forte at the same time?" We do not think that any one can fix his thoughts on two separate and distinct things at the same time; but we do not know how to reconcile this with Mr. Wm. Mason's playing two or three different melodies at one and the same time on the piano-forte. We can not do this ourselves, and how he can do it we do not know, although it seems to be a very easy thing for him.

H. B.—"Is it in good taste for a gentleman to play solos on a violoncello with only one string, during the recess in a singing-school?" We do not think that it is in good taste to play or sing at all during such a recess, for the very idea of the recess is, that we give up music for the time being and rest, or that we remit or suspend the musical action for a short period. We do not know that the fact of the number of strings on an instrument has any important bearing upon the unseemliness or indecorum of the act. Perhaps Webster's Dictionary may furnish H. B. with a more satisfactory answer. We beg pardon of "Prof. S."

H. N., Essex.—"In a late number of THE JOURNAL, a correspondent writes as follows: 'I hope in your next you will either prove that you are right, or else own the corn.' Now I do not know what can be the scientific or artistic meaning of the phrase in this connection, 'own the corn,' can you tell me?" We suppose it is a dialect peculiar to some parts of the country, or to certain classes of people; all such inelegant colloquialisms should be avoided by a teacher, and by every one who is desirous of cultivating a high standard of taste.

Miss M. S.—"How many sharps are equal to one flat?" We have turned this question over in every possible way in the endeavor to get at its meaning, but without success. We confess we can not understand it, and have not the slightest suspicion what information is solicited. "How much would it cost to get a piece of music worth 25 cents published?" The cost of publishing sheet-music is as follows: \$2 per page for engraving, \$1 per one hundred pages for paper, and 75 cents per one hundred pages for printing. If you desire a full engraved title, the expense will vary from \$4 to \$10.

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## MUSICAL CONVENTIONS.

THE Subscriber would respectfully request all who desire his services as conductor of Musical Conventions the coming Autumn, to make application as soon as possible. He was compelled last year to disappoint many friends at the West, on account of not receiving timely notice; he would therefore remind all of the desirableness of making early application this year. Do not wait until we are on the journey, and then expect us to tarry in your town a few days because we happen to be passing through it. When we start we are generally engaged several weeks in advance.

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## WESTERN MUSICAL CONVENTIONS.

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

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

WM. B. BRADBURY.

