

PHILADELPHIA

MUSICAL JOURNAL

AND REVIEW.

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{ NUMBER 22.

PHILADELPHIA MUSICAL ITEMS.

Thus far this season, we have had a profusion of musical entertainments, and we may safely add, of a character generally of the first class. No concerts for several years have met with such patronage as Thalberg's late series; especially was the second and his last, in the Musical Fund Hall, a scene of musical triumph. Madame D'Angri sang a number of opera selections with finished style and expression. Her voice is exceedingly rich, with remarkable lower tones, and her singing throughout exhibits the requisite traits of a rare artiste. Madame De Wilhorst sings prettily and is rapidly increasing in favor. Her voice is pleasing in quality, and will doubtless much improve, and find greater development by cultivation.

Thalberg gives a passing concert on the 27th, on his route to the north, at the Musical Fund Hall, when Beethoven's grand concerto in C minor will be performed by him with full orchestral accompaniments. Madames D'Angri and De Wilhorst will also jointly appear. Signor Abella, conductor. Upon the same afternoon, the great pianist will give his second gratuitous concert to the female pupils of the public schools.

Geo. Felix Benkert's second grand concert in this country took place at Concert Hall on the 17th. A very respectable audience, among which many professional persons, were in attendance. A large and excellent orchestra, under the direction of L. Meignen, played with remarkable precision, and furnished a delightful musical treat. Madame Bertha Johansen, from Niblo's Garden, made her debut in this city, and sang to the great satisfaction of the company present. She received several encores, and we may venture the assertion, surprised most persons with the sweetness of her voice, as well as finished delivery. She sang *The Last Rose of Summer* with peculiar feeling and expression; and barring the German words, we have not heard it surpassed since the visit of Jenny Lind. Mr. Berner sang two arias, which seemed either beyond his compass of voice, or else beyond the comprehension of the auditory; suffice it to say, his character of voice is good in itself, but his style is certainly defective in many particulars.

Mr. Benkert is one of our citizens, and without doubt is deserving of all encouragement. He is quite a young man, whose countenance betokens intelligence, arduous study, and perseverance in his profession. He approaches the audience with timidity, and while performing upon the piano, makes use of no vain or burlesque actions, either with his hands or countenance. As a pianist, we were much pleased with his playing. His touch evinces good style, and without any effort at mere display; producing throughout, music, and agreeable sounds from the instrument, without any aim for noise or confusion of tone. As a composer, however, Mr. B. deserves more than a passing notice. If he lacks in his performances, or rather in point of execution, he attracts the ear by the beauty and spirit of his compositions; and we express but an honest conviction, when we declare that many of them would do credit to some of the most eminent composers of the day. His *Concerto Islandaise*, with full orchestra accompaniment is exceedingly brilliant.

and exhibits a fine conception, as well as superior attainments in the knowledge of harmony. Mr. B. anticipates the pleasure of visiting other cities shortly, with the intention of presenting his compositions to the notice of the musical public, and we sincerely wish him abundant success, and that degree of encouragement which may prove both remunerative and cheering, as the reward of real merit.

A very interesting Sunday-School Concert took place at the Musical Fund Hall on the 24th. Addresses from Revs. Stevens and Tyng interspersed the exercises. A grand Christmas Festival Concert on the 25th was the occasion of a large audience at the Handel and Haydn Music Hall. Professor J. C. Beekel presented two original cantatas, namely: *The Nativity*, libretto by Rev. E. C. Jones. *Ruth, the Moabitess*, libretto and music by himself. A number of professional and amateur friends, with a large juvenile class, together with the large organ in the hall, all contributed to make it a most delightful entertainment. Mr. Beekel's compositions are full of variety and good taste, and no doubt many will desire a repetition of this concert. Jayne's Hall was inaugurated by a splendid concert on Tuesday evening, 23d inst., under the direction of Professor Meignen. The audience upon the occasion was not large; but the music, both orchestral and vocal, was well received, and highly creditable. The new hall is truly beautiful, capable at present of holding about 2200 persons. Its acoustic effects are admirable, and when the original project of Dr. Jayne is fulfilled, a year or two hence, the hall will be the largest then in our city, and of superior architectural proportions. We should then be pleased to see the splendid organ now in Concert Hall removed to this place, remodeled with a lofty and organ-like case. The greater height and space in Jayne's Hall, would alike be favorable to its present excellent tone.

SUMMARY OF MUSICAL NEWS.

Mr. Gottschalk, the pianist, gave his "last concert in America," on the 26th inst., and is advertised to appear with Thalberg, in Brooklyn, on the 29th.—The Hutchinson family gave a musical entertainment in Bangor, Me., on the 19th inst.—Mr. Daum, assisted by a number of amateurs, gave a concert in Kingston, N. Y., on the 19th inst.—Mr. Sumner's Juvenile Singing-Class gave a concert on the 19th inst., in Worcester, Mass. The proceeds of the concert were appropriated to the Five Points Mission School in New-York City.—The *Rochester Union* tells of a blind organ-grinder, residing in that city, who is, it has lately been ascertained, the heir to an estate left by a deceased relative in Wales, worth a million dollars!

We have received the following communication, and print it as requested:

No. 547 BROADWAY, New-York, Dec. 18, 1856.

GENTLEMEN: As publishers of the rival edition (as you are pleased to term our edition) of Thalberg's compositions, we must take exception to the seemingly unkind and (in some respects) incorrect remarks, contained in the editorial notice of Thalberg's pieces, in your last.

In the article alluded to you say, "that another house, (meaning our house of course.) although previously informed of Messrs. Russell & Richardson's arrangement with the author,

have issued rival but unauthorized editions of some of Mr. Thalberg's works." This is not so, gentlemen, for *immediately* upon the arrival of Mr. Thalberg in this country, we commenced the publication of several of his compositions from the *correct* and *authenticated* European copies, *issued there under the author's sanction*, and we had *ready for issue* several of Mr. Thalberg's small "pieces de salon," and some of his concert pieces were nearly ready for the printer's hands, *before* another house had arranged for the publication of an *abridged* American edition of Thalberg's pieces.

Like yourselves, we believe "in the right of a man to receive a reward for the production of his brains," and were it necessary *we* could show you that we were the *first* to offer Mr. Thalberg a liberal price for every piece of his which we might publish.

Our only object, however, is to clear up the incorrect statement alluded to in the former part of this note, and we would respectfully ask you to give this communication a place in your next issue. The musical public will decide which is the *correct* edition of Thalberg's music.

Yours very respectfully,

FIRTH, POND & Co.

It appears that, in spite of the revolutions and blockades, of which the unfortunate city of Mexico was and is still the scene, the Vestrali troupe have done extremely well. The fair manager achieved not only great triumphs as Tancredi, and Romeo, but also cleared about \$7000. We have received private advices stating that the profits would have been much larger, if their agent in Europe, had not made some very strange and unaccountable blunders in the contracts with artists, by which Mlle. Vestrali, loses about five thousand dollars. We also learn that the troupe is anxiously expected to perform in the Theater Tacon, in Havana, from January to March.—The German opera troupe will resume their performances in New-York next Monday, at the Broadway Theater, with *Fidelio*, in which Mlle. Johannsen will take the principal role.

The Pearl-Street Church in Hartford, Conn., was filled to its utmost capacity on the evening of the 13th inst., to hear the performance of Mr. W. K. King, of New York City, upon a new organ lately constructed for that church by Mr. Henry Erben, of New-York. The organ is 32 feet high, and 26 feet wide; it contains 49 stops, 3 rows of keys, and more than 2 octaves of pedals; the compass of the swell is from CC to G.—Madame Parodi, assisted by Tiberini, Marini, and Paul Julien, under the directorship of M. Strakoseh, gave a concert in Buffalo on the 15th inst.—The "Continental Vocalists" gave a musical entertainment in Erie, Pa., on the 12th inst.—On the evening of the 16th inst., the choir of the Ferry-Street M. E. Church, of Albany, N. Y., gave a concert under the direction of Mr. E. M. Parker.—L. V. H. Crosby gave a concert in Buffalo, N. Y., on the 20th inst.—The Morris County (N. J.) Musical Convention held their fifth annual meeting at Morristown, last week. The session commenced on Tuesday, the 16th inst.

A complimentary concert was given to Mrs. L. L. DEMING, at Louisville, Ky., on the evening of the 11th inst.—Mr. Howard, a violinist, gave a concert at Carlinsville, Ill., on the 9th inst.—The "Independent Cornet Band" gave a concert in Middletown, N. Y., on the 18th inst.—The members of the Evansville Brass Band, of Evansville, Ill., gave a grand vocal and instrumental concert in that place, on the 14th inst. The entertainment was devoted to promotion of "fun," and the proceeds were to be distributed amongst the poor; two projects which we are pleased to state were eminently successful.—A German music-teacher named Konold, residing in Hudson, N. Y., has just eloped with a young girl named Sophia Finney, from Catskill. As they were leaving Hudson, by the Hudson and Boston Railroad, the girl's mother overtook them, and found on the person of her daughter, \$1000 in cash, to which she had helped herself before leaving home. The mother tried to persuade her to return home; but "music hath charms," and she failed; finally she gave the infatuated girl \$200 and let her go. Konold leaves a wife and family in Hudson.

