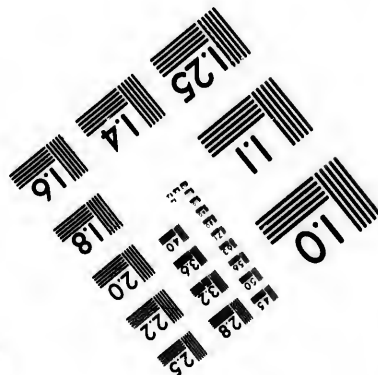
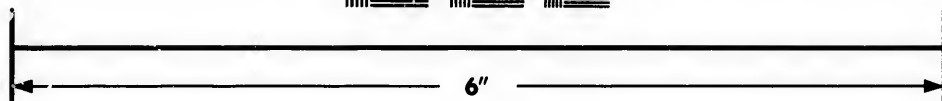
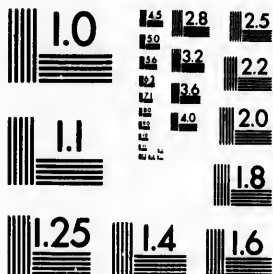


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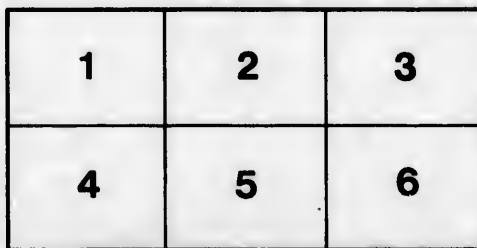
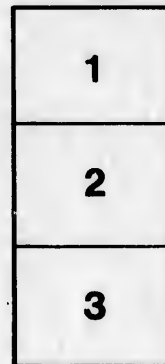
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*Judi, Vide, Tace.*

AN  
**ANALYTICAL AND CRITICAL SYNOPSIS**

OF A SELECTION OF

**Piano Forte Literature, &c.,**

GIVEN BEFORE THE

**MONTREAL LITERARY CLUB,**

ON THURSDAY, 25th May, 1865.

BY

**DR. JAMES PECH,**

Graduate in Music of New College, Oxford; Fellow of the Musical Society of London; Pupil of  
Schneider, Chopin, Czerny and D  hler; Pianist and Composer to the Countess of Darnley;  
and for some time Composer, Director and Conductor of the Royal English Opera,  
Theatre Royal, Drury Lane; of the People's Philharmonic Concerts,  
Exeter Hall; and Joint Conductor with M. Benedict, of the  
London Orchestral Association; A Member of the  
Council of the Montreal Literary Club.



Montreal:

**DAWSON BROTHERS.**

Toronto: W. C. CHEWETT & Co.; Quebec: MIDDLETON & DAWSON.

**PRICE 25 CENTS.**

The undersigned, members of the Board of Fellows, now in town, have read with great pleasure Dr. JAMES PECH'S "Analytical and Critical Synopsis of a selection of Piano Forte Literature," and cordially extend to it the IMPRIMATUR of the Montreal Literary Club.

(Signed,)

THOMAS D'ARCY MCGEE, B.C.L., M.P.P.

WILLIAM T. LEACH, D.C.L., L.L.D.

HENRY ASPINWALL HOWE, M.A.

CHARLES HEAVYSEGE.

J. W. DAWSON, LL.D., F.R.S.

Club House, Cathcart Place,  
April 18th, 1865.

To WILLIAM WORKMAN, Esq.,

PRESIDENT OF THE MONTREAL LITERARY CLUB.

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MY DEAR SIR,—

The kindness and consideration with which you have been pleased to permit your name to stand before the following pages, very greatly reconcile me to the many difficulties and trials under which I have, during my residence in this city, pursued my favourite study, and laboured in my endeavours to advance a taste, and to establish a proper appreciation and respect for Musical Literature.

Some professors of severer wisdom in this city have affected to depreciate the science of musical sounds, as something appealing only to the ear, and affording nothing more than a momentary and fugitive delight; others of more cultivation and refinement have with justice admitted that the Art unites intellectual with corporeal pleasure, by a species of enjoyment which gratifies the mind and the sense without weakening reason; and which therefore the learned may study with advantage, and the good enjoy without degradation.

Those who have most diligently contemplated the state of man, have found it beset with vexations which can neither be repelled nor eluded by obscurity: to the necessity of combating these intrusions of discontent, the ministers of pleasure were indebted for that kind reception which they have too indiscriminately obtained. Pleasure and innocence ought never to be separated; yet we seldom find them otherwise than at variance, except when Music brings them together.

By the election of one of the musical profession to be a member of the Council, the Montreal Literary Club have very gracefully added their testimony to the power and humanizing influence of Music and its cultivation. By such a course, they have done very much to assist in raising Music from that desponding condition, in which it has been for so long a period existing in Montreal; and of elevating it to a standard by which it is better known and understood in the neighbouring States, and in European countries.

To those who know that Music is among your recreations, and the study of your children, it is not necessary to say much in behalf of its purity, or in assertion of its dignity. That Music confers delight and happiness on all around is undoubted. To the people (if placed upon an intellectual basis) it administers a pleasure and a fund of enjoyment at almost all times and all seasons. Even children are pleased and delighted with

Music, because it affects the ear and the mind with an agreeable sensation. Later in life, Music yields an additional pleasure, associating with it certain agreeable fancies; with the remembrance, perhaps, of the enjoyment it afforded us in childhood, and of its connection with many simple and interesting adventures; with the offices of friendship and love, and its association with numerous poetic and romantic images.

In some minds Music becomes so intrinsically allied with those interesting sentiments, that it is received with still more delight than it afforded us in childhood. Indeed, the love of Music is implanted, more or less, in every human breast; it is a humble affection of the mind that assists to render everything more humanized, elevated and happy.

God never placed the poetry of sound and motion within the reach of man, without intending it not only for his service, but for the more perfect enjoyment of all that is elegant and beautiful on earth. And who does not receive the highest gratification in the contemplation and enjoyment of the Arts? And what especial Art finds its way more quickly to the tender and sympathetic sides of our nature, than Music? What relieves us more readily from the cares and anxieties of the world, and refreshes us when our souls are borne down by grief and sorrow at the loss of some dear object of affection—our minds exhausted by worldly conflict and disappointment—our bodies prostrate with disease and affliction, or with the changes and chances of this troubled life—than Music? Poetry, Painting, and Sculpture wait as handmaids round her throne; “they from her golden urn draw light,” as planets drink the sunbeams; and through her the divinity of sound is revealed to our mortal senses. If the pleasure it imparts is soothing and elevating, the impression it leaves is profound and permanent. Its excellence may not be understood by every one; the poetical charm, the something more than meets the ear, is not perhaps equally felt by all; but the sentiment is intelligible to every mind, and goes at once to every heart.

That it may long continue to amuse your leisure, not as a relief from evil, but as an augmentation of good; not as a mere diversion from care alone, but as a variation of felicity, will be the constant hope of

Your obedient servant,

JAMES PECH.

St. Lawrence Hall, April, 1865.



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*The greatest homage you can pay to Music, is silence.*

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IN every city on the European continent, the musical traveller will invariably find some locality consecrated to the intellectuality of Art, where the performance of the best order of *Instrumental Music* brings together the practical, theoretical, and literary members of the various professions, and the amateurs of cultivated and refined taste in Music; affording the mutual advantages of social intercourse between men of genius and education, from the various schools of Music, as well as the noble, wealthy, and accomplished *virtuosi*. Such a desideratum the Montreal Literary Club desires to supply by its efforts in this city.

The Fine Arts are not merely a luxury,—an elegant enjoyment,—but a necessity in the mental culture of mankind; they are as necessary to the full enjoyment of our mental endowments as food, raiment, and light are to our physical condition. Viewed in this sense, anything tending to spread the influence of these arts amongst the general community, must confer a benefit on society, by enlarging the field of enjoyment and elevating the character of our kind.