## NEW MUSIC.

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

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



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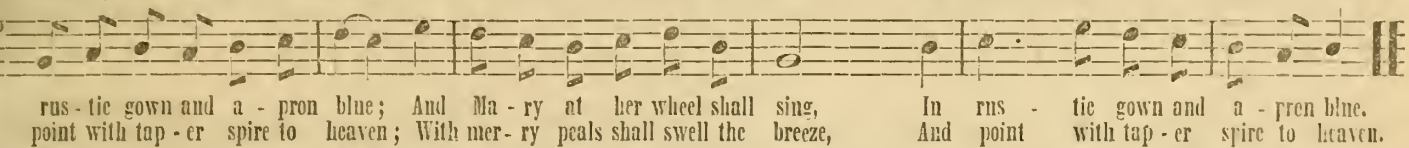
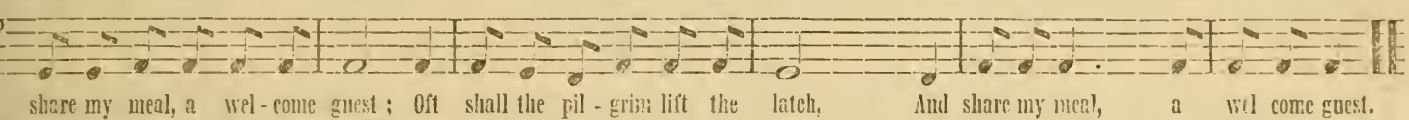
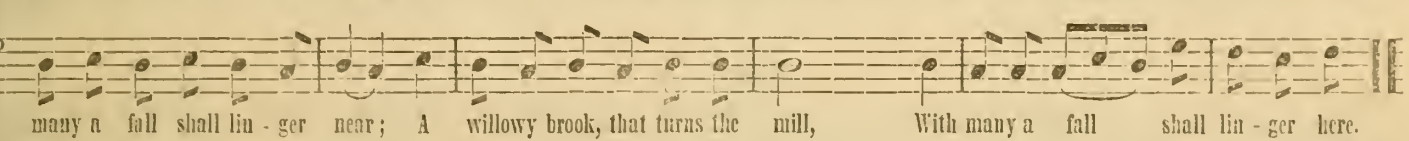
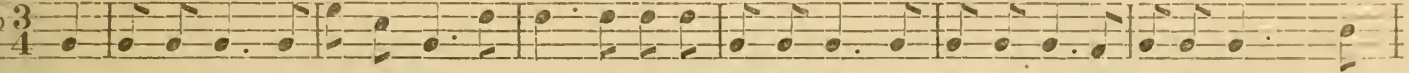
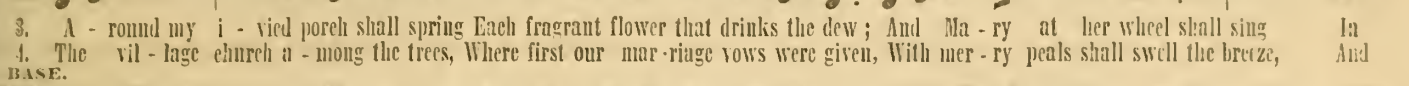
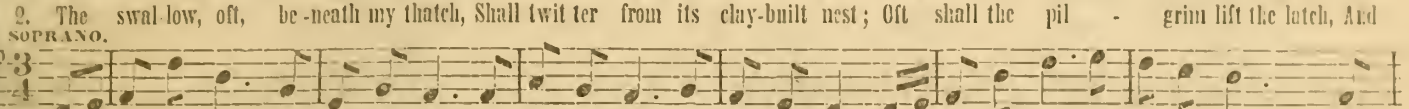
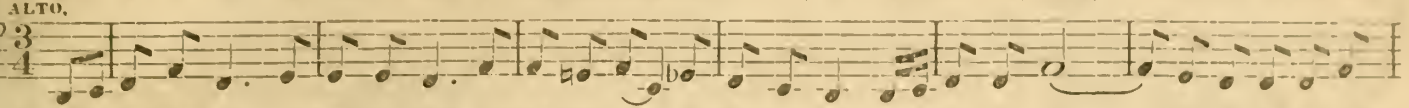
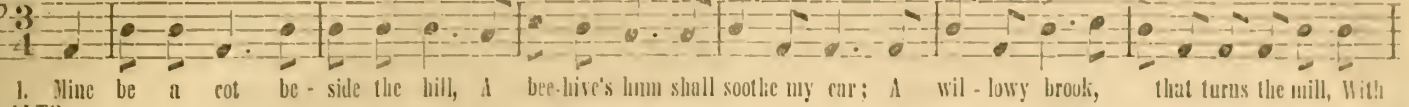
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TO L. HINSDALE SHERWOOD ESQ., AS A TOKEN OF GRATITUDE.

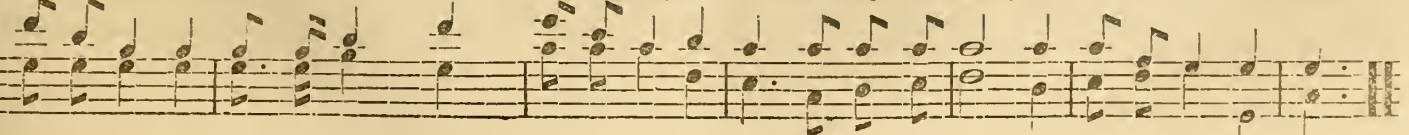
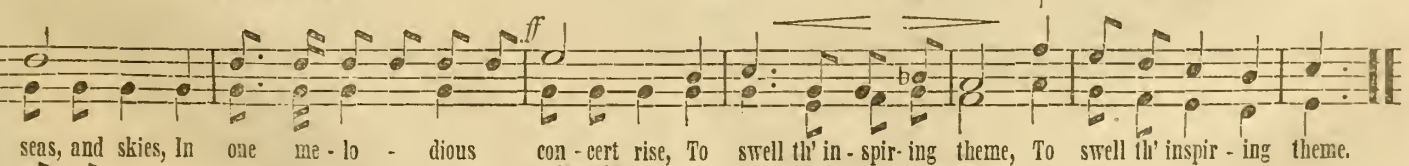
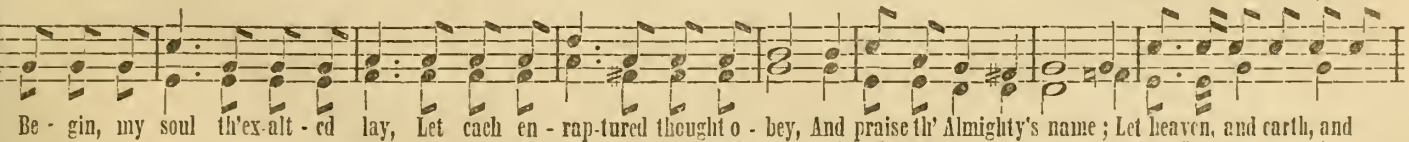
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TENOR.