Schuberth & Co. send us "Schweizer weisen," (Swiss melodies,) by Joachim Raff. These pieces rank among the highest of modern compositions for the piano. The melodies are treated in the most artistic manner, and the author shows what a true artist can make, even out of the somewhat worn-out Swiss music. The character of the music is thoroughly preserved, and yet we find nothing common in the melodies, and, on the other hand, nothing too uncommon. It is music for the saloon, of the purest and noblest kind. We warmly recommend these nine variations of Swiss melodies, to all those amateurs who are sufficiently advanced, and are in want of modern piano compositions which

will elevate the mind and afford much instruction. The price of the work complete is four dollars; but a single number can be procured for fifty cents.

The following are the inscriptions on the bells, composing the chimes for St. Paul's Church, Buffalo, New-York, which are now being raised in the tower, in anticipation of Christmas:

1st. *The Christian Bell*, A.D., 1856—A cross, and the words, "Bethlehem, Calvary, and Bethany." 2d. *The Bishop's Bell*—"William Heathcote De Lancy, D.D., LL.D., D.C.L. Oxon. First Bishop of Western New-York, consecrated A.D. 1839." "If a man desire the office of a bishop, he desireth a good work." 3d. *The Rector's Bell*—"William Shelton, D.D., Rector, instituted A.D., 1829." "The Church of the Living God; the Pillar and the Ground of Truth." 4th. *The Historical Bell*—"St. Paul's Church, Buffalo; organized A.D. 1817; first Church consecrated A.D. 1819. This Church organized A.D. 1851. Trinity Church, Buffalo, organized A.D. 1836. St. John's Church, Buffalo, organized A.D. 1843. St. James' Church, Buffalo, organized A.D. 1853. Church of the Ascension, Buffalo, organized A.D. 1855." "Let every thing that hath breath praise the Lord." 5th. *The Chime Fund Bell*—"Founded A.D. 1850. These bells were placed in this tower, chiefly through the efforts of the younger members of this parish, comprising the Chime Fund." "The liberal deviseth liberal things, and by liberal things shall he stand." 6th. *The Sabbath Bell*—"We announce the sacred day of rest. We assemble the people for worship." 7th. *The Fourth of July Bell*—"We proclaim the Birthday of the Nation's Freedom. We applaud the virtues of Patriots and Heroes." 8th. *The Baptismal Bell*—"We welcome the infant to the Font. We invite the youth to Confirmation. We invoke the faithful to the Holy Communion." 9th. *Bridal and Death Bell*—"Joyful is our peal for the Bridal. Mournful our plaint for the dead."

These bells are given in the order of their size. All of them bear the inscription "A.D. 1851."

Mr. C. S. Wilson, of Utica, N. Y., has received a letter from Mr. Dempster, the ballad-singer, who at present is sojourning in London. Mr. Dempster, it appears, has visited Europe rather for recreation than with a professional object. He describes a visit which he recently paid to Tennyson, the poet, and author of Mr. Dempster's favorite poem, "The May Queen." The interview seems to have been peculiarly interesting to both gentlemen.—On the 16th inst., Mr. G. W. Stratton gave his Third Subscription Orchestral Concert in Manchester, N. H.—The last musical joke of the European journals, [fool's] eaps the climax: "Rossini, talking of the opera Casse-Voix, said: 'Look at Verdi! His operas are known to crack voices as easily as a squirrel cracks nuts. One season of his repertoire will take the edge off the finest voice in the world; his music eats into it like rust. And you will see with Grisi, if she sings much in Verdi's music, her voice will even become quite Verdi-Grisi!'"

On the 23d inst. Mr. H. M. Hart, assisted by thirty ladies and gentlemen, gave the "Oratorio of Daniel," in the First Congregational Church of Goshen, Conn.—Mr. Wm. T. Hopkins, lately a teacher of music in Bangor, Me., has recently been elected Mayor of the city of Morris, Illinois.—Miss Maria S. Brainerd, assisted by Messrs. Beames, Guidi, and Eben, gave a concert in Astoria, on the evening of the 18th inst.—A "concert by Amateurs," under the direction of Mr. C. W. Beames, was given on the 24th inst. at the Reformed Dutch Church, New-York.—The "Germania Serenade Band" gave a musical entertainment in Havervill, Mass., on the evening of the 24th inst.—Mr. A. T. Thorup, assisted by Mr. J. H. Wilcox and several amateurs, gave a concert in New-Bedford, Mass., on the 19th inst.

MUSIC IN NEW-YORK.

ENGLISH OPERA AT NIBLO'S.

THE Pyne and Harrison troupe recommenced their performances on the fifteenth of this month. They came forward with some additional singers and a new opera by Halevy, called *The Valley of Andorre*. This work was given for the first time a few years ago, at the *Opera Comique* in Paris, and is one of the dozen which, in the course of a year, serve to feed the curiosity of Parisian audiences. The plot in these so-called comic operas is generally of much the most importance; it must be so interesting and exciting that the piece may eventually be given without the music, a thing which happens often enough, especially in foreign countries. *The Valley of Andorre* is a kind of melo-drama. The heroine, a young female, whose protector, an old hunter and sorcerer, is a very mysterious person, commits a theft out of mere love for a young man, whom she thus prevents from being en-

rolled among the soldiers of his most gracious Majesty, Louis XV. of France. Her governess accuses her of this theft, also out of mere love for the man of her heart, who she thinks is going to marry the poor thief; but finding that this is a mistake, which could easily have been prevented by asking any person of the village, the damsel is eminently sorry for having done so. However, the girl has to leave the village, accompanied by the very mysterious person who calls her continually "my child." It is a matter of course that the lover of the girl finds out, in the third act, that she stole entirely for his own benefit—a fact which he might have easily ascertained in the second act; also that her former rival is, after all, nothing but her own mother; and there is, at the end, reconciliation and marriage on all hands and parts.

The music contains more labor than is generally bestowed upon these dozen operas. Perhaps this is its principal fault, for the ephemeral music of Adam and Clapisson is decidedly more characteristic for such works than the heavy and dull harmonic inspirations of men like Halévy. If it may be said that the music of Adam lived certainly for a short time at least in the streets, that of Halévy's modern operas lives only during the two or three hours of their performances. There was a time when even Halévy's muse was fresh and light enough to give to the world a delicious little opera called *L'Eclair*, and that other grand opera *La Juive*, which contains finer specimens of dramatic music than Meyerbeer's *Prophet* and *North Star* put together. But since then he has lost most of his inventive powers. He has composed great and small operas, each of them showing the intelligent musician, but very few original ideas. In fact, we prefer some of his speeches which, as President of the Academy of Fine Arts, he is bound to deliver occasionally, to all his recent efforts in opera-making. However, as a member of the French school, he knows how to illustrate musically the effects of the libretto as well as any body; for example, in the finale of the second act of this *Valley of Andorre*, which is very cleverly done.

The performance of all such works is difficult. The great amount of conversation which is generally contained in them, and the rhythmic sharpness of the music, which is the principal means of characterizing the different persons in the piece, requires good actors and first-rate singers. Considering these difficulties, the performance at Niblo's was satisfactory. That which adds a peculiar charm to the rendering in Paris will never be obtained by any other performers, neither by English, German, nor Italian artists. Mr. Harrison did his recruiting *Captain le Joyeux* very well, and Miss Pyne sang as usual, and acted much better than last season. She has decidedly improved in this respect. However, the success of the evening belongs to Mr. Guilmette, the new baritone, who adds to a fine and pretty good method very great dispositions for a first-rate actor.

EISFELD'S SECOND SOIREE, TUESDAY, DECEMBER 23.

PROGRAMME.

1. Grand Quartet. Op. 16. First time. (W. H. Veit.) Messrs. Noll, Reyer, Bergner, and Th. Eisfeld.—2. Nocturne for the French Horn. (W. Lorenz.) Mr. H. Schmitz.—3. Trio Concertante. Op. 119. First time. (L. Spohr.) Messrs. Kol. Goldbeck, Noll, and Bergner.—4. Songs: (a.) "Good-night, Farewell!" (F. Kücken.) (b.) "Hark! hark! the Lark!" (F. Schubert.) Mr. Otto Feder.—5. Quatuor, No. 6. B flat. (Beethoven.) Messrs. Noll, Reyer, Bergner, and Eisfeld.

We believe the composer of the first quartet is still living. His music, however, belongs much more to the time of his childhood (he was born in 1806, in Bohemia) than to our days. It is well made quartet-music, not very common, but also not too deep. There is a certain tone of popularity about this quartet which will please our amateurs. The motives are pleasant, and their treatment conveys the idea that the author went so far even as to make his music the means of illustrating certain pictures and emotions of his soul. At the end of the soirée was another popular quartet, from a certain Beethoven, also so constructed as to convey certain representations of scenes of life and that society in which the author then moved; but while Mr. Veit gives us a rough fresco sketch, Beethoven represents his subject in the most detailed and refined manner, with all that depth of thought, variety of color, and inexhaustible invention which he could command, even at the early stage of his life when he composed this op. 6.

The new feature of this soirée was Spohr's trio in E minor. The old master appears in this work in all his amiability and freshness. It is as

much Spohr as any of his former works, but it has the advantage of the happiest invention, which is not always at the disposal of a composer. The treatment is masterly, full of the finest traits, showing that in his field he is still the great composer he is reputed to be. Unfortunately, this field is small, so that the old phrase, "*Il est grand dans son genre, mais son genre est petit*," applies more to him than to any of the classical masters of Germany. The trio is difficult to perform, especially for the pianist. Mr. Goldbeck played it technically well. This young man has a good touch and execution, but there is so very little light and shade, and such a diminutive tone, such little conception, there is, lastly, so much *miniature* picturing about his playing, that even Spohr's music found not its appropriate interpretation. The soloists were Mr. Schmitz, who played an effective nocturne for the French horn very well, and Mr. Feder, who sang two very old songs.