By these means—and this in itself is a great consideration—we establish a common field open to all—high and low, rich and poor, when the cares of the world, and the dross of worldly pursuits are forgotten, amid aspirations of beauty, tending to communion with the Creator of all beauty and all good.

And this position, we venture to advance, is no new one: it has been recognized long since, in the remote ages of antiquity.

Plato spoke of “the beautiful, the good,” if not identical and the same, at least as being inseparably allied; and he described the love of them which is implanted in the human soul, as “the unextinguishable desire which like has for like, which the divinity within us feels for the divinity revealed to us in beauty.”

This being recognized as a principle in nature, should it not be held as common to all, of universal influence through all possible forms of manipulation?

Goethe said, “One ought every day at least to learn a little song, and read a good poem, and see a fine picture; and if it were possible, to speak a few reasonable words,” implying that, that which is intended to elevate and purify the mind through the influence of images of beauty, improved the capacity for rational discourse.

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*Le plus grand hommage de la Musique, c'est le silence.*

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Each member of the Club has the privilege of introducing two visitors ; and a limited number of ladies and gentlemen of musical and literary attainments have been invited by the Council.

The Council entreat that persons unable to remain throughout the performances, should take advantage of the cessation between each composition, and so leave without disturbing the artists or the audience.

The perusal of this Synopsis, previous to the night of performance, will greatly assist the amateur.

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#### APPRECIATION IN ART.

There is nothing of which the impression has become deeper in our mind than the necessity of an absolute education for everything like a due appreciation of that which is most beautiful in Art. In those alone possessed of the intuitive perceptions and exceptional organization of genius, the process of appreciation may be rapid ; to the majority it must be like all their other accomplishments, most gradual. It is the work of years, to one not especially gifted, to learn to discriminate in all Art, bad from good, and good from what is best. Perfect senses, vivid sensibilities, imagination for the ideal, judgment for the real, knowledge of what is technical in the execution, critical competency to apprehend the merits and the claims of that which is purely intellectual, the conception and knowledge to furnish comparisons with what is prescriptive in Art, reflection to suggest that which is permanent in nature, long habits of observation exercised on various and numerous works—and that which hardly preserves itself through all this, and yet without which all this makes but a common-place perceiver of faults and beauties—freshness of mind and depth of feeling, from which alone (combined with the rest) can spring faculties of an appreciation. These are absolutely indispensable qualifications for those who would not only see but comprehend Art.

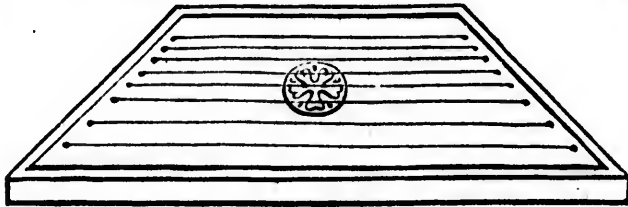
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*The greatest homage you can pay to Music, is silence.*

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## THE PIANOFORTE CONSIDERED MECHANICALLY.

The origin of the Pianoforte is traceable to an instrument called *Psalterion* or *Tympanum* (known even yet by the familiar name of *Dulcimer*), which has a box, shaped somewhat like the following diagram:



across which brass and steel wires were extended between iron pins, and attuned so that a perfect *gamut* was obtained. The performer held in each hand a little wooden rod or hammer, with which he struck the strings with a degree of velocity and neatness, according to his proficiency in the art.

The **CLAVICHORD** was an improvement on the *Psalterion*, by the addition of a *Clavier*, or keyboard, by means of which little plates of copper, moved by the digital action on the keys, caused the strings to vibrate.

The **CLAVICITHERIUM** little differed from the foregoing in its mechanical construction; but its strings were of gut, acted upon by soft leather hammers, put into motion by the keys.

The **VIRGINAL**, consecrated by many productions of that English *Palestrina*, the immortal William Byrde, by Dr. John Bull, and several other worthies of bygone days, was a keyed instrument, consisting of metal strings, vibrated by quills, or other *media*, affixed to the end of the lever or key. Some suppose that this tinkling machine was invented in England about the time of Elizabeth, and was so named in compliment to that

“ Fair Vestal, throned by the West! ”

who, it is said, was remarkably fond of it, and, moreover, was a great and skilful performer upon it. But the former part of this statement, regarding the date of its invention, has been denied by M. Fétis, who asserts that it existed before Elizabeth's time in 1530, and bore the same name.

The **HARPSICHORD**, according to the same writer, was also in existence before that period. This instrument, similar in shape to the modern Grand Piano, had two keyboards, which could be used separately or together; in the latter case, the upper or superior keyboard yielding at one touch, a sound attuned to the octave of the lower. The action consisted of a key, and was called a *Jack*, which was a piece of pear-tree

with a small movable tongue of holly, through which a cutting of crow-quill was passed, to touch the string when the *Jack* was in action. Be it remembered, that this was the instrument on which were developed some of the finest inspirations of Handel, Haydn, Mozart, Scarlatti, the Bachs, Clementi, &c. ; and for that circumstance, it is entitled to some veneration, although its tone has been wittily but severely compared to "a kind of *scratch* with a sound at the end of it!"

The SPINNET, which was nothing more than a square Harpsichord, was constructed upon similar principles. There was, however, a peculiar kind which was called *Sordino*, on account of the comparative softness of the tone.

The Clavichord, Harpsichord, and Spinnet, continued to be used till towards the end of the last century. But the tone of these several instruments being one and all more or less harsh and disagreeable, induced many ingenious men to experimentalize in the hope of improving it: accordingly we find, as related by some, that a manufacturer in Paris, named Marius, presented to the inspection of the *Académie des Sciences* of that city, some specimens of Harpsichords, in which he substituted small hammers in the place of quills, &c. Shortly afterwards, Christofero, a Florentine, advanced this discovery so much, that his instrument (the first called PIANO) may be said to have been the model upon which all subsequent improvement was based. Others assert it was the invention of a German mechanic, named Viator, about a century ago, who, from some cause, failed in realizing his project. Again, we are told that it was the discovery of a musician of the name of Schröder; and lastly, that we owe it to Christofoli, a harpsichord-maker of Padua. Be this as it may, it appears that the new modifications received no decided public approbation till about the year 1760, when a manufacturer in London, named Ztumpf, commenced such a successful career in the construction of them, with additional improvements, that he realized in a short time a considerable fortune, with which he was enabled to retire, and enjoy an *otium cum dignitate*, with all the gusto of a German *bon vivant* to the last.

Such was the incontestable superiority of the English Pianofortes at this period, that the Continent continued to be supplied with them for a considerable time. At length Herr Silbermann, in Germany, commenced a successful rivalry, which in the year 1776 was much encroached upon by the pretensions of MM. Erard (brothers), of Paris, who were the first to construct Pianos on the improved plan in France. Still, however, the English continued to excel, by many subsequent additions, to the

approximating perfection of the instrument, till at last they enjoyed an almost exclusive fame for its manufacture. The Pianofortes of Ztumpf, Kirkman, Longman & Broderip, Broadwood, Stodart, Tomkison, Clementi & Co., Rolfe, Aston, and a host of others, continued to be sought for all over the world, scarcely a year passing without some important addition or improvement being made in them.

The *Upright Pianoforte* was doubtless taken from the Upright Harpsichord, and was the invention of an Englishman, of the name of Hancock, a musical instrument maker, resident in some part of Westminster. He was a man of much ingenuity, and produced several varieties in keyed instruments; amongst which we find the *Organised Pianoforte*, the *Portable Grand Pianoforte*, and an instrument, also a Pianoforte, in the shape of a Spinnet. This was the origin of the present *Square Piano*. The *Portable Grand*, in its day, was a successful and desirable instrument; but has long since been superseded by others of the kind called *Kit-Grands*, *Boudoir-Grands*, *Pocket-Grands*, and *Semi-Grands*,—which last are now very much in vogue in England.