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# Awake! put on Strength.

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Dr. CALLCOTT.

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A - wake! A - wake! A - wake! Put on strength, thou arm of the Lord,

**ALTO.**

A - wake! A - wake! A - wake! Put on strength, thou arm of the Lord,

**SOPRANO.**

A - wake! A - wake! A - wake! Put on strength, thou arm of the Lord, as in the an-cient

**BASE.**

*Solo.*

*Tutti.*

*Solo.* as in the gen - e - ra - tions of old, as in the gen - e

*Tutti.* as in the an - cient days, as in the gen - e - ra - tions of old, as in the gen - e

*Tutti.* days, as in the an - cient days, as in the gen - e - ra - tions of old, as in the gen - e

*Tutti.*

*Solo.*

*Solo.* - ra - tions of old. There - fore the re - deem - ed of the Lord shall re - turn, There - fore the re

*Solo.* - ra - tions of old. There - fore the re - deem - ed of the Lord shall re - turn, There - fore the re



- deem - ed of the Lord shall re - turn, and come with sing - ing un - to Si - - - on, un - to

- deem - ed of the Lord shall re - turn, and come with sing - ing un - to

*Tutti.*

and ev - er - last - ing joy shall be up - on their heads:

*Tutti.*

Si - on, and ev - er - last - ing joy shall be up - on their heads: They shall ob - tain glad - ness and

*Tutti.*

Si - on, and ev - er - last - ing joy shall be up - on their heads: They shall ob - tain glad - ness and

*Tutti.*

They shall ob - tain

shall flee a - way,

*Solo.*

joy, Sor - row and mourning shall flee a - way, They shall ob - tain glad - ness and joy,

*Solo.*

joy, Sor - row and mourning shall flee a - way, They shall ob - tain glad - ness and joy,

glad - ness and joy, shall flee a - way.



*Tutti.*

Sor - row and mourn - ing shall flee a - way,

*Tutti.* *Solo.*

glad - ness and joy, Sor - row and mourn - ing shall flee a - way, Sor - row and mourn - ing sha

*Tutti.* *Solo.*

glad - ness and joy, Sor - row and mourn - ing shall flee a - way, Sor - row and mourn - ing sha

*Tutti.*

*Tutti.*

Sor - row and mourn - ing shall flee a - - way,

*Tutti.* *Solo.*

flee a - - way, Sor - row and mourn - ing shall flee a - - way, Sor - row and mourn - ing sha

*Tutti.* *Solo.*

flee a - - way, Sor - row and mourn - ing shall flee a - - way, Sor - row and mourn - ing sha

*Tutti.*

*Tutti.*

Sor - row and mourn - ing shall flee a - way, shall flee a - - way.

*Tutti.*

flee a - way, Sor - row and mourn - ing shall flee a - way, shall flee a - - way.

*Tutti.*

flee a - - way, Sor - row and mourn - ing shall flee a - way, shall flee a - - way.

*Tutti.*



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The three following extracts complimenting HAINES BROTHERS' Piano-fortes are from THE NEW-YORK MUSICAL REVIEW, the highest standard of Musical criticism in this country. One line of praise from it is worth paragraphs from ordinary journals:

"We are satisfied that HAINES BROTHERS' Pianos, by their durability, excellent quality of tone, and superb finish, will soon secure the most enviable reputation. Besides all this, they are, in the praiseworthy sense of the term, *the cheapest Pianos we know of*—an elegant full-toned seven-octave being sold for \$300. You need not distrust their pianos because they are low-priced."—*N. Y. Musical Review*, Dec., 1853.