NEW-YORK HARMONIC SOCIETY.*

The first soiree of the season by this Society was given at Dods-worth's Academy, on Monday evening, 1st inst., to a large audience, the programme consisting of *Autumn*, from Haydn's *Seasons*, the *Inflammatus*, from Rossini, and Mendelssohn's *Hymn of Praise*, (Lobgesang.) The latter was the main feature of the performance, (not having been given here for many years.) It was given by the Society with much precision, and showed careful drilling on the part of the conductor, Mr. Bristow. The solo parts of the concert were by Mrs. G. Stuart Leach, Miss H. Behrend, Miss L. Rhemmeid, Mr. G. W. Wooster, and Mr. J. A. Johnson. Mr. Timm presided at the piano. The *Inflammatus* of Rossini deserves especial mention, as the solo part was given by Mrs. Leach, in a manner to draw forth the greatest applause, and was repeated. The principals generally rendered their parts in a satisfactory manner, particularly Mrs. Leach, (who sang to great advantage in the *Hymn of Praise*, by Mendelssohn, and in the *Inflammatus*, of which we have spoken above,) Miss H. Behrend and Mr. J. A. Johnson. The few instrumental performers were a great acquisition. We hope to hear the *Hymn of Praise* with a full orchestra by the Society some time during the season. The Harmonic Society performed Handel's *Messiah* on Christmas night with a full orchestra and the organ, at the Broadway Tabernacle; the principal solos by Mrs. G. Stuart Leach, Mrs. R. S. Jameson, Mr. J. A. Johnson, and Mr. Stephen Leach; conductor, Mr. Geo. F. Bristow.

THE MENDELSSOHN UNION.

COSTA'S ELL.—The crowd was so great that we could not obtain admittance to the first performance. We therefore postpone our criticism of the work, and give place to a communication upon the performance.—EDS.

A FEW remarks relative to the performance of this work as presented on Saturday evening last, aside from any analysis of the composition itself, we have thought might, if they reach the eye of the soloists of the occasion, suggest what struck the writer as being worthy of their attention in their future career. We heard but the first half, enough, however, to satisfy us of the excellence of the chorus, their general firmness and precision of delivery, good pronunciation, correct time, and careful practice. Of course, in a society of amateurs, many minor irregularities incidental to their lack of experience, and which, of course, mar the perfect rendering of a long and varied composition like the *Eli*, will inevitably exist; but as a whole, the choral effects reflect great credit upon Mr. Morgan, and the interest and care shown by the performers. It is, however, to the soloists we wish to direct our attention in this article.

The principal basso is a gentleman of fine and correct taste, with a noble voice, excellently managed, and offering few points of unfavorable criticism. The "man of God," however, was less happy in the adaptation of his voice to his score, owing, probably, mainly to its being set too high, occasioning considerable false intonation, and a labored delivery. A duet for the two bassi, however, was very well sung.

The two sopranis, Miss Tingle and Miss Dingley, have strong points of difference, the most favorable mention being due to the former. Possessed of a very sweet, well-modulated voice, of fair compass and limited volume, she sang her recitatives, solos, and duet with a marked refinement and delicacy of finish, avoiding any attempt at floridity or brilliance of style, and evincing care, practice, and ease, which are the indispensable requisites to good singing.

Both of these ladies were fortunate in their complete self-command; but we may be pardoned if we advert favorably to the more modest pre-

* Crowded out of our last Number.

tensions of Miss Tingle, as contrasted with the too evident self-complacency of the other lady. In singing, as in every other occupation, too great self-reliance in one's own resources leads us to the danger of over-estimating them, and broad effects are insensibly sought, to the exclusion of those all-necessary requisites to perfection in singing, true intonation, correct modulation, and correctness in delivery.

Miss Tingle sings, as a general thing, carefully, coolly, and correctly, never losing in an attempt at an ambitious breadth of style, or a *floritura* addition, purity and correctness of tone and delivery. Miss Dingley, on the contrary, is the most favored by nature, possessing a voice of more than ordinary volume and capacity, but showing already marks of incautious straining, and sadly lacking in evenness in scales, in correct control in rapid movements, and as yet entirely unequal to a sustained shake, especially on a high key, as she twice showed in the encoored solo in the latter part of the First Part. Miss Dingley has the materials for a very valuable and efficient artiste: strength of voice, solidity in sustained powerful notes, and considerable natural style; but she has been too much flattered for her good, and pushed too much forward in the declamatory style, with which she invariably sings. The rudimentary exercises she has slighted for those effective displays only attainable after study and discipline. A careless style once formed is almost *impossible* to correct. With her it is the immature action of high musical natural endowments, the wavering flights of an unfledged genius, which she will do well to restrain, for the present at least. The high opinion we possess of her natural abilities leads to hold out these suggestions in all kindness; for a careless singer is the most annoying infliction the musical hearer has to endure, bringing, as it inevitably does, in bold contrast the thoughts of what she *might* be with what she is, and always leaving the unwelcome conviction that a bad habit is more difficult to break than perfection is to attain. L.

PSALMODY

MESSES. EDITORS: In your issue under date of November 5, you copy from the *Christian Inquirer* the following, among other remarks of a similar character; whether expressive of your own opinions or not you do not say:

"Church singing is not a 'concert' for the display of talent in the delight of the ear, simply; it is a sacred act of worship; the utterance of a heart of love, or penitence, or joy, or gratitude."

"We are not advocates of 'congregational singing' in the usual acceptance of the phrase. . . . We would have all the congregation sing, into whose mouths the Lord has put the voice of song. . . . Singing is one of the most solemn acts of worship, as solemn as prayer. It is prayer. Some of the hymns sung are the most solemn expressions of penitence, or the most joyful expressions of gratitude. Some are appeals to God, and invocations of his blessing. Should not this be done reverently, and by reverent hearts?"

Most certainly, we say. But then, if "some" of the hymns are of this character, many are not prayer or praise. The singing of many of them is not worship. This is true, whether we use the Bible Psalms as chants and anthems, or hymns from the various collections in use in our churches. (1.) They are not designed to express inward emotion. (2.) They are not addressed to the ear of God, but to men. They inculcate some doctrine, or illustrate and enforce some duty. (3.) Take the First Psalm: "Blessed is the man that walketh not in the counsels of the ungodly," etc.; the Nineteenth Psalm: "The heavens declare the glory of God," etc.; the Thirty-seventh: "Fret not thyself because of evil doers," etc. (4.)

Or, take the hymns commencing:

"Not to condemn the sons of men."
"This is the word of truth and love."
"Sinner, art thou still secure?"

and all other hymns addressed to men, and not to God, with which our hymn-books abound.

Now, that these "should be sung reverently, and by reverent hearts," is most evident; but it is folly to talk of making such hymns *prayer and praise*. (5.) They are short sermons, illustrating some truth for the intellect, or earnest appeals to men, enforcing some duty. Such a hymn as:

"There is a God, all nature speaks,
Through earth, and air, and sea, and skies,"

is as strictly devoted to *instruction* as a sermon upon the existence of God, or the Bridge-water Treatises. (6.) When such hymns are sung, is it not desirable to have a plan and method of song which shall address itself *with the most force to the ear*, and through the ear to the heart? On the other hand, many of the psalms and hymns are the fervid utterance of the heart's emotions. Is not a method of song desirable for these, that shall enlist all the worshippers, having no reference to hearers? There is *only one* hearer now, that is, God.

The language quoted above appears to be at fault in assuming that the only design of sacred music is praise and heartfelt worship, and that one stereotype method only is desirable or admissible, and that that shall be neither choir-singing nor congregational singing, but a certain *tertium quid* which shall be nameless. (7.) Such unguarded remarks, as it appears to me, help to keep up the hostility that so frequently exists between choir and congregation, and to prevent the laying of any plan that shall do justice to both. The result is, that multitudes in our congregations, feeling that singing is prayer and praise, (no matter what the words sung may be), claim it as their right to *sing always*—while many choirs claim it as their right to *do all the singing*. The minister, perhaps, is in the same confusion in respect of what constitutes a *proper method* of church-music, and says: "Let us praise God in the use of — hymn," and reads:

"Sinners, turn, why will ye die?" (8.)

DAVID.

1. We think the above quotation is somewhat unguarded and indiscriminate, yet its spirit seems to be right. The writer does not affirm that all hymns consist of direct prayer or praise, but only that "some" of them are of that character. We presume the author of the above ex-

tract would willingly admit this. Our hymn-books contain many hymns (we think much too great a portion) which do not imply any act of worship, either of penitence, confession, supplication, intercession, praise, or adoration; and what is strange is, that this class of hymns should be so much used. Many ministers seem to confine their selections mostly to them.

2. It surely does not follow that because a hymn is not directly addressed to God, that therefore it does not, or is not intended to express emotion. We hold it to be essential to a hymn suitable for a public religious service that it shall express emotion; yet it is not necessary that all hymns should be liturgical, or forms of worship.

3. And may not a hymn be of a narrative, descriptive, or even didactic character, and yet express emotion? May we not "inculcate some doctrine, or illustrate and enforce some duty," with feeling, "speaking to one another in psalms, and hymns, and spiritual songs," even with much love in the heart?