The next novelty was the invention of John Isaac Hawkins, who constructed an upright instrument, with a detached sound-board, in an iron frame; and the whole was so arranged as to be able to meet the atmosphere with compensating powers. In the Bass, it had spiral or *helical* strings, by which length was gained; and in the Treble, three octaves of equal tension were accomplished by an uniform size of wire. It was patented, but did not take with the public sufficiently to come into notice.

Following Hawkins, we had William Southwell, an Irishman, who patented an improvement in Upright Pianofortes, and gave it the name of the *Cabinet Pianoforte*. The name still remains in use.

The *Unique Pianoforte* was introduced about thirty years ago by an English firm, the Messrs. Wilkinson and Wornum, and was the invention and patent of the latter gentleman. This instrument met the taste of the day for instruments of *little altitude*; it did not stand higher than three feet three inches, and the strings were all placed *diagonally* towards the floor; the action was simple and effective, but it did not content the mind of its most ingenious inventor, and in a short time gave way to a new proof of his mechanical and philosophical genius, in the production of the *Piccolo Pianoforte*, which he (Mr. Wornum) patented about twenty-five years ago, and which is now, perhaps, the most popular Piano in the four quarters of the world. Its action is equally applicable to both upright and horizontal instruments, and, for delicacy of tone and promptness of touch, it has not yet been surpassed.

The perseverance of Mr. Wornum's mechanical genius at length succeeded in producing a *down striking* action, by far the most ingenious of modern improvements in the Pianoforte, inasmuch as both tone and touch are wonderfully improved by it—a result exactly the reverse of some of the European continental application of the same action.

Then a Mr. Mott introduced his *Sostinente*, which was an application of a cylinder and silk loops to an Upright Pianoforte. The loops were attached to the strings, and the cylinder, which was moved by the foot, as it were, bowed them, and produced tones somewhat similar to those of the *Seraphine*.

Mr. Kirkman's *octave string* was applied as the third string of a Grand Piano, tuned an octave higher in pitch than the other two, and was somewhat in effect like two diapasons and a principal in an Organ. It pleased for a time, but is now thought of no more.

Messrs. Cramer, Addison and Beale, the then large music publishers in Regent street, London, produced a Pianoforte totally formed of iron; and considering that metal is not so sonorous as wood, the tone was amazingly full and mellow.

Subsequently, at Paris, a Monsieur Montal produced a Pianoforte which, in a great measure, supplies a quality that has long been a desideratum, and the want of which has allowed other instruments to assert a superiority that henceforth must be ceded. It consists in a mechanism which the inventor called "*mécanique à répétition expressive*," because by it the touch is so far improved as to allow the performer to reiterate the tone at pleasure, without raising the fingers from the keys. Some marvellous men, like Liszt, in the absence of this mechanism, contrived to produce the *sostinato* and *tremolo*, without apparently repeating their touch; but *non omnia possumus omnes*; and we cannot but be grateful to the ingenuity of M. Montal for an invention that enables the less practised performer to produce such a desirable effect.

The Pianofortes of the continent continue to be inferior, generally speaking, to those of London.

Those of Vienna, perhaps, are the best toned, although not powerful, and possessing too light a touch, at least for one accustomed to the English regulation; and those manufactured almost everywhere else are hard, *metallic*, or *tubby* in their *timbre*. We must not omit, however, to state that several foreign *fabriquants* have establishments in the Metropolis of England, where instruments of first-rate excellence are to be found: M. Pape, from Paris; M. Erard, of Paris and London; and M. Zeitter, have all—particularly the last two—produced most brilliant specimens of Grand

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*The greatest homage you can pay to Music, is silence.*

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Horizontals. On the American continent, Grand Squares and Cottages are overstrung. This practice, although adapted for a long time in Germany and England, has been by most makers in those countries abandoned. The effect of this invention is considered by some to give the Bass a freshness and fulness of tone that is not produced in the old scale. It was also stated that the principal advantage to be gained, was that of a stronger tone effected by bringing the strings more toward the centre of the sounding board. The objection, however, advanced against overstrung Pianos, is that the strings being placed above each other, though naturally not in contact, virtually impart their vibration.

By means of a new scale, and without over-stringing, the Houses of Chickering & Steinway, of New York, have succeeded in making their Grand Pianos model instruments, by which they have produced an extraordinary volume and beauty of tone, and by which the upper notes have been made more brilliant and the middle more *singing* in quality. \*

And here we must not forget to mention amongst those struggling for position in Canada, the name of Mr. Hood, of Montreal, whose Pianos, built much upon the same model as those of the larger houses in New York and Boston, deserve favourable notice. They are constructed upon a very perfect calculation of the conditions necessary to equality and power, and deserve attention from their quality, volume and roundness of tone, and an evenness in the middle and upper octaves. They also possess a more congenial and sympathetic touch, reminding us very much of a Broadwood.

In short, the subject may be dismissed now, with an assurance that such is the perfection of modern manufacture, that even the inexperienced are sure to find, not only in England and Europe, but also on this continent, respectable houses where instruments of every quality may be obtained, worthy of the first performer in the world.

\* To the enterprising firm of Messrs. A. & S. Nordheimer, the Canadian public are indebted for the introduction into this country, some years ago, of these magnificent instruments.

## THE GENIUS OF THE PIANOFORTE.

The Pianoforte, above all other instruments, is best calculated to form a musician ; it is the epitome of an Orchestra—an abridgement—a *multum in parvo*, which can enable the performer not only to conceive, but express all possible harmonious combinations by himself, independent of the aid of others ; the degree of his success, of course, being in proportion to his capabilities of developing the almost inexhaustible powers of the instrument. Even if he be not able to render them adequate vindication, he can arrive at a better notion of harmony and counterpoint by the help of the Pianoforte, and in less time, too, than is possible through the means of any single-voiced instrument. Melody may probably be sustained in a much higher degree on stringed instruments, by the possession of a property which enables them to claim superiority over the “hammer-struck sarcophagus of sound,” as an enthusiastic violinist was heard by us to assert ; but a conjunction of many tones, even few in themselves, it is admitted, will produce or generate a third quality, which may be delicious to the ear, and, moreover, please the judgment and learning of the auditor by the artful or ingenious manner in which they are opposed or counterpointed to each other.

Now, on what instrument can we find the *score* or *partition* of a composition in all its *nuances*, its delicate shades of meaning (in construction as well as expression), so well interpreted together, as on the Pianoforte, when it is under the magical fingers of a Henselt, or a Chopin, or is awakened into almost conscious musical existence at the Promethean touch of a Mendelssohn, a Döchler, a Liszt ! Who that ever heard this last mentioned marvel sing “Schubert’s Serenade,” or *instrument* Rossini’s magnificent overture to “*Guillaume Tell*,” on the Pianoforte, was not enraptured to the highest enthusiasm which the musical art can awaken in a sensitive mind ? No Hautboy, or *Cor. Anglaise* ever expressed the *Ranz de Vaches*, in that delicious overture, with more soul-breathing tenderness or *Sostenuto* ! And yet we are told by some that the Pianoforte is incapable of sentiment, because neither the *glissade* or the *thrill* (close shake) of the violin tribe of instruments can be effected upon it. With respect to these latter capabilities, when used (as they generally are) to excess, they produce a disagreeable effect, *usque ad nauseam* ; while, on the other hand, the Pianoforte possesses enough power to express the most delicate *legato* or *crescendo* passages, when under the treatment of hands that “be cunning in their art” ; and as to power or strength of sound, we surely do not wish the scale, or portions of the scale, of a single instrument, to resemble those great guns in a fortification at Groningen, which (accord-



ing to Strada) had the names of *ut, re, mi, fa, sol, la*, from the sounds uttered by them in their explosion.

