

time have been able to improve on their work. Of the last mentioned great man, history has made but slight mention; yet the fact exists, that from him came the true school of singing. Of him it was said, "He refined the manner of singing in Italy, which before his time was very crude." Bernacchi was his pupil; and it is not impossible that Porpora and Redi might also have been, but of that there is no certainty. Mancini was the pupil of Bernacchi, and wrote a book which is in print to-day, in which he gave some account of his contemporaries, and also "reflections" on the art of singing. Most assuredly the ground was all covered at that time. Let any one at this day make a statement regarding singing which proves to be correct, and you will surely find it in the teachings of those old masters. The Streeter "method" which so astonished the musical world of Boston, a few years ago, was indebted to the "Old Italian School" for all that was truthful therein. To this the really good part, were added certain fallacious doctrines, such as "no-register" and "definite location of tone" which were accepted by the disciples of the new *method* as being necessarily true, because the part relating to "ease of tone" was undeniably true. Dr. Streeter was entitled to his opinion, but, as the part of his "method" which produced the results had been long ago established as one of the principles of the "Italian School" it would seem proper to speak of the Streeter doctrine rather than *method*.

The Garcia and Bassini "methods" are said to be nearly identical, and are only means used by those masters to teach the principles of the "old school." In fact, you cannot take up a single written "method" for vocal instruction (except Dr. Streeter's) without finding therein much reference to the doings of the old singers, and quotations from the words of the old teachers. It must of necessity be so, for reasons stated above; they said all that could be said! But one thing was very noticeable with regard to the teachers of old; they took *plenty of time* to do their work! No "method" would make people sing, unless they did their part.

It is unfortunately the fact that many people desire to become singers *without work*, which has given rise to numerous so-called "methods" whereby the inventors make money, and the victims have the satisfaction of *experimenting*, but necessarily to no purpose; for it is not the case now, and never was, that singers could be formed without effort on their own part; it may be said, however, that to the thoughtful student no study is more enjoyable, more satisfactory, or more fruitful of pleasurable results than that of the voice, when such study is pursued with "*method*."—*Musical Herald, Boston*.

BREVES AND SEMI-BREVES.

He who drinks from a god's gold chalice
Of art, or music, or rhythmic song,
Must sift from his soul the chaff of malice,
And weed from his heart the roots of wrong.

THE music in Plymouth Church, Brooklyn, N. Y., costs \$5,000 a year.

THE first opera in England was represented in the time of the Commonwealth by the express license of Cromwell, granted to Sir William Davenant, for the performance of an opera in five acts, entitled the Siege of Rhodes, on which occasion the first female performer that was ever heard on the English stage sustained the part of the principal character. Thus from the Puritan time in England dates the opening of the English opera, and that very important introduction into musical performances, the beautiful sound of the female voice.

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It is noticeable, that to those who are much alive to the effects of music, airs and tunes often come back, in the commonest pursuits of life, to vex, as it were, and haunt them. Music, once admitted to the soul, becomes also a sort of spirit, and never dies. It wanders perturbedly through the halls and galleries of the memories, and is often heard again, distinct and living as when it first displaced the wavelets of the air.—*Bulwer Lytton*.

THE truly great composer lives and moves in a region of feeling, and cannot understand the necessity which compels people who are not actually musical, to create a mode of interpretation out of the phenomena of the material world.

OLE BORNEMANN BULL.

The celebrated Norwegian violinist, Ole Bull, whose death at Bergen, Norway, was lately announced, was during his lifetime as well known to the people of the United States as if he had been reared in their midst. There was scarcely a town or city in the country which he did not visit during a long musical career, and he rarely failed to leave behind the pleasantest of social and professional memories.

Ole Bull was a native of Bergen, Norway, and born on the 5th of February, 1810. His father was a chemist, and his ancestors on both sides being great lovers of music, many of his family line distinguished themselves in that capacity. He was wont to say that his earliest recollections, were of the legends of the Norsemen, related to him by his grandmother, in which were mingled the stories connected with the wild songs of the Norman peasants. That these inspired the mind of the lad, and gave character to a love of art that was then in the germ, cannot be doubted, for the influence clung to him through life and was always exhibited in the passionate poetic fervor that in subsequent years marked his performances on the violin. His earlier attempts to master this instrument date back to his sixth year, when his uncle, a good violoncello performer, presented him with a little pine violin, "as yellow as a lemon." He was so small that sometimes he would fall asleep in the violoncello case and have to be awakened to play his part in the family concerts. When about eight years of age a passing musician in search of pupils was called in to see the boy, and satisfactory arrangements were made to continue the musical education which he had commenced by himself. A few lessons, however, ended the relations of teacher and pupil, for the latter turned critic and the former was dismissed. A few months later he was sufficiently advanced to be able to play in the Philharmonic concert at Bergen, and at nine he played the first violin in Beethoven's symphony in D. From that time his progress was rapid.

Ole Bull first visited the United States in 1843. He was then famous in the Old World and his reputation had preceded him. He arrived in New York on Evacuation Day, November 25th, and his reception was of the most hospitable character. He was attacked by some of the French papers because Vieuxtemps and Arlot, with Mme. Damoreux, were giving concerts in the city. While they were only partially successful, Ole Bull's entertainments were thronged. During this visit he made the acquaintance of Henry Clay and other distinguished men. He gave a concert at Washington that was attended by President Tyler, the Cabinet, Senate, House of Representatives and the foreign Ministers.

After a tour covering two years Ole Bull returned to Europe in 1845, and played to enthusiastic audiences in the principal cities on the Continent. For seven years his time was thus passed in the busy life of a noted musician. He was sought for by managers, and devoted to his art. During this period he was engaged in a venture of his own, hav-