4. These Bible Psalms are certainly full of feeling. Of the First, Luther says: "This First is a psalm of consolation, by which the hearts of the godly are encouraged, and stirred up to magnify above all things the word of God." But can the hearts of the godly be thus stirred up without emotion? We suppose, too, that the original of the opening of this psalm would be better expressed thus: "Oh! the blessedness of the man," etc. Can any thing be more full of feeling? But if this psalm does not imply a direct act of worship, it is difficult to imagine how it can be sung, or even read, without drawing out the Christian heart in the most ardent desires for the purity and happiness it so beautifully describes. Some commentators tell us that in the 6th verse a direct appeal to God is intended, as, "For thou, Lord, knoweth the way," etc., in which case the psalm there becomes directly devotional or liturgical, in the highest sense. We might easily go on to show that the other psalms may be regarded as psalms of worship. Can the true Christian heart give utterance to that magnificent psalm, the Nineteenth, without worship! When he says, "The law of the Lord is perfect," etc., are not gratitude and adoration awakened? But at the 12th verse, the direct address is adopted and continued throughout the remainder of the piece. It is a mistake to suppose that because there is not a direct address to God, that therefore there can be no act of worship. We may, and often do speak in the third person, as, "God is good;" meaning, "Thou, God, art good;" and especially is it so in poetry. Yet it is proper to make a distinction between a psalm which will thus draw out the pious heart, and one the outward form of which is especially adapted to public liturgical use. So also of the hymns quoted, while we should not place either of them with the better class of hymns, they all certainly express emotion. The last-named is the most objectionable, but we can imagine a state of things where even the use of this might be justifiable.

5. Certainly; we doubt not that the writer of the extract above quoted will agree here with "David."

6. A little too strong. We do not think that, in any commonly received use of the word, "sermons" can be applied here, nor do we think it can be properly said of psalmody that it preaches, or of the singers, (when the singing is by a choir,) that they are preachers. The hymn quoted above (*Church Psalmody*, Hymn 11) is a strong case, but even here we find a highly poetical and emotional declaration of the fact, "There is a God," etc., and indeed we do not see how one who has a heart for worship at all, can get through this in song, especially under the circumstances of a Sabbath-day's assembly, without actually bowing down spiritually in humility and adoration.

7. By a method of song, we suppose our correspondent refers to a congregational or a choral performance. Undoubtedly, a suitable plan or method is most desirable, but we do not see why either of these methods (choral and congregational) is not well adapted to all hymns which are themselves suitable to be sung in public religious meetings, or which are appropriate to church purposes. We believe that either a hymn of direct worship, or a hymn of description, etc., may be sung appropriately and effectively by a choir, though we think that it is a very difficult thing, and one that is very seldom reached; and surely we believe that both and all classes of hymns may be appropriately and effectively

sung by the whole assembled people, and that in this way the reality (the awakening, quickening, and training of the religious feelings) may be much more easily reached. Yet without attention, and an appropriate culture, it can not be reached in either case.

8. The distinction between hymns of worship and hymns didactic, descriptive, etc., is one which all should understand, yet we fear it is not often thought of even by many ministers, for such incongruities as our correspondent alludes to at the close of his remarks are too common; but this distinction is by no means intrinsically connected with that of a choral or congregational method of conducting the psalmody, and here we think even "David" himself in error! We say again, that as a minister may lead a congregation in prayer, so may a choir lead the people in an act of hymn-worship; and as the people may with great propriety unite *cum voce* in the public offering of the "Lord's Prayer," or other prayers previously prepared, so the whole congregation may unite also in a similar act, poetically and musically expressed. The relation between choral singing and congregational singing depends rather upon the musical forms used than upon the character of the words. A metrical hymn, be it a formula of worship or a descriptive piece, if it is suitable for a public religious service at all, may be sung by either method, and a Bible Psalm may also be appropriately sung either by the people or by the choir; yet if the people sing, the musical form will probably be that of the chant, since the chant is especially adapted to congregational performance; but if it be sung by a choir the musical form may, with great propriety, be that of the motet or anthem, for this, unless of the most simple kind, belongs only to a choral performance.

P. S.—"David," please to strike your harp again!

FOR THE JOURNAL.

A TRIP TO CHICAGO.

MUSIC, MONEY, AND OTHER MATTERS.

If "there is but one London," "one Paris," and "one New-York," there certainly is but *one* CHICAGO. What New-York is to the United States, Chicago is to the great North-West; but even this comparison, intended to convey a faint idea of the relative importance of this great and wealthy city, would not, I fear, be considered at all complimentary by the "citizens of this country." No sir! New-York, Boston, Philadelphia are all well enough, but unfortunately for these cities of the East, they are too far from the "Center of the World"—*too far from CHICAGO!* Seriously, I have traveled some; have visited and re-visited important and growing towns and cities, but never saw the like of this for increase in wealth and rapidity of growth. It is a city by itself in very many particulars, and though it does not by any means stand on a hill, it certainly "can not be hid," and as if to atone in part, at least, for lack of natural elevation, there is a most rapid *rise* continually going on in the price of city lots, and an elevation of splendid, ay, magnificent five and six stories high, with massive stone and iron fronts that would demand a most deferential bow from our own Broadway. Even the streets are *rising*, many of them being some four feet higher than they were in Chicago's infancy. This last rise is any thing but agreeable to pedestrians, for while the sidewalks of the former stores and warehouses remain on the old grade, those of the new are elevated to the new grade, so that one has to be continually "ascending and descending" by not very regular steps, for while some are *half-steps*, others are at least a step and a half, and several a whole *diatonic scale*. If continually walking up and down the scale will help one to *sing* it, the inhabitants of Chicago ought to be a very musical people. To get a good idea of a promenade on Lake street, you have but to walk up and down stairs an hour or two, occasionally resting on a wide platform. But by another year these old landmarks will probably all be removed and the new grade prevail. Chicago, judging from past and present, will very soon claim the relationship of first cousin, at least, with New-York. Even now, Broadway and Lake street begin to nod in a very friendly, cousinly way to each other, and by means of iron arms and telegraphic nerves are continually greeting and shaking hands.

We were quite proud of the new and spacious store of our respected publishers at 108 and 110 Duane street, New-York, imagining that there was nothing that could approach it in point of elegance in this country; but judge of our surprise on finding D. B. Cook & Co., and the Burleighs, just moving into "mansions" on Lake street, Chicago, that in many respects will fairly compete with our favorite resort in Duane street. And here too are the Brothers HIGGINS—smart boys—that in little more than a year have built up a music and piano business that in our good city would have required many years to do, and this

they have done chiefly, (let me say it with becoming modesty,) chiefly through the "instrumentality" of LIGURE, NEWTON & BRADBURY's pianofortes, and Mason & Hamlin's melodeons. They have sold within the space of one year upwards of one hundred of these pianos and an almost innumerable number of melodeons, and now they too must have a new store, their present one being too small for their rapidly increasing business. The other music-dealers, Reed & Watkins, Monkl & Greene, are also making rapid strides and doing a most prosperous business. Here, also, our "native" music-teachers begin to congregate. TILLINGHAST—the jolly, merry, ever-happy, robust, and ruddy Tillinghast, who always looks as if he had just enjoyed an excellent repast, and was on good terms with all the world—he is here, hard at work in the schools, teaching young ideas how to sing. Mr. WEBSTER is also here, busy as a bee, teaching and conventionizing. Brother DYE is as persevering and successful as ever. And here too, is our old friend Cady, ready with pen, voice, and heart for every good musical word and work, editing *Musical Review*, Jr., (*Chicago Musical Review*), holding musical conventions, etc. And that is not all, Cady has laid an eye to the future (he being now a man of family) and has snugly stowed away, somewhere on the prairies within fifty miles of Chicago, a little farm of some two or three hundred acres, that in the course of a few years will make Mr. and Mrs. Cady and all the little CADYS very comfortable for life. A wise thought that, friend Cady. In ten years from this we expect to hear of mammoth pumpkins and huge squashes, rolling into Chicago, labeled "from the Cady farm." When that glorious day arrives, please think of us away off out of the United States, (down in New-Jersey,) and roll one along; but don't let it get "knocked into pie!" before it reaches us. LOMBARD has been laboring ardently to "give 'em Jessie" at the White House next March, and though he finds it necessary temporarily to "hang his harp upon the willows," he is determined to be in full blast by the next Presidential campaign, being fully determined that her ladyship shall yet preside over the household affairs of the mansion aforesaid.

In concerts, PARODI is the leading star, always drawing a full house. Strakosch is of course a favorite; he has also an eye to the main chance, and a quick ear for the merry jingling of golden harmonies. Report says that four years ago he invested fifteen thousand dollars here in city lots: the property is now worth one hundred thousand dollars. So much for a mere glance at Chicago. Every body is bound to Chicago, and the rest are going to Iowa, Wisconsin, and Minnesota. WM. B. BRADBURY.

Book Reviews.

Communicated.

ESTHER, THE BEAUTIFUL QUEEN; a Cantata or short Oratorio, designed for Musical Conventions, Festivals, and Musical Societies, composed by Wm. B. Bradbury. Words written and arranged by C. M. Cady.