The Organ is certainly the noblest instrument, *quoad* majesty of SOUND, which, in a large-scaled structure, may be combined and varied with infinities of registers and qualities, at the pleasure of an ingenious performer; but with regard to sentiment, it admits no more than appertains to strongly opposed contrasts of *forte* and *piano*. It is true some beautiful effects can be produced by the use of *the swell*, but still the touch has no power to communicate sentiment to an individual tone, the *crescendo* and *diminuendo* being too slow within operation to obey the sudden dictates of an enthusiastic musician. Yet let it not be supposed for a moment that this mighty construction of musical ingenuity—this congregation of giant seeds, so associated with the “capacious mouth” of the Polyphemus Handel, has been spoken of irreverently here. Forbid it, Music! The pedal of a great Organ is the voice of sublimity!

The Harp (the poet's musical idol) only presents to the ear a *pizzicato* tone, similar to the strings of the violin, &c., when pinched by the fingers, instead of sounded by the bow. It is also an instrument more indebted to romantic association than to any intrinsic power of expression; although we read of most extraordinary effects having been produced by it and its relation the Lyre.\* It is an elegant and graceful instrument; but its sentiment, like that of lip-oratory, never reaches the heart. The Harp is a thing rather to be read about,—more to be idealized,—than to be enjoyed on its own peculiar pretensions.

The Guitar is capable, in a small space, of the most heart-touching expression; but then its tone is not fit to be heard from afar, even in a theatre or concert-room; besides, its *style* of harmony (in the best of hands) is not *comme il faut*, or perfectly according to severe counterpoint; nor, strange as it may seem to assert, can it admit of alteration without injuring the genius of the instrument. This is plain when comparison is made of Huerta's performance with that of the accomplished and scientific Sor.

Now the Pianoforte (be it always understood) in the hands of a master, has advantages over every other instrument which we will enumerate here. In the first place, none possesses the extensive range,—the depth of Bass

\* One of the great disadvantages of the Harp (and all instruments of the same description, such as the Guitar, Mandolin, &c.) is, that it cannot remain in *tune*, from the circumstance of the string requiring to be pulled, in order to produce *TONE*, which renders it *Flat*. When a performer upon the Violin, or Violoncello is tuning his instrument, should he have drawn up one of the strings too sharp, a slight *pull* with the fingers, in the manner the Harp is played, is often found sufficient to slacken it enough to render it perfectly in *tune*; thus, if merely pulling a string on a Violin once or twice will alter the *pitch*, it necessarily follows, that the same thing being constantly done on the Harp must render that instrument out of *tune*.

combined with height of Treble, which belongs to it, and enables it to represent so effectually the extremes of a grand orchestra. In the next place, a greater number of notes can be simultaneously produced upon it than upon any other instrument, the organ excepted, but with the advantage of perspicuous velocity over the capability of the latter. Thirdly, better music has been written for the Pianoforte *expressly* than for any other instrument whatever;—we have only to mention the works of Beethoven alone. And fourthly, it is not only the best accompaniment to vocal music, in the absence of an orchestra, but allows the performer upon it to sing a part or a solo with more freedom and ease than either Organ, Harp, or Guitar. Lastly, it is the most general instrument in use, and need not be hawked about with the player; but is sure to be found in the drawing-rooms of the rich, the elegant, and the art-devoted, in all classes of society.

#### ON THE USE OF THE PEDALS.

The judicious and tasteful employment of the Pedals, is productive of the best effects. Care should be taken not to use them too frequently, or prolong their influence when the harmony of a phrase or passage happens to change. In all well written Pianoforte Music, the *swell-pedal*, or that which raises the damper from the strings, allowing their vibration to continue, is indicated by the abbreviation *ped.*, or the sign  $\oplus$ , and its relinquishment by the mark or asterisk. \* When the *soft-pedal* is used, which is placed under the left foot in Grand Pianofortes, Upright Pianofortes, and Grand Squares, it shifts the action so as to strike one string; the Clavier or Key-Board, also is moved a little to the right. On the American continent the same effect is obtained in Grand Squares without the shifting of the action or Key-Board, by means of what is called the "harp pedal" attached to a circular rail, the sweep of the scale moved up between the hammers and the strings, by means of the left pedal. This invention is composed of soft felt prepared for the purpose and tapering from the bass to the treble in thickness.

The sudden use of the pedal should be avoided, and indeed it ought never to be touched except when it is expressly set down in the works of the most judicious and tasteful masters. The combined effect of the two pedals is sometimes productive of the most pleasing effects; but the young student is advised to trust more to his fingers than his feet, more to the delicacy, force, and variety of his manual touch, than to the jumbling influence of the pedals, which they will most assuredly possess if not treated with the greatest skill. Many pianists of the first order never resort to them at all for their effects; but this is going to extremes, for a judicious use will impart a grace and smoothness, particularly in *cantabile* passages, which cannot be obtained otherwise. Frequently the volition entrusted to the hands will fail.—

"*nam neque chorda sonum reddit, quem vult manus et mens.*"

In this case the pedals are of main utility, but we again caution the student against the indiscriminate use of them.

## THEORIES—ANCIENT AND MODERN.

Planè judico, nec pudet asserere, post theologiam, esse nullam artem quæ possit Musicæ æquari.—LUTH. *Epist. ad Senfel.*

The author of "Confessions of an Opium Eater" asserts that "music is an intellectual or sensual pleasure, according to the temperament of him who hears it." This opinion naturally leads us back to those ages when there was a smart controversy sustained, not only between the heads of two opposing schools in their own time, but which has been bequeathed to us moderns in all the devoteeism of fanatic enthusiasm. The two great musical sects of antiquity—the Pythagoreans and Aristoxenians—held different opinions: the former asserted that reason, and not the hearing, is to determine consonance and dissonance; the latter rejected reason, and referred to sense. This controversy was reviewed by Ptolemy,\* who decided in favour of the Pythagoreans.

The genius of Pythagoras was essentially that of a poet. Mathematics were to him lights, not shadows,—illustrations, not obscurities,—facilities, not obstacles, to the great unfathomable but still captivating study of the universe. One moment in the depths of the severest science, the next on the wings of the lightest philosophy;—here discovering and demonstrating the most incontrovertible theorems; there conceiving and bringing forth the most fanciful doctrines, his spirit vacillated between truth and imagination, and seemed equally happy to be lost in the profundity of the one, or dissipated for a while in the pleasant intoxication of the other! What a contrast between the contemplative brow of the sage, busily engaged in the proof of the square of the hypothenuse, and that of the speculative poet—the romancer, who, by intellect "high sphered in heaven," imagined he heard "immortal minstrelsy!" All his dreamy philosophy is full of poetry, not demonstration. His opinions that the muses were the soul of the planets in our system,—that Saturn moves in the Doric mood, Jupiter in the Phrygian, &c.,—all partake of a mind richly imbued with poetical fancies; † and while he was strenuously asserting, on one hand, the truth of his musical ratios (or what was subsequently termed by Euclid "the harmonical canon"), he was, unawares, on the other, as constantly adducing the most convincing proofs of their

\* Ptolemy flourished about 130 years after the Christian Era. His division of the musical scale was esteemed by the most eminent writers on harmonies to be the best.

† In this opinion he was afterwards followed by Plato.

practical inutility, by his frequent discursions into the province of *sense* for illustration, which was not at all necessary, as he could have sheltered himself behind demonstration as safely and conclusively as he had done in the forementioned geometrical proposition that *par excellence* bears his name. But the means, by which it is said he produced his consonances, have been proved erroneous by Galileo, as at variance with experimental fact. This author also ascribes their discovery to Diocles.

