

For The Amaranth.

STANZAS.

Oh let the merry dance proceed,
While all is joy and gladness,
Thought cannot now recall a deed
To tinge our minds with sadness.

For pleasure swells with thrilling glow
To music's melting strain,
For purest thoughts in langour flow,
Nay, rapture whirls the brain!

And hearts expand, as do the beams
Sol from his centre sends—
To clasp round earth their liquid streams,
While morn with darkness blends.

Then let the merry dancers spring,
As bound their hearts in gladness—
Thought cannot wave his sable wing
To cloud their minds with sadness.

St. John, 1841.

FREDERICK.

THE AMARANTH.

"AN ACCOUNT OF THE RIVER SAINT JOHN, WITH ITS TRIBUTARY RIVERS AND LAKES, by Edmund Ward, Assistant Emigrant Agent."—We have been politely favored with a copy of this work, which has just been issued from the *Sentinel* Press. The Author shows, from his clear and correct descriptions of almost every part of the Province, that he is fully competent to the task he has so ably and faithfully performed, viz. "to render the natural advantages of this fine Province more generally known and better appreciated." We doubt not but this work will meet with an extensive sale; as it will form a great addition to the already printed works on the resources of the Province, and their general adaptation for the support of a vast population. As a hand-guide to persons visiting this Province, it will prove highly useful, and to emigrants and others intending to settle in the country, it cannot fail to afford all the information they can reasonably expect to obtain without making a personal visit. Attached to the work is a correct Map of the "River St. John and the contiguous Country." The book comprises 96 pages—is printed on fine paper, and the typographical execution of the work as well as the binding, are workmanlike and creditable to the printer and binder. We intend in a future No. to furnish our readers with several extracts from this work.

Saint John Sacred Music Society.

On Thursday evening the 25th January, this Society held its third public Concert, which was attended by a brilliant audience, numbering about seven hundred persons. The Hall of the Mechanics' Institute, in which the performance took place, and which by its convenient arrangements is admirably adapted for such exhibitions of art, was completely crowded, every seat being occupied, and many persons were compelled to stand in the avenues.

Such an audience gives good reason to believe that a taste for music prevails in our community, and that opportunities of hearing good musical performances will not, for the future, be suffered to pass unnoticed. This Society, it may be said, is only in its infancy, and altho' we did not expect to hear the finished performances of the festivals of London or Edinburgh equalled—yet, speaking generally, we were highly gratified, and from the performance we heard on Thursday evening, we feel assured, that in a short time this Society will arrive at such a proficiency in musical attainments as will be highly creditable to the members individually, as well as to the City.

No. 1.—"Strike the Cymbal," by PUCITTA, was creditably performed; the Solo voice is a good one, and may be cultivated with advantage to its possessor; in the Chorus the voices were a trifle flat, or below the pitch, which possibly arose from timidity on the part of some, being their first appearance before an audience. One of the Flutes was too sharp, and continued so all the evening, the gentleman should keep his ears open, as a slight sliding of the tube would have obviated the difficulty.—The gentleman who plays the *pizzicato* on the Violoncello in the Symphony, hurries the time a little—this ought to be avoided.

No. 2.—"Grateful Notes," ANTHEM. At the commencement the voices had not quite gained confidence, and were a little flat, which, however, did not continue, and this fault did not occur again during the evening.

No. 3.—"Like as the Hart." The Lady who attempted this has a good voice, but should not again sing in public until she has had the advantage of study under a competent instructor.

No. 4.—DUETT from "Haydn's Creation," was performed with good effect; the gentleman has a fine voice and in this Duet acquitted himself with great credit. As the part which was sustained by him is one of great difficulty, and as he has few opportunities of hearing or practising classic music, he is entitled to much credit. The performance of Mrs. JONES was remarkable for its quiet beauty of expression.—The words occur in the Solo "And wave your tops ye pines," and the passage was given with all the pathos and expression necessary to carry out the Immortal Composer's idea of the supposed graceful motion of those beautiful mountain trees, in gratitude to the Great God of Nature: the breathing of the flowers, their "balmy scent," was also in keeping with the foregoing passage.

No. 5. and 6.—The first, as a composition, is nothing remarkable; the second, although bearing the name of Beethoven, we are inclined to think is not by the great Beethoven who composed the Oratorio of the "Mount of Olives," and many other great works.

No. 7.—ANTHEM, was well performed, and closed the first Part.

PART 2d.—No. 1.—Performance creditable, composition nothing wonderful.

No. 2.—Another Solo ascribed to Beethoven,—a better composition than the other, and may be by him. This was performed better than the other, and as a whole was quite pleasing; the accompaniment on the Piano was very good.