The appropriate office of music is to express emotion; but in every musical-dramatic work, narration is found necessary to connect the links of emotion and render the production complete and symmetrical. The problem is, in what form to give this narration. Generally it has been the custom to employ recitative, a hybrid between melody and declamation. The objection to this is that recitative is dry, constrained, and poky, even if well sung. When, therefore, we consider how few really good singers can render a recitative well, its use in a work of popular design is fraught with grave objections. In this work the difficulty is avoided by having the narrative parts read by a clergyman, or some other person of elocutionary culture. *Esther the Beautiful Queen* has now been performed several times in different parts of the country, and it may console fossil critics to be informed that, so far as we can learn, this feature promises to work well. Aside from this, the general features of this production do not differ from others of a similar design. It is based of course upon the Bible story of Esther. Handel has left an oratorio upon the same subject, but as his is not adapted to popular use, we see no reason why some modern composer may not try to write one that is. Let us briefly glance at Mr. Bradbury's attempt in this direction.

The work opens with a rough and ready chorus of Haman's friends, glorifying him on his accession to the premiership of the realm. His hatred of Mordecai, and his plot for the destruction of the whole Jewish nation are then portrayed, and make way for some very effective dramatic passages. The choros of Jews on the fifteenth page, *Israel, O Israel, for thee do we tremble*, with obligato solos by Mordecai and Esther, though simple, impresses the listener deeply with its pleasing alternation of major and minor harmonies, which, like hope and fear, struggle for the ascendancy, until at last hope quits the horizon, and the night of dread settles down upon the nation. Then comes Mordecai's touching appeal to Esther, *Go thou unto the King*. She hesitates; death is in her path. With the dilating eye of a seer he tells her that if she goes not, she shall perish, and God will send deliverance from another place. "Fast ye and pray for me," she sobs, as her noble impulses gain ground in their fierce contest with her womanly delicacy as well as fear of death in the contemplation of appearing before the king unbidden. In the distance, a chorus of Jews are reminding her that

"Kindred and country soar above
All sordid hopes of vain renown.
To die, to die for those we love,
Is nobler far than wear a crown."

And she makes the glorious resolve to go unto the king. "And if I perish, I perish!" Could any plot be more intensely exciting? We ransack modern literature in vain to find any thing more thrillingly dramatic. To say that Mr. Bradbury has well interpreted passages like this, as full of passion as a summer thunder-cloud is of electricity, is to bestow high praise. We are glad to have the tension of excitement somewhat relieved by the king's bland reception of Esther, and the graceful duet that follows: *Long live our beautiful Queen*, as well as by the oriental light-heartedness of Haman's friends as they hurry him off to the banquet. The first part closes with the highest possible elevation of Haman, and apparently the greatest prosperity to the machinations of the wicked.

The second part opens with a portrayal of the confidence the Jews feel in God as their refuge, notwithstanding the darkness of their situation. Easy, pleasing choruses abound in this part of the work, as well as some that are masterly in their harmonies. The king discovers the service that Mordecai had been to the realm in exposing dangerous conspiracies, and upon Haman devolves the mortifying task of parading the man he most hates through the city, as the one whom the king delights to honor. Poor Haman begins to fall. He goes to Esther's second banquet only to be exposed to the king by his royal hostess, as the conductor of a plot for the destruction of the whole Jewish people, including the Queen herself.

The king in his wrath has Haman executed upon the very gallows that he had erected for Mordecai, and to the latter are delivered the seals of state, who hereupon becomes the prime minister of the empire. The quartet, *Do I wake, or am I dreaming?* that comes in at this point, is radiant with quiet beauty. Then follow the rejoicings of the Jews in view of their wonderful deliverance, closing with the 150th Psalm in anthem form, above which towers the sublime melody of Old Hundred in the key of C, the whole producing the grandest effect of any thing in the work, and forming an admirable climax to a production that we think singers will agree with us in pronouncing profitable and interesting to performers, as well as creditable to both the gentlemen whose names are connected with it. C.

Sheet-Music, Selected and Classified.

DRAWING-ROOM MUSIC.

Wm. Hall & Son, New-York.—*SOUVENIR D'AMITIE.* Mazurke Sentimentale (?) pour Piano. Par A. W. Berg. 35c. An effective piece, of middling difficulty.

VOCAL MUSIC.

Wm. Hall & Son, New-York.—*L'ETOILE DU NORD.* Prayer. 25c. This is probably the most popular song of Meyerbeer's opera. Not very difficult.

GUITAR-MUSIC.

Wm. Hall & Son, New-York.—*SOUNDS FROM SPAIN.* By Ch. C. Converse. Four Books Each 25c.

Our Musical Correspondence.

LONDON.

JULLIEN'S concerts at Her Majesty's Theater are in full force, in all their bloom, and after the first few nights of rowing, got up by "the gents," no doubt assisted by members of the swell-mob, (or, *vice versa*, rows got up by the pickpockets, in which the gents assist?) crowds every evening; the musicians working away for their miserable pittance with gloomy energy; Jullien, the sponsor of *Peter the Great*, (*Pietro il grande*), wielding his baton with all the grandeur of official dignity, backed by a shrewd calculation as to the enormous profits of the enterprise; now and then balancing himself with ecstasy to the dance-tunes bearing his name, then looking up with hypersentimental delight when conducting some of the great works, to wit bits and parts of the symphonies of Mozart, Beethoven, or Mendelssohn, always making *himself* the focus of the great unthinking mass of the public, who believe that it is Jullien who *makes* the music. There is a talk of the fortunate "Gascon" having made an engagement with an eminent music-publishing firm for ten years, at the rate of £6000 per annum. We do not vouch for the truth of this; but there is no doubt that Jullien, who has to thank his orchestra for all he ever achieved, is the very man who was, and is still able to do something to ameliorate the pecuniary position of the ill-paid members of his band. That every one in it is a better musician than the fortunate conductor himself, no one doubts who understands any thing about music at all; that he has the knack of attracting and amusing the great mass is certainly also true; but as he could not do that without the orchestra, we still repeat, he is the man who, more than any one else, ought to show himself grateful for their aid. We do not envy him his Château at Brussels, nor his embroidered waistcoats, (and Jullien not made up for the evening, is certainly *not* Jullien,) still less we envy him his hyperbolic, cabalistic signs in the air, miscaled conducting; but we want justice for the excellent members of the band, many of whom are first-rate virtuosi on their respective instruments, and the least of whom is a better musician than Jullien himself.

We needs must correct an error in a former communication of ours in which *Robin Hood*, a cantata, is put down as Mr. Edward Loder's. It is on the contrary by Mr. Hatton, and a wider difference there could not well exist. Whilst Loder is the only Englishman, Balfe not excepted, who has that sprightly piquancy, that arch melodious gracefulness of the French school, (putting Auber at the head of it,) Hatton is the English ballad grafted on Handel's style: both good men, and true each in their walk, both sound musicians, they are nevertheless so unlike each other, that the mistake almost looks like irony. Italian opera rules with magic rod, that class of play-goers who are not only attracted by seeing and hearing Grisi, Mario, and other notabilities at Drury Lane, a divertisement and a farce with Charles Mathews into the bargain, but with whom the play-house prices are an eminent consideration. They form the most docile audience, and are most eager to show their taste and knowledge by always applauding and encoring. An easier satisfied public it would be impossible to meet with. The *Huguenots* will be done soon, and *Fidelio* is to be given in German, with Madame Rudersdorff, Reichart, Formes, etc. Miss Catherine Hayes is engaged by Mr. Mitchell for a tour in the provinces, after having "come out" at Jullien's with a puff on the programme, which, for ridiculous bombast, might have worthily stood by the side of Mr. Barnum's mermaid. In this it was said, "that the torrid zone and the icy north had blown praise to the Irish nightingale." This is blowing hot and cold from one side of the mouth, but the fair cantatrice had gained much in confidence, and not lost so much in voice as one might have supposed.

Hallé, the excellent pianist, is on a tour with Sainton, and we verily regret we can not follow in their wake.

Some blundering, ill-willed scribbler has been sending letters from Germany to the *Musical World*, talking big about the new school, about *Zukunftsmusik*, (music of the future,) and has evidently been at great pains to discover all kinds of undigested information to prove the "decadence" of musical art in Germany. Does not even the sub-editor know sufficient of music, not to dare meddle with the Germans, who are and have been our beacon lights for how many centuries? Alas! with Tom Moore we call out: "But faith, fanatic faith, once wedded fast to some dear falsehood, hugs it to the last," and further: "So shall they build their altars in their zeal—where knaves shall minister, and

fools shall kneel." This critical and fastidious "fadladeen" of the *Musical World*, whose style of prejudiced ire betrays him at every line, will no more stop the progress of young Germany, and the "new school," than he will prevent true musicians judging for themselves, and rating his bilious twaddle at its proper value, that is, below naught. ***

BOSTON.

DEC. 22, 1856.—On Tuesday evening, the 16th inst., we had the pleasure of attending a very excellent concert at Manchester, N. H., given by Mr. G. W. Stratton, the leading musician of that city, and the composer of several grand overtures, and other works for full orchestra. This was the third of a series of four subscription concerts, and no expense was spared by Mr. S. to make it an entertainment of the highest order. Besides the local orchestra of twenty-two performers, the services of our admirable singer, Mrs. J. H. Long, and the well-known "German Trio," from Boston, were secured for this occasion. The programme contained selections for full orchestra, vocal solos, and instrumental solos and duos. Much credit is due to Mr. Stratton, both as composer and conductor. Considering the somewhat scanty material at his command, he has certainly brought out an orchestra which is an honor to himself and to the city of Manchester. Mrs. Long sang several ballads, and a cavatina from *Ernani*, in her usual admirable style, and became at once an universal favorite with the large audience. We are glad to see that the public are beginning to appreciate this most talented vocalist, as shown by her numerous engagements, and the applause which always follows her performance. Mr. Gartner, the violinist of the "German Trio," performed a composition of his own, entitled "Dream of Scotland," the decidedly bag-pipe character of which was quite sufficient to "bring down the house." (Happily no one was injured!) A somewhat eccentric series of variations upon Yankee Doodle, in answer to the urgent encore, completed the triumph of the artist in Manchester. A piano solo, by Mr. Hanse, and a duo by Hanse and Jungnickel, were well executed, and evidently satisfactory to the hearers. Mr. Stratton's last concert of the series occurs next week, for which occasion both Mrs. Long and the "German Trio" are again engaged. We shall be strongly tempted to make another trip to Manchester about that time.