It is probable, however, that as our philosopher studied during twelve years in Babylon, under the direction of the learned Zerdust, or Zoroaster, a servant of one of the Prophets, he was conversant with the Jewish writings, and had his notion of the spherical music from a text in Job (xxix. 7,) "When the morning stars sang together," &c. There is a passage in Job (xxxviii. 37), says Hume upon Milton, "that seems to favour the opinion of the Pythagoreans concerning the musical motion of the spheres, though our translation differs therein from other versions. *Concentum cali quis dormire faciet?*—'Who shall lay asleep; or still the concert of heaven?' But this is to be understood metaphorically of the wonderful proportions observed by the heavenly bodies in their various motions." If the hymn to Apollo, which is attributed to Orpheus, be genuine, the comparison and union of the elements of astronomy and music are of much higher antiquity than the time of Pythagoras.\*

The authority of poets is not very respectable in matters of history; and yet we have hardly any other for the opinions that we owe the invention of music to Orpheus, Amphion, Linus, &c. Some divines, however, are of a different opinion; as, for instance, Thomas Aquinas, who asserts that not music alone, but every other science, was understood by immediate revelation to the first human race.

The pretty and fanciful doctrines of the harmony of the spheres, as held by Pythagoras, were also held by the Druids of Ireland, † and it is remarkable that the word *Pythagoras* signifies literally in Welsh, "explication of the universe," or cosmogony, from the verb *pythagori*, to explain the system of the universe. ‡

The Pythagoreans were distinguished in antiquity by the appellation of **CANONICI**, as being governed by the monachord, or (as above mentioned)

\* Vide *Ὀρφέως ἔπη*, p. 226.

† Diodorus Siculus (lib. VI), says that in an Island west of the *Celtæ*, the Druids brought the sun and moon near them; whence some have suspected telescopes were known to them.

‡ Vide Owen's Dict. v. cit. Pretet, Perf., as quoted by Higgins.

harmonical canon; and the Aristoxeneans by that of *Musici*, on account of their taking only the ear and practice for their guides.

ARISTOXENUS was born at Tarentum, a city in that part of Italy called Magna Græcia (now Calabria). He lived in the time of Alexander the Great, and subsequently, viz. : about A.M. 3610. He held it was absurd to aim at artificial accuracy in gratifying the ear *beyond its own power of distinction!* That he had anticipated the satisfactory discoveries of modern ages by this doctrine is sufficiently clear now-a-days, although a distinguished ancient (Cicero *de Finibus*, lib. v. 19), speaking of the elements of Aristoxenus, pronounces them as utterly unintelligible. We should not wonder at this ignorance, when we find people in our own time asserting the existence of quarter tones, &c., in our sub-division of the octave: seeing that it can be plainly proved, we cannot, for practised utility, adopt any other system than twelve semitones in the said octave. Hence the best writers use D $\sharp$  and E $\flat$  indiscriminately, just as the *doigté* of the respective instruments requires for the sake of facility.\*

Euclid, the author of *Sectio Canonis*, a geometrical division of a chord for the purpose of ascertaining the ratios of the consonances, lived in the time of Ptolemy Lagus, circa A. M. 3617. In this, and also in his opinion touching the *diatessaron* and *diapente*, namely, that the former is less than two tones and a semitone, and the latter less than three tones and a semitone, he is a Pythagorean, but in other respects he is apparently a follower of Aristoxenus. What the latter called a half tone, Euclid demonstrated to be a smaller interval in the proportion of 256 to 243. It is said by some that he was the first who proved that an octave was somewhat less than six whole tones.† This certainly can be demonstrated by the *rational* sub-division of the monochord.

DIDYMUS was an eminent musician of Alexandria, and, according to Suidas, contemporary with the Emperor Nero, by whom he was much honoured and esteemed. As this writer preceded Ptolemy, and was the first who introduced the minor tone into the scale, and, subsequently, the practical major third, which harmonized the whole system, and developed the road to counterpoint, an honour that most cities have bestowed upon Ptolemy, he seems to have a better title to the invention of modern harmony, or music in parts, than Guido.

We now leave the conflicting theories of the Ancients, and turn to the more satisfactory demonstrations of the Moderns.

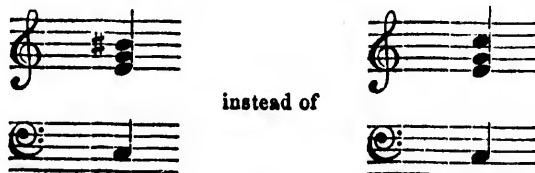
\* Nobody will doubt that Mozart, Weber, Spohr, &c., are musicians; yet their works, particularly those of Spohr, abound in conflicting notation.

† Vide Dr. Wallis.

Smith, of Cambridge, in his work upon Harmonics, has satisfactorily proved that the *consonances* of the Ancients were altogether at variance with what we now term *harmony*,—shewing that if instruments were tuned according to *ratios* of vibration, we could never have an orchestra in agreement.

The celebrated Huygens, the mathematician and astronomer (born in Holland at the Hague, 1629, died 1695), demonstrated something still more conclusive: for he clearly proves, that if the scale were subdivided according to the Pythagorean system, once or twice ascending or descending (or *vice versa*), the eighth, or octave-note, would be a long way from being consonant with the initial one.

This at once upset all the ancient theory of *ratios*, and vindicated the opinion of Aristoxenus. The consequence or corollary of this demonstrated theorem was the introduction of *temperament*, which was obstinately opposed for a considerable time, and (strange to say) has its enemies still, but which has gradually made its way among all classes of musicians who “dare to have sense themselves.” What can more offend the ear than an Organ or Pianoforte tuned with perfect fifths or thirds? And then, again, what is an enharmonic change if it be not considered as an equivoque? Suppose we proceed through a series of modulations, commencing at C natural, thence to G one sharp; thence to D two sharps; thence to A three sharps, so on to E four sharps, to B five sharps, F# six sharps, C# seven sharps, is not this last key more intelligible, and less embarrassing to the reader in the form of D $\flat$ —five flats, which is precisely the same thing in interval, and which proves that C# is D $\flat$ ? It is no argument to say that the voice and stringed instruments are capable of more minute subdivisions; the question is, are they ever used by any composer who knows how to write? Handel, Haydn, Mozart, Beethoven, Weber, Spohr, Mendelssohn, and Rossini, would not have written a G $\flat$  in one part, an F# in another, if they had not thought they expressed the same interval. At the same time it must be allowed that some deference should be paid to the eye: for instance the common chord of C would look very absurd if written in the following way:—



although the intervals under different notation are precisely the same.

The eye, in reading music, is a more delicate judge than the ear in hearing it; an apparent anomaly, but the truth of which can be fully attested by many who derive more advantage and delight from the perusal of a Score than from its best executed performance. But let us proceed at once to our proofs. Harmony consists of but *three fundamental chords*, namely: the COMMON CHORD, the DOMINANT SEVENTH, and the FLAT NINTH, which with their inversions, are alike traceable in major and minor modes or keys to one common basis. All other combinations are but suspensions or anticipations of these three primary or elementary principles, although false notation has for a long period bewildered the student in a maze of expletive, not to say erroneous, subdivisional terms and distinctions. In concluding, we may just mention that Sir David Brewster has proved that the term primary colours, applied to the seven coloured rays in the spectrum, is incorrect, as there are in reality only *three* primary ones, *blue, yellow, and red*; all the others being merely modifications of them. This bears an interesting affinity to the theory above, and also corroborates the assertion of an ingenious writer in the *Art Union* \* some twelve years since, who, in speaking of the harmony of lines, says that it, with other harmonies, such as those of *sounds* and *colours*, requires relation, opposition and subordination,—three qualities.