"Among the makers of Piano-fortes in this city are two or three instances of rare and most remarkable success. Three years ago, the HAINES BROTHERS began the business, making at the rate of one Piano in two weeks. Finding for their instruments a ready sale, they kept on increasing their business, till they now turn out one Piano a day—an increase in their business of *twelve hundred per cent in three years*. As a stimulus to honest industry, it may be well to inquire why these two houses (alluding to one other mentioned in a former part of the article) have met with such wonderful success, while out of the hundred piano-forte establishments in New-York, the great majority are creeping along in embarrassment. After giving the subject a careful examination, we have satisfied ourselves that the reasons may be summed up mainly in the following:

"1st. The principal members of each firm were from the very start, intelligent, practical workmen, who not only knew how to embody in their instruments every then known improvement, but who were (and still are) bold enough to try new experiments and see how pianos might be still further improved.

"2d. They were not only men of integrity and uprightness, whose word was as good as their bond, but too conscientious to allow themselves, for the sake of realizing money quickly, to throw together a Piano from unseasoned or improper materials. Every instrument must, of its class, be as good as they knew how to make it, before they would suffer it to go out of their hands. The consequence, is that every Piano they send out becomes an eloquent eulogy upon the establishment whose name it bears—a standing advertisement worth a hundred baseless newspaper puff.

"3d. They may still be found in their factories with coats off and shirt-sleeves rolled up, personally making or superintending the making of every essential part of each instrument. "These, we are satisfied, are the chief reasons why they so remarkably succeed where nine tenths fail."—*N. Y. Musical Review*, Dec. 7, 1854.

"We have before called attention to Messrs. HAINES BROTHERS as among the most thriving and enterprising piano-forte manufacturers of our city. (After describing at length their large manufactory, THE REVIEW adds.) The rare combination of integrity, industry, capital, experience, and skill which the HAINES BROTHERS command, enables them so thoroughly to live up to their motto, 'The best instrument at the lowest possible price,' that we know of

none who produce a better piano-forte for a given sum of money."—*N. Y. Musical Review*, Dec. 1, 1855.

The *New-York Daily Sun*, of Dec. 12, 1855, in a leading editorial of more than a column in length, on "the Manufacture of Piano-fortes," alludes to HAINES BROTHERS' establishment as combining the following "conditions necessary to success" in the business:

"1. A sufficient amount of capital must be invested to carry on a large establishment, buy materials in large quantities, and command every facility in the way of machinery, etc., that ingenuity can invent, so as to sell as low as is compatible with a fair profit.

"2. The best of materials must be used and the mechanical skill employed that will insure the production of a first-rate instrument.

"3. One or more members of the firm must have the practical mechanical knowledge necessary to superintend the making of every essential part of the instrument, and not only avail themselves of every known improvement, but be sufficiently inventive to make, if possible, still further improvements.

"4. Having turned out the best instruments at the lowest possible price, they must, by advertising and other means, properly bring their wares before the public."

"Piano-Fortes! Prominent among the many attractions of the concerts of the Luca Family, on Monday and Tuesday evening of last week, was a very fine seven-octave Rosewood Piano-forte, manufactured by HAINES BROTHERS, New-York. When we take into consideration the size of the Hall, and the comparatively small size of the Piano, when under the magic touch of Master Cleveland, we could but be delighted with the brilliancy and volubility of tone which made it perfectly adequate to the place. Setting our opinion aside, HAINES BROTHERS have received flattering encomiums from others present, besides Master C., who says 'for a square Piano it can not be surpassed.'"—*Ithaca (N. Y.) Journal*.

"The Pianos manufactured by Messrs. HAINES BROTHERS are of the most superior kind, and are in great demand in every section of the Union. The splendid instruments used at the Florence Synodical Female College are from this extensive manufactory."—*Am. Democrat, Florence, Ala.*

The talented Editor and Proprietor of the *Genius of the West*, published at Cincinnati himself a practical musician as well as poet, says in the April number of this literary Magazine: "We have practically tested HAINES BROTHERS' Pianos, having used one for over two years, and can assure our friends that they are faithfully and honestly made, and are, in every respect, superior instruments. They are, as indeed they ought to be, THE MOST POPULAR INSTRUMENTS IN THE WEST."

Columns of similar editorial commendation couched in the strongest language, might be quoted from other daily and weekly journals of this city, and of other cities and villages throughout the Union, but our limited space forbids.

Broadway Wareroom, at COOK & BROS., 463 Broadway.

MANUFACTORY WAREROOMS, corner Second Avenue and Twenty-first street, New-York.

HAINES BROTHERS.