The Mendelssohn Quintet Club gave their third concert at Messrs. Chickering's rooms, assisted by Mr. Trenkle, pianist, on the same evening, and, of course, we were unable to attend. We are happy to know, however, that the saloon was crowded, and the concert a very good one.—Not long ago, it was announced that "Our" (that is, Mr. Dwight's, and how significant and proper that "our" is!) Otto Dresel has yielded to his "sensitive, Chopin-like dread of concert giving," (Fudge!) and will play no more in public. He will, however, surround himself with a select and "congenial" circle, and discourse eloquent (*classical*) music to them in private." On Saturday evening, the 13th inst., he accordingly did surround himself with such a circle, (very "congenial" it must have been, when probably not one in ten knew or cared any thing about the music he gave them,) and gratified the half-dozen rows of upper-ten-dom around him, (it was at Chickering's,) by affording them an opportunity of telling their neighbors what a splendid genius was that of Beethoven! Mr. Dresel is, undoubtedly, a very excellent musician, and he is also a tolerable pianist; but the position given him in one of our musical journals is ridiculous and sickening. "Otto" is constantly held up to our eyes as the very acmé of all perfection in music, and every word of his is considered gospel.—The Handel and Haydn Society will perform the *Messiah* next Sunday evening, and soon afterwards bring out the new Oratorio by Costa. We are glad to learn that they have engaged Mrs. Long for the entire season. The solo parts in the *Messiah* will be sustained by Mrs. Long, Mrs. Harwood, and Messrs. Adams, Draper, and Ball. Mrs. Wentworth was also engaged, but became offended, because her name was not put down *first* on the programme, and broke the engagement! They will do very well without her. The songs which she would have sung, will be given to Mrs. Long and Mrs. Harwood; an arrangement which will, undoubtedly, be perfectly satisfactory to the public. The Society had a rehearsal last evening at the Music Hall, to which we had been cordially invited by the president. Having accordingly gone there, (with the intention of giving them a complimentary notice, if possible,) what was our surprise at being denied admission. We were kept waiting nearly three quarters of an hour, when the secretary made his appearance, and invited us in! This is only one instance out of many, which will illustrate the treatment which the critics receive from this Society. The government seem to think that they confer a favor upon the reporters, by allowing them to attend the rehearsals! Whereas, almost the sole object of the visits of the reporters, is to *benefit the Society*, in announcing their performances, etc. The reason *why* the critics have been so treated is, because they have sometimes dared to speak the truth regarding the Society's performances.—Gustav Satter, the pianist, announces the first of his "Philharmonic Soirées," for next Saturday evening, at the warerooms of Hallett, Davis & Co. He presents a very attractive programme, and will probably have an attractive audience. He will be assisted by Mrs. Little, and Messrs. Schultze and Jungnickel. He also advertises the assistance of William Mason, from New-York, during the series. Mr. Satter is now engaged in the composition of a grand trio, which it is his intention to perform at one of his soirées.—Thalberg gives his first concert at the Music Hall, on Saturday evening, January 3d. This will, of course, be the great musical event of the season, and we are prepared to expect a complete ovation on the occasion. Next to "Our Otto," we suppose Thalberg is the greatest pianist of the age! —We have before us the programme of a concert to be given at Lowell, on Christmas evening, by Mr. J. N. Metcalf, which promises to be good and interesting. He will be assisted by Mrs. Long, Mr. Hinton, and the Germania Serenade Band of fifteen performers.

The "Gorman Trio" gave their first concert at Chickering's, on Saturday evening, 20th inst., assisted by Mrs. Mozart, Miss Twichell, Messrs. Adams and Mozart, the well-known vocal quartet club of former seasons. The concert was unusually good, and we would gladly speak at length of the performers, but our letter is already too long.

QUI VIVE.

ALBANY.

DEC. 23D.—Musically, the great event of the past fortnight was the exhibition of the new organ in the Congregational church, on Friday evening, the 12th inst., on which occasion this fine instrument passed the ordeal of the most severe and thorough tests, in a manner alike gratifying to those most interested, and creditable to the builder, Mr. W. A. Johnson, of Westfield, Mass., who has, in his first attempt to please Albanians, achieved an enviable success. This is the more remarkable, from the fact that the church is not large enough properly to display such an instrument, of which much is necessarily buried in the tower. I give you the description.

Part first of the exhibition was opened by Mr. S. A. Kinnicutt, organist of the church, who was followed by Mr. H. T. Levi, of Westfield, Mass., Mr. Geo. Wm. Warren, (late of St. Paul's,) of the 2d Presbyterian church in this city, and Mr. R. J. Carmody, of the Cathedral.

We have not room to notice, as we would like to do, the different styles of playing on the occasion; suffice it to say that each displayed points of great excellence, deserving of especial notice. Part II. was devoted entirely to the masterly playing of Mr. Geo. W. Morgan, the well-known organist of Grace Church, New-York, whose marvelous execution, especially in *pedal playing*, held the immense audience in almost breathless astonishment, during his entire performance. We have several organists of deservedly high rank in this city, of whom it is by no means speaking lightly, to say that such organ-playing was never before heard in Albany. We congratulate the good people of Dr. Palmer's Church, on the possession of so excellent an instrument, and trust it may never be allowed to indulge in frivolous and nonsensical speaking on Sundays, but be used in a manner which shall tend to elevate sacred music to its true position and dignity. Apropos—we believe our friends are fortunate in the engagement of Mr. Kinnicutt, (late of the Westminster Church, Utica,) who is a young organist of much promise, and who, though not a professional musician, evidently unites a good degree of skill with a cultivated, refined, and discriminating taste, which experience will rapidly develop. Mr. Henry Tucker, assisted by home talent, gave a concert last Friday eve, which was well patronized. We were out of town, and can not report it. Choir concerts are still a leading feature in our society, and so it would seem are "Artists," for at present, every amateur, whether second or tenth rate, takes the name of *artist*, to which he clings with a tenacity equaled only by that with which mortality is said to adhere to a deceased African. ALLEGRO.

NEWARK, N. J.

DEC. 20.—WM. MASON gave his first concert in this city on Friday evening, Dec. 19, and was greeted at this his first appearance among us by a discriminating and appreciative audience. His truly artistic skill called forth repeated expressions of approbation from all who can appreciate genuine musical excellence. Mr. Mason's quiet, unobtrusive manner of execution conceals from the audience those mechanical difficulties by which most of the first-class pianists endeavor to astonish their hearers; and in his truly musician-like method he presents the musical idea through the ear alone; and those who can appreciate him as an artist and musician are both instructed and pleased. He is no mere imitator. It is true that he has studied under the direction of the best masters in Europe, but it is evident that it was the purpose of his instructors to develop native genius, rather than make him an imitator of any school. Whether Mr. Mason be regarded as a composer, pianist, organist, or a musician, he has most certainly rare attainments, which the writer, as an American, is most happy to acknowledge and respect. It is proper to remark, in reference to the above concert, that Miss Behrend, the vocalist, Mr. Eben, flutist, and also Messrs. Pattison and Feigl, contributed valuable aid on this occasion. Mr. Mason was but little known to our citizens by actual hearing previous to the above, and it is believed that such an impression has been produced by his first concert as to insure a much larger attendance should he favor us with another visit.

The writer of this imperfect notice is now most forcibly reminded of one who is not only the father of the *eminent American pianist*, but the parent of the method by which vocal music has become a practical branch of popular education in this country. How many there are who can, with the writer, recollect when they visited Boston many years since, and were, by the kindness of Dr. Lowell Mason, permitted to visit the public schools of that city, and witness his inimitable tact in teaching the elements of vocal music. I look back upon those occasions with great pleasure, and I trust with a degree of gratitude. And I may be allowed to say, with all sincerity, that I have derived more pleasure and profit from witnessing the instructions of this venerable teacher than from any other source in my musical history; and I am happy to add, that Mr. Mason's course in developing and maturing a philosophical method, by which to impart musical instruction, has been onward and upward, as all who examine his recent works will readily admit. Thus much, in reference to a tried friend and a most worthy man, the writer felt called upon to acknowledge to the readers of THE JOURNAL, whom, I doubt not, regard Dr. Mason as a public benefactor. F. L. I.

JERSEYVILLE, ILL.

DEC. 8TH, 1856.—The musical convention of the past week has been a season of rare enjoyment to those who visited Jerseyville for the purpose of attending it, as well as to the lovers of music in our own little village.

We would gladly have lengthened the stay of Mr. Root among us to an in-

definite period, had it been practicable; but he has left us, and after a short acquaintance of one week, we feel that we have parted not only from one we hold in high estimation as a competent instructor, but also from a valued friend. May we all meet again under similar circumstances, and may success ever attend his efforts in his onward course, is the sincere wish of his friends.

H. M. S.

WOODSTOCK, ILL.