\* J. B. Pyne, Esq.

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## ATTRIBUTES OF AN ARTIST BY ARY SCHEFFER.

“ Pour être, il faut avoir en soi un sentiment élevé ou une conviction puissante, dignes d’être exprimé par une langue qui peut-être, indifféremment, la prose, la poésie, la musique, la sculpture, ou la peinture. ”

Here, then, have we the line of demarcation expressed which separates the mere prosaic, *mechanical* musician, from the artist of mind and elevated sentiment, who alone can rightly interpret the intellectual works of the classical masters. Thus it is in music as in painting, many have excelled in the *mechanism* of their art, but few have excelled in the *ideal*.

Reflecting, therefore, on the many and various qualifications to constitute a really great executant, we should ever welcome the presence of those elect who bestow upon us the gratification of admiring and appreciating their rare possessions.

## CLIQUE ET CLAQUE.

How often for party purposes are the most incredible stories circulated regarding artists; by which it is hoped to take advantage of any failing in human nature; and which La Fontaine so pithily expresses when he says

“ L’homme est de glace aux vérités;  
Il est de feu pour le mensonge.”

Musicians whose genius fascinates the public, “ though they discourse like angels,” are after all but mortals; and we are shocked to perceive with what avidity anecdotes concerning their artistic and social life are received, purely the invention of persons interested in stimulating public curiosity, and exciting a prejudice in favour of or against some particular artist or enterprise.

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In listening to the performance of one great artist, we should never allow ourselves to be betrayed by local feeling or sectional prejudices into comparing him with another.

By this precaution, we are seldom cheated of those good qualities in a player, which mark, not the mere velocity of finger, but the *complexion of his mind*.

A perfect Pianist unites with taste, neatness, power, and expression, that very rare faculty—*rhythmical expression*; and with powers of execution unbounded, combines the utmost strength and rapidity with the most exquisite finish and refinement in the phrasing of *cantabile* passages.

The greatest homage you can pay to Music, is silence.

TARANTELLA OPUS, 39.....Theodore Döhler.

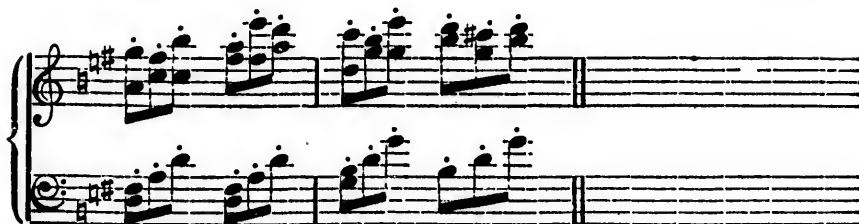
Döhler's works are calculated for the highest excellence and the most delicate grace in performance ; they have brilliant difficulties and many peculiarities, which can only be overcome and appreciated by immense practice and study. Döhler's style of Piano-forte playing consists in a degree of Bravura which can scarcely be exceeded ; in a highly refined expression, and particularly in effects which are produced by the pedal. His performance consists in the union and alternation of the utmost lightness with the greatest power, of the most tender expression with the most unbounded humour, of the most delicate softness with the most perfect facility. Added to which he is particularly distinguished for a high cultivation of talent and for employing already discovered effects in such an interesting manner that his performance has acquired several new features. His strength chiefly lies in a very accomplished performance of the scales, octaves and skips, and particularly of the shake, in every degree of rapidity. In the following, the Tarantella, the octaves must be light, distinct and clear, in very quick time, requiring the command of great elasticity of wrist and perfect tranquillity of the arm :—

*Presto Allegramente.*

The skips must be made with the greatest possible rapidity and power ; and in the following example which takes place upon the 51st bar :—

*Sua*.....

*Die grüßteste Ehrebezeugung das Man für Musik bezeigen kann ist Stillschweigen.*



dexterity and lightness of the wrist and arm are much more demanded than those of the finger.

We must however remark that all the qualifications necessary for performing pieces of *première force* such as the above, can only be gradually acquired; and therefore, a progressive order must be observed in the study of such works as Cramer, Dussek, Hummel, Moscheles, Kalkbrenner, Herz, &c. In this modern school every advancement and change of taste is based upon the results and experience of former schools, and only those can become truly proficient therein who have studied the more ancient, good composers. By this course alone can be obtained a solid style of playing with great and legitimate execution. Without this, even after years of toil and lost time, we should still play but imperfectly. The artists who invented this modern style, such as Pirkhert, Kullak, Mayer, Dreyshöck, Prudent, Liszt, and Thalberg, have been compelled to pursue the same course; and it must not be forgotten that the latest musical works only produce a good effect when they are performed with the most masterly finish. Mediocrity in such a case is only disgusting and ridiculous.

The Tarantula or Tarentula is a species of Wolf Spider, of South Europe, the bite of which is said to be extremely poisonous. It measures from  $1\frac{1}{2}$  to 2 inches in the length of the body. It received its popular name from being common in the vicinity of Taranta, in South Italy. It makes no web, but wanders for its prey, which it runs down with swiftness. It lives in holes in the ground and crevices lined with silk. It has eight eyes, it is very active and fierce; and the females defend their eggs and young with self-sacrificing bravery. The Neapolitans, with which this species of music, the TARANTELLA, is supposed to have originated, believe the bite of the Tarantula, producing a nervous febrile condition, to be curable only by dancing to lively music until the person so bitten falls exhausted. Some travellers in those parts, however, consider the extraordinary accounts in relation to the bite of this Spider as rather fabulous; though in patients thus bitten, it is well to combat the terrors of the imagination by the musical remedy, which the popular belief regards as effectual.

Dr. Theodore Kullak, St. Heller, Willmers, Chopin, Ch. Mayer, and others have written *Tarantellas* deserving the attention and study of pianists of *première force*. But none require in performance more precision and power, united with lightness of hand and flexibility of wrist, than Döhler's Tarantella. Many attempt to play this charming piece, but very few succeed in a proper performance of it. To play notes is one thing, to impart the spirit of the composer is another. Any publisher will sell the music, but he cannot embody in his merchandise the soul and intensity of the Composer. It is only those who have had the good fortune to live and travel with Musicians that are able to hand down to others the method of imparting the intention and meaning of the composer and of the effects to be produced by a perfect manipulation. These remarks apply to all things in connection with musical art, and those who cultivate it should think seriously and earnestly, not so much of mere mechanical display as of the influences which guided the composer in placing upon paper those thoughts and sentiments which he endeavours to impart through the medium of sounds.

*The greatest homage you can pay to Music, is silence.*

For there exists no difference to an artist how he expresses a sentiment, whether he does so through the medium of notes as in music; or in a beautiful gradation of colors, as in painting; or through the form of an elegant drapery of words, as in poetry. A poet in music, in sound and feeling, endeavours to appeal to the intellectual side of human nature, by means of a choice and well-arranged combination of sounds, and by so doing he addresses himself to the mind and feelings as much as a Goethe, a Schiller, or a Shakespeare, and deserves and obtains, in refined society, the same sympathy and consideration. The names of Döhler, Thalberg, Liszt, Mendelssohn, Schumann, Carl Maria Von Weber, Benedict, Dr. Sterndale Bennett, and a host of others, and the position they now occupy in Europe, amongst the learned and polite, are sufficient to show that in imparting mind and sentiment, in whatever form, the only difference that we know is between those who understand, and those who do not.

CAVATINA.....The only Comfort.....James Pech.

"O wander not so fleetly past, thou gentle moon,  
"O linger, grant unto us wretched ones  
"This only comfort!"  
"If e'er an ear thou lendest,  
"When love doth thee implore,  
"O show me in thy mirror  
"The image I adore!  
"And when his eyes, o'erflowing,  
"Where tenderness enshrined,  
"Turn to thy orb so fair,  
"Let him, (O to the prayer  
"Of gentle love be kind)!  
"Behold my image there!"

RECIT.

O Wan-dle nicht so schnell Vorü-ber,  
O Wan-der not so fleet-ly past,

O Wan-dle nicht so  
O Wan-der not so

*Il più grand omaggio alla Musica è nel silenzio.*

*ARIA.—Moderato con Molto Sentimento.*

O warst du je dem fle - hen, Der  
If e'er an ear thou lendest, When

from-men Liebe, mild, So zeig'in dei-nem  
love doth thee im- plore, O show me in thy

O wandle nicht so schnell vorüber. sanfter Mond!  
Verweile! Gönn' uns Unglückseligen  
Den einzigen Trost!

O warst du je dem Flehen  
Der frommen Liebe mild,  
So zeig'in deinem Spiegel,  
Mir das geliebte Bild!  
Un wenn sich seine Augen,  
Von Zärtlichkeit erfüllt,  
Nach deiner Scheibe drehen,  
Lass ihm (O sei dem Flehen  
Der frommen Liebe mild!)  
Mein Bild entgegen sehen!

No one can dwell upon these beautiful lines of Wieland, portraying such superior sentiment and grace, and refinement and elevation of thought; indicative of the most poetical and touching of all that appeals to human life and action, without becoming deeply impressed with a species of dreamy charm, which envelopes the whole being in a mist-like atmosphere of fancy. Combining as they do wonderful fertility of conception with a magnificence of truth and grandeur of thought, uniting the most luxurious tints of the loftiest imagery with a mind trained to habitual sympathy with the beautiful and the good; Wieland in words and language, clothed in all the colours of the rainbow,

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*The greatest homage you can pay to Music, is silence.*

dazzles and intoxicates with the intensity of his feeling of woman's life and individual nature, which charms and transports us.

Seraphina, a gentle maiden, imbued by nature with every virtue, making love's softest raptures fall and glow like the sunbeams of heaven upon our very soul, affording the heart a perfect realization of settled happiness, at peace within itself and all the world; to the expression of which the medium of speech would rob the intensity of our feelings of almost all their glow and beauty; possessed of all that lofty pathos which raises rather than depresses, and which purifies while it softens, has been against her inclination, perhaps without mature consideration, placed within the sanctuary of the Church, the duties of which she feels herself but ill-fitted and inadequate to perform. At midnight when tranquil slumbers have fallen upon the holy sisterhood, and all sleep, she alone, like tempest's surges, rolls upon her couch, and in the bitterness of her cloistered seclusion, gives vent to grief and regret at being condemned in barren solitude to sigh for that love which has pierced her tender breast, and for a being from which she has been so ruthlessly torn. She sighs in thoughts that breathe for relief, but in vain; in burning words she calls upon her God to soothe her agony, the pain her sorrow causes her at so cruel a separation, and to grant her that sweet repose which hitherto her sleepless eyelids have failed to vouchsafe.

She has loved, as only a good and truthful woman can love. She has seen of all others that one alone who is to her affection's own idol, whose image is from her heart ineffaceable. Soul has yearned for soul, their hearts have thrilled with a mutual trembling delight, as in the contemplation of each other's eyes there shone the brightest reflection of the purest and sweetest moments of their existence. But she is bound by oaths indissoluble. There is no soothing balm for their sickly souls, by night or by day. The variation of time can afford no peace to two such bruised hearts; for them there is no hope—no comfort. Both are o'erladen with grief—despair. Her eyes in reverie directed through the vaulted casement of her room, fall upon the pale moon, which to her appears amid sad and tearful clouds, to wander swiftly past, and to which she cries with eyes o'erflowing to linger, and to grant to them their only comfort, praying:—O thou! my only one, God knows that from my very soul I adore thee, and although with maidenly modesty, I could ne'er avow how much, yet with looks alone, and with lips compressed to thine, have dared confess—I love thee. She then, in contemplation of her beloved one, supposes him, too, sleepless and consumed with hopeless longings, to be gazing upon the same bright orb as that above her, and upon which she, with languishing and tearful eyes, is still so intently dwelling. She implores the gentle moon to linger and to grant an ear to love's prayer, and in its mirror to exchange reflections of that image which both so ardently adore.

Christoph Martin Wieland was born 5th September, 1733, at Holzheim, near Biberach, and died 20th January, 1813, at Weimar.

SONG....."SPRING".....James Pech.

Gentle Spring has come, and now  
Blossoms fringe each spreading bough,  
'Tis the time of joy and singing,  
Hope in every heart is springing,  
Hope to all fresh promise bringing,  
Spring and hope are come.



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*Le plus grand hommage dû à la Musique c'est le silence.*

Welcome to each heart, fair Spring,  
Is thy early blossoming,  
Infancy with babbling glee;  
Youth with fervent ecstasy,  
Manhood calm rejoice to see,  
Spring and flowers come.

Visions of the future, bright,  
Fill the fancy with delight,  
Yet perchance such visions teeming,  
Are but idle empty dreaming;  
All unreal, nought but seeming,  
Though with Spring they come.

Soon will Spring's bright hour of promise  
Fade away and vanish from us;  
Ah! not all its blossoms surely,  
Will survive the change securely,  
And expand to suit maturely,  
Spring will soon be gone.

Hope, too, has its blossoms bright,  
Clust'ring thick to glad the sight;  
But alas! how few have flourish'd,  
Of the many Hope once nourish'd,  
Aye for some, all,—all have perish'd,  
Hope, like Spring, has gone.

Yet when Spring and hope are gone,  
Truth and duty still hold on,  
Humbly trusting, firm confiding,  
Looking for those joys abiding,  
When all fear of change subsiding,  
Heaven's spring shall come.

*Allegretto scherzando e sempre leggierrissimo. (M.M. ♩ 92.)*

VOICE.

PIANO.

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The greatest homage you can pay to Music, is silence.

Gen - - tle spring has come, and now,

Oh! what pleasurable emotions are awakened by the return of Spring, unfelt at any other season of the year, reminding us of those we might be supposed to experience upon a renewal of youth.

Lit by her wand, the watch-light Hope seems to shine through the night of future years, spreading before our view lovelier suns and brighter skies.

Her warm breath of life, as she sweeps over the face of the earth, awakens in us new life and energy. She, with her wild-flower wreaths wending towards the bright gay world, cherishes the air she breathes, and speaks to us as a larum-bell of the loveliest things.

With her the Flowers breathe sweetly through the lucid air, while with the hues and sweets they shed, we learn to bless our God, and to think of that pure heaven and the flowers of a land more fair.

With bright skies; with lovely suns and heaven of blue; with sunbeams glowing upon the brightly swelling wave, or when the waveless flood lies on yonder shore reflecting sun and skies; when the rose with its young leaves by her breath unfurled, in fragrance breathes through the morning air; when the beauteous rays of the sun come flickering through mingling foliage, and the thrilling echos of the wild bird throw from every bough the sweetest minstrelsy; when we roam along some flowery margin, drinking of the mountain's limpid tide, and many a flowret of the brightest hue gives to our walk the air of Araby; then the heart forgets it once was sad, and life seems made of light and lovely things, all hope and gladness. Then can the gentler virtues, thrice refined, expel each care from life's capricious dream; then, in the contemplation of an embryo bliss, when visions of dearly remembered joys crowd vividly upon the memory, Spring and Hope steal from life's despondency a part of those convulsions, which must come to us on time's tempestuous and deceitful sea.

**PRELUDE and FUGUE on the name of BACH.....John Sebastian Bach.**

This **PRELUDE and FUGUE**, from the miscellaneous pianoforteworks of J. S. Bach, is No. 2 of a selection, published by Duncan, Davison & Co., London. The Prelude commences as follows:—

*Lento Maestoso.*

The musical score consists of two systems of piano accompaniment. The first system begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is marked *Lento Maestoso* and *f*. The right hand features a series of chords and moving lines, while the left hand provides a steady harmonic accompaniment. The second system continues the piece, showing the development of the musical themes.