DEC. 13.—The McHenry County Musical Association held a Convention of four day's duration, commencing Dec. 1st, under the direction of W. B. Bradbury, Esq., and concluded with giving a concert, during which time the Oratorio of *Esther, the Beautiful Queen*, was performed, together with many choice selections from the *New-York Glee and Chorus Book*. All those in attendance through the session pronounce it the greatest musical feast we have ever enjoyed in this section. The class numbered about one hundred and fifty, and would have been much larger but for a severe snow-storm that set in on the first evening, and lasted two days, fully preventing those who were unfortunate enough to wait for the "second day," from coming at all, or those who were here from leaving, until "Haman was hung fifty cubits high."

The visit which Mr. Bradbury has given us will long be remembered with feelings of satisfaction, and we trust, "ere another year rolls around, he may come again."

P. J. W.

TO CORRESPONDENTS.

L. N., Maine.—1. "I have lately heard it said by a teacher who claims to stand high, that he knows no such musical term as *dynamics*, that it is improperly used in music, etc. Will you please to tell us what is the truth in regard to this offensive word?" The analysis of tones, as consisting of length, pitch, and power, was first made or published by Pfeiffer and Nageli in their celebrated work on Pestalozzian Music-Teaching, a quarto volume of 250 pages, published at Zurich in 1810; and the terms *rhythmics*, *melodics* and *dynamics* were, we believe, first applied by them to the three departments treating of the length, the pitch, and the force of musical sounds. The latter term, *dynamics*, is made to cover the whole ground of musical utterance; so that we have *dynamic force*, and *dynamic form* of tones, (as *cres.*, *dim.*, etc.) both, of course, including the elements of musical expression. The words thus introduced as technical terms are probably the best that could be chosen, and are now extensively used. It is to be regretted, however, that they are often improperly employed by such persons as seem not to have a true idea of what they were originally intended to signify. Every one who knows any thing on such subjects knows that it is often the case, when a word is thus taken from its more common signification, and applied to a technical use, its meaning is somewhat changed; but it is always fixed and clearly defined in its new relation or usage. The word *dynamics*, as a technical term, is now used extensively, and probably will continue to be used long after the silly objections of illiterate men have ceased. 2. "It was also asserted that it is not proper to speak of the 'power' of tones, but that the word 'force' should be used; and a lecture of perhaps twenty minutes was given, the only effect of which was to make our visacer (the lecturer) unintelligible." If people wish to spend their time in listening to such lectures, (?) they have a perfect right so to do; but it is a pity that any one should be led to suppose that in doing so he is learning music, or that the matter is of the slightest importance to his musical progress. We may repeat what we said in answer to the question, on the use of the word *dynamics*, that the meaning of a word when used technically is often quite different from that of its common usage; the same word, too, when used as a technical term, has in many cases different meanings in different sciences. In philosophy it may mean one thing, in mechanics another, and so on. The word "force," says Webster, means "strength, active power, vigor, might," etc. The word power may mean "force," animal strength, or "force," the power of the screw, or the power of steam; or "force," the power of the wind, etc. Now, when the word power is used technically to denote a property or a condition of tones, it has reference to their degree of loudness or softness, force, strength, or, as we have heard that highly cultivated and most excellent teacher, Mr. Webb of Boston, often express it, "weight of tone." The Germans use the word "macht," which is translated might, power, force, strength, etc. We certainly approve of a judicious and careful choice of words for technical terms, but when one is already in use and well known, even although it may not be the best that could be selected, we would not probably attempt to change it, but we would rather change a dozen times than be forever disputing about it; for really it can make no difference (certainly in this case) whether we use power, or force, or strength, or weight. If the proper degree be obtained, the "power of song" or the "force of song" will be as great in one case as the other. Let the technical meaning of the term be understood, and there will be no difficulty. If we are not mistaken, we have had a question similar to this before, but we have not time to look back and see. Any one who, in the capacity of a teacher, is often bringing up such unimportant things, and dwelling upon them, must be a man of small mental power, force, strength, or weight; he may be a fault-finder, caviller, carper, or even a traducer or calumniator, but one would suppose that he must be surely one of those of whom the great poet speaks as having "no music in their souls;" "let no such man be trusted" as a teacher. We beg pardon for taking up so much room on this subject, especially since we believe it has been touched before in our columns; but the "down-East" querist in this case is one for whom we entertain great respect, and we could not do less.

D. R. M.—"Will you please to answer the following questions? They arose among our musicians, were answered in different ways, and led to a great deal of dispute: 1. What is the value of two thirds of a minim? 2. How is it expressed in musical terms? 3. How in notation?" When we receive a question which is evidently a hoax, we throw it one side, exercising no other feeling toward the writer than that of pity for one who has had no better employment than that of writing it. At first glance we were disposed thus to regard the above; but on the whole we are inclined to think the querist serious, so we will try and be serious too, and give such an answer as the case requires. 1. The first question is wholly arithmetical, not musical. What is a fraction? Ans. A part of a whole, or a division of a whole. A whole may be divided into three thirds, two of these will be two thirds, or two thirds is two of three equal parts into which a thing is divided. What part of three is two? Ans. Two thirds. A minim is a musical character used to

express the duration of a tone; if we suppose the duration to be a second, then by two thirds of a minim we are to understand a tone two thirds of a second in duration. We seem to come to the conclusion then that two thirds of a minim is, in fact, two thirds of a minim, and nothing more or less. This, we suppose, will do for the first question. 2d. We do not know any single term by which to express two thirds of a minim, and we are inclined to the opinion that whenever it becomes necessary to express two thirds of a minim in words, it will be most convenient to use the words two thirds of a minim. Two thirds of a minim, therefore, is the expression which, under such circumstances we would recommend. Having now answered two thirds of the questions proposed, we proceed to the remaining third, being numerically the third or last question to be answered. 3. Two thirds of a minim supposes a minim to be divided into thirds, or into three thirds; three thirds of a minim may be noted by three crotchets with the figure three written over them; two thirds of a minim, therefore, may be thus written or noted:



Suppose a company of arithmeticians meeting for the purpose of considering the general subject of numbers or the power of numbers, should spend their whole time in discussing the comparative importance of the shape of a figure, as for example, shall the figure indicating the number four be made thus, 4, or thus, 4, or thus, 4, etc. What would be thought of the thoroughness, expansiveness, or extensiveness of their views on the great branch of mathematics they had come together to consider? Matthew 23: 23.

R. G. Columbus.—“Who is Mr. Russell, of the firm of Russell & Richardson, Boston; and why does his name appear before Mr. Richardson's? Did the latter fail to succeed in business, and was he obliged to take a partner with additional capital?” Not at all; the new firm is a proof of the success of Mr. Richardson, as a short explanation will satisfy you. Mr. Russell was the junior partner of the well-known house of G. P. Reed & Co.; Mr. Reed, the senior partner and capitalist of that concern, had made money enough, it seems, and in looking about for some one to whom he might sell, his attention was at once directed to the enterprising, energetic, and successful proprietor of the Boston Musical Exchange, who had gained a reputation with the public as a distinguished publisher. An arrangement was easily effected, and Mr. Russell, an excellent business man, and very popular with the customers of the old house of Reed & Co., joined partnership with Mr. Richardson, and purchased Mr. Reed's interest, and also added his own valuable business and stock of plates. That the new firm reads Russell & Richardson, is easily accounted for by the fact that Mr. Russell is the elder of the two. Nevertheless, we think that, in consideration that Mr. Richardson's name was well known to all the musical public, while that of Mr. Russell was familiar only to the customers of his house, it would have been more politic had the new firm read Richardson & Russell. It will be seen from the above that our old friend Nathan Richardson “still lives,” and is more active and promising than ever. We have no doubt that the new firm will take a stand second to no other music-publishers, and that their new designation, Russell & Richardson, will be soon as well known on the American continent as were the former ones of Nathan Richardson and G. P. Reed & Co.

L. P. M., Norwich.—“The practical knowledge given in your ‘Answers to Correspondents,’ is invaluable to those who are somewhat deficient in that department, and are yet novices in the art of teaching. I trust you will answer the following questions in THE JOURNAL with your customary kindness. Should a teacher compel her pupil to practice the ‘School of Arpeggios’ without looking upon the keys of the piano?” A teacher should never compel her pupil to do any thing, unless, indeed, the compulsion of love is meant. A pupil must always be led along by love and kindness to do whatever she has to do, and not be compelled against her inclination or pleasure. We think a pupil should be led along, as it may be practicable, thus to play “without looking upon the keys of the piano.” Yet it is a thing not to be urged at once, rather let the habit be very gradually and imperceptibly formed.—“Do you recommend any other method to teach the pupil the proper position of the wrist and fingers while practicing, save the method of precept and example?” We would not, unless the circumstances of the pupil are very extraordinary; such mechanical means as have been sometimes employed are not recommended by the best teachers.—“Would you advise one to attend the next term of the ‘Normal Institute,’ whose throat has been, and is affected with granulation of the membrane and congestion of the blood-vessels, caused by vocalizing, and too constant use of the voice and throat?” Not for the purpose of learning to sing; one, may, however, learn much of the art of teaching, and acquire much general knowledge of music, by an attendance at such a school, although she may not be able to join in vocal exercises.—“If these questions should remain unanswered, I shall not threaten you with my vengeance, or take offense as readily as M. K., if you should not notice them.” Therefore take courage, and do not fear.

J. G., Mass.—“What do you think of such songs as the following in the juvenile song-books?”

‘Tramp, tramp, tramp,
Go along, you scamp,’—Song of the Pony.
‘Wait for the wagon,
Pop goes the weasel,’
‘Few days, Billy boy,’ etc.”