It is one of Bach's less known fugues, and is remarkable for its light and essentially graceful character, and to the student and cultivated amateur will be found eminently attractive. The Fugue runs thus:—

**FUGA.**—*Allegro Moderato.* (♩ = 76.)

The musical score for the fugue consists of two systems of piano accompaniment. The first system begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is marked *mf*. The right hand features a series of chords and moving lines, while the left hand provides a steady harmonic accompaniment. The second system continues the piece, showing the development of the musical themes.

For the information of the generality of our readers, we may here state, that H, the last letter of Bach's name, represents our B ♯

*The greatest homage you can pay to Music, is silence.*

This first series consists of six. They are *Fuga Scherzando*, in A minor; *Prelude and Fugue*, in B flat, (on the name of "Bach"); *Fantasia con Fughetta*, in D minor; *Fantasia con Fuga*, in B flat; *Preludio con Fuga*, in A minor; and two Fugues in C major.

And here, without running the risk of fatiguing our readers, we may, in a brief way, give an explanation of the words *FUGUE* and *CANON*.

The word *FUGUE* is derived from the Latin *FUGA*, flight, and is a composition in which several parts are united as a whole, the first commencing with the chief subject, followed in close or free imitation by the other parts, in accordance with certain rules invented and observed by the great contrapuntal writers.

The *CANON* is a kind of *Fugue* called "Perpetual," because the part that starts after the first always repeats the same notes. The different forms of Canon are, Canon in the unison, in the second, in the third, etc.; Canon circularis and infinitus, or circle and infinite Canon; Canon in augmentation or diminution; Canon canonicus; a Canon which, by adding a third, can be played in three parts, etc.

*Canon des Octaves de Carl Czerny.*

The musical score is written for piano in G major, 6/8 time. It consists of three systems of two staves each. The first system begins with the tempo marking 'Presto.' and a dynamic marking of 'ff'. The second system includes dynamic markings 'sempre', 'ff', 'e', and 'marcato'. The third system ends with '&c.'. The score features a rhythmic pattern of eighth and sixteenth notes, with some triplets and slurs.

The best Canons, however, are written by PRANESTINI, FRESCOBALDI, FROBERGER, SEBASTIAN BACH, FRIEDMANN BACH, EMANUEL BACH, HANDEL, GRAUN, EBERLIN, KIRNBERGER, MARPURO, FUX, ALBRECHTSBERGER, MOZART, HAYDN, BEETHOVEN, (excellent riddle-CANONS,) CLEMENTI, A. A. KLINGEL, R. SCHUMANN, OPUS 56.

LIEDER OHNE WORTE. { No. 6, Book 5. } Dr. Felix Mendelssohn Bartholdy.  
" 4, " 6.

The *Frühlingslied*, as the first is termed, and commencing as follows:—

*Allegretto Grazioso.*

And the *Second*, or *Spinnerlied*, are remarkable instances of how the

most unpretending melodies may be raised into importance by consummate musical treatment. The airy theme of the first, than which nothing can be more tuneful and

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singable, is accompanied throughout in a manner so original as to endue it with a strongly marked individuality. This impresses itself upon the mind of the hearer quite as vividly as the melody itself, which is, nevertheless, sufficiently captivating to require no extrinsic attraction. The *Spinnerlied*, with the incessant rush of semiquavers, upon the wings of which its pretty, homely melody is borne, must speak for itself to any intelligence lighted up with a spark of poetry. It has, however, a peculiarity to distinguish it from its fellows by its own very marked character. The *Spinnerlied* has two regular subjects; and in spite of its comparative brevity, its regular symphonic form might entitle it to rank among the *Scherzi*, for which Mendelssohn was famous, and of which he produced admirable examples, all in his own sweet, attractive manner, and yet no two of them alike.

No composer has exerted himself with larger philanthropy or more complete success in the popular direction than Felix Mendelssohn Bartholdy, whose little part-songs, table songs, chamber duets, and above all *songs without words* for the pianoforte, are intimately known to every musical circle throughout Europe and America.

So much has been said and written about this highly-gifted and wonderful musician; so much has been made known of his life and works throughout the civilized world, from his letters and other sources, that but little remains for us to say. We feel totally unequal to bestowing any panegyric upon so illustrious a name as Mendelssohn, the author of "Elijah."

He was frequently the guest of Her Majesty the Queen, and Prince Albert, both of whom attended the second performance of "Elijah," on the 23rd of April, 1847. What they felt on that occasion is best described by Prince Albert himself, who, on the morning of the 24th of April, sent to Mendelssohn the book of the Oratorio, (which he had used to follow the performance,) on the first page of which was written the following inscription in German, in the Prince's own handwriting:

TO THE NOBLE ARTIST, WHO, SURROUNDED BY THE BAAL WORSHIP OF CORRUPTED ART, HAS BEEN ABLE BY HIS GENIUS AND SCIENCE TO PURSUE FAITHFULLY, LIKE ANOTHER ELIJAH, THE WORSHIP OF TRUE ART, AND ONCE MORE ACQUAINT THE EAR, LOST IN A WHIRL OF AN EMPTY PLAY OF SOUNDS, TO THE PURE NOTES OF EXPRESSIVE COMPOSITION AND LEGITIMATE HARMONY; TO THE GREAT MASTER, WHO MAKES US CONSCIOUS OF THE UNITY OF HIS CONCEPTION, THROUGH THE WHOLE MAZE OF HIS CREATION, FROM THE SOFT WHISPERING TO THE MIGHTY RAGING OF THE ELEMENTS:—WRITTEN IN TOKEN OF GRATEFUL REMEMBRANCE BY—ALBERT.—BUCKINGHAM PALACE, APRIL 24TH, 1847."

To describe how he overtaxed his powers at the rehearsals at Exeter Hall with a then most unruly and inefficient chorus; how his already excitable temper was painfully tried by the incredible difficulty and trouble he had in impressing and carrying with him the inert intelligence of his sluggish interpreters, would be impossible. But when he returned home after his labours, depressed—nay, almost subdued—by this dreadful fatigue, the change that had already manifested itself in his health and within him, became only too perceptible in his outward appearance.

It would be superfluous to enter into an analysis of "Elijah." It must or should be familiar to every one of our readers. Neither is it necessary to expatiate upon the success of this Oratorio, which has become a rival in popularity to Handel's greatest work—the Messiah.

At Leipzig, on the 4th of November, 1847, at nine o'clock in the evening, he breathed his last sigh, in peace, in the presence of his disconsolate wife and children, and a few of his most cherished and intimate friends. Aged 38.

*Le plus grand hommage de la Musique est le silence.*

LIED. THE STREAMLET. James Pech.

Voice, Violoncello, and Piano.

I saw a little streamlet flow  
Along a peaceful dale,  
A thread of silver soft and slow,  
It wander'd down the vale;  
Just to do good it seemed to move,  
Directed by the hand of love.

The valley smiled in living green,  
A tree, which near it gave  
From noon-tide heat a friendly screen,  
Drank of its limpid wave;  
The swallow brushed it with its wing,  
And followed its meandering.

But not alone to plant and bird,  
That little stream was known;  
Its gentle murmur far was heard—  
A friend's familiar tone!  
It glided by the cotter's door,  
It blessed the labours of the poor.

And would that I could thus be found  
While travelling life's brief way,  
A humble friend to all around,  
Where'er my footsteps stray;  
Like that pure stream with tranquil breast,  
Like it, still blessing and still blest.

*Dolce e piacevolmente espressivo.*

The musical score is arranged in four staves. The top staff is for the Violoncello, the