We know nothing of the songs named above; but we suppose from the lines here quoted that they must belong to a very low class of vulgar pieces, such as no parent of any cultivation would allow his children to sing. Take the word “scamp,” for example; we can not suppose that any parent or teacher who has any just idea of the educational or training influence of language would allow a child to utter the word, since it is one which belongs only to vulgarity; the very thought of a little child's being taught or allowed to utter such a word is truly distressing to one whose aim it is to elevate and refine and purify human existence. We think J. G. touches the most important topic connected with singing in schools, or singing among the children, namely, the tasteful and moral influences of vocal music. Unless these are carefully guarded, it were much better that children should know nothing of song; for in the use of impure songs, sentiments, or even words, the result will be most humiliating and degrading. Indeed, unless a child is regarded as something more than a mere animal, unless his higher nature is taken into consideration and carefully guarded and provided for in the exercises of vocal music, the influence of the study or practice will be for evil, and not for good. We should teach a child no song which we would be unwilling to have incorporated, as it were, into

his very nature or being, and remain there forever; for every thing taught thus to a child goes to make up a part of his moral character. All low, vulgar, coarse, clownish unpolished, or, in a word, ungentlemanlike songs, should be carefully avoided; such we suppose these to be specimens of. We hope they are not in schools; if they are, let them be ejected at once.

C. L. B.—“In a juvenile class, ought the four parts to be taught?” Ordinarily in a juvenile class it is better that only one part should be taught; it is not worth the while to attempt to teach any other part than the air or melody, until the pupils have made so much progress as to read the music easily by note. This will not commonly be attained, under the circumstances in which music is now taught, while the juvenile class remains a juvenile class. But all that may be expected from juvenile classes, generally, is that they will do the preparatory work for vocal training and for notation. Yet something, according to circumstances, in both of these departments may be done. THE MUSICAL JOURNAL can be sent anywhere East, West, North, or South by mail.

N. P., Oberlin.—“Is it injurious to the voice for one to blow a brass horn?” Any forcing of the voice out of its natural manner of use, or out of its usual compass, must be injurious, as one knows by all the analogy of his various organs. To blow much upon an instrument requiring much breath and great exertion will undoubtedly injure the voice, and perhaps the general health also. We would advise one who wishes especially to cultivate his voice not to have much to do with wind instruments.—We believe that guitar strings may be obtained at 12½ cents each, that is, those not wound with silver. For further information we refer you to any dealer in musical merchandise.

P. H. M.—“‘Articulate’ was the direction of our teacher, ‘articulate clearly like the barking of a dog.’ Pray, Mr. JOURNAL, is that a good direction?” No, we think not; it is rather clamorous, noisy, canine. A dog may utter a sound or a tone, but he can not articulate a word or a syllable. The language of brutes is a language of sounds only, it is an emotional language, and an expressive one, and it is never used without a proper expression of feeling, but it is not an articulate, intellectual language. Singers may with much propriety be directed to the brutes for an example of the expression of true feeling, but not for the articulation of words, the language of thought.

P. A.—“Is Mason's Musical Letters a book of instructions?” No; it is a narrative of an European tour. It gives a description of what the author saw and heard in the musical world; speaks of church-music, concert-music, opera-music, and all kinds of music, with notices of many musical people, players and singers, accounts of musical festivals, etc.

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[ADVERTISEMENT.]

Advertisements received at the Publication office. Sixteen cents a line each insertion. This department forms no objectionable feature to the paper, as the advertisements are constantly changed, and being strictly musical, possess some interest to every musician and amateur.

A HOST OF FRIENDS.

Do not be amazed, reader, we mean what we say; a host of kind friends has THE MUSICAL JOURNAL. But as the colored preacher said, “let us explain and ‘monstrate our position.” In this goodly city, we have several folks who pass along in the world under the cognomen of Smith, Brown, Jones, etc., etc. Each kind friend, after much mature deliberation, comes forward, and with a desire solely for the permanent success of our paper, suggests various improvements. Says Mr. Smith, let the journal be strictly musical, rather leaning towards the opera; Mr. Brown speaks, and asks for very simple musical compositions, and no reviews or criticisms whatever; and Mr. Jones declares that if we wish proper success, we must only publish the most classical music, and our articles should be of a much higher order, and criticism so severe, as to terrify all blunderers, amateurs, and vocal groaners!

To all this and divers counsel, we would acknowledge thankfulness; and at the same time, excuse the egotism, conceit, and presumption, of all such kind friends.

MUSIC IN THIS NUMBER.

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•••••
We are again compelled to omit many interesting articles; a communication from "Martellato," ("Things before Signs") another of the series on "Piano-forte Teaching," Mr. Hagen's article on "Beethoven's Sonatas," etc., are in type, but crowded out.

•••••
EVERY one of our subscribers can, we think, with a little trouble, get us one subscription besides his own for next year. Will you not do this much for us? It will be a little thing for you, but a great result for us. We ask it as a personal favor.

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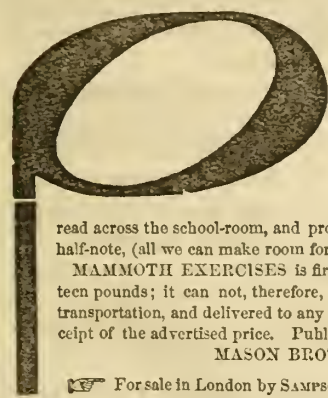
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TENOR.

1. Hark! hark! to the moun-tain-bu-gle's notes, As on the air their ech-o floats; O'er lake and riv-er

ALTO.

SOPRANO.

1. Hark! hark! to the moun-tain-bu-gle's notes, As on the air their ech-o floats; O'er lake and riv-er

BASE.

loud they play, Then in the val - ley die a - way. La, la, la, la, la, la, la, la, la..... la,

loud they play, Then in the val - ley die a - way. La, la, la, la, la.....

la, la, la, la, la, la, la,

la la, la, la, la, la, la, la

la..... la..... la, la, la, la.....

la, la, la, la, la..... la, la..... la.....

la, la, la, la, la, la, la, la.

2.

List ! list to the bugle's echo song,
O'er mountain top it sweeps along,
Through forest dark it silent roams,
From rocky steep the echo comes.

La, la, &c.

3.

Hark ! list to the song of sylvan sound,
It starts the red deer with a bound ;
The wild bird hears the cadence sweet,
In vain it tries the notes to repeat.

La, la, &c.

O, sing that plaintive Air again.

Poetry by Rev. FRANCIS C. WOODWORTH.

Music by EDWARD A. PERKINS.

TENOR. *mp*

1. O sing that plaint - ive air a - gain, It sweet - ly on my spi - rit fell; My an - gel

ALTO.

SOPRANO. *mp*

2. That song she loved, I'll fond - ly prize, Un - til her form a - gain I see; For since she

BASE.

moth - er loved the strain, And breathed it with her last fare - well, And breathed it with her last fare - well.

left us for the skies, All, all she loved, is dear to me, All, all she loved is dear to me. Then*

m *p* *Rit.*

* Repeat first verse.

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TENOR.

1. Far from my thoughts, vain world, be - gone, Let my re - li - gious hours a - lone; Fain would I

ALTO.

SOPRANO.

2. Oh, warm my heart with ho - ly fire, And kin - dle there a pure de - sire; Come, Sa - cred

BASE.

eyes my Sa-viour see, I wait a vis-it, Lord, from thee.

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Spi-rit from a-bove, And fill my soul with heaven-ly love.

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FIRST TENOR.

1. There's purest mu-sic in the heart, A lone-ly, deep re-frain, That oft o'er memory's chord will start, Like Memnon's melting strain.

SECOND TENOR.

2. At times the heart ap-pears all bright, The fu-ture grows se-rene; With-in the soul, gay tho'ts u-nite, To charm the pres-ent scene—

FIRST BASE.

3. The light would want its se-cret spell, If we no shade could find: Nor should we love the spring so well, If win-ter's face were kind.

SECOND BASE.

NON PIU PRESTO.

The noon-day ea-rol of a bird, The smile we can not win; A leaf, by morning's zephyr stirred, May touch the heart within.

'Tis then that care for-gets to fly Where we in pleasure stray; 'Tis then some an-gel from the sky Would point to us the way.

So, if the soul has nev-er known What care and grief im-part; It can not tell how rapture's tone Steals o'er the long-ing heart.

Sleep, gentle Lady.

SERENADE.

WM. U. BUTCHER.

GENTLY.

TENOR, *mp*

Sleep, gen - tle la - dy, the flow - ers are clos - ing, The ve - ry winds and waves re -

ALTO.

The ve - ry winds and waves re - - pos - - - -

SOPRANO, *mp*

Sleep, gen - tle la - dy, the flow - ers are clos - ing, The ve - ry winds and waves re -

BASE.

pos - ing; 0, may our soft and sooth - ing numbers Wrap..... thee in sweet - er, soft - er slumbers.

mf

Ad lib.

ing; 0,..... may our soft and sooth - ing numbers, Wrap thee in sweet - er, soft - er slumbers.

mf

Ad lib.

Peace be a - round thee, la - dy bright, Sleep, while we sing, good night, good night, good.. night, good night.

p *pp* *pp*

Peace be a - round thee, la - dy bright, Sleep, while we sing, good night, good... night, good.. night, good night.

p *pp* *pp*

* Those measures under the * may be omitted.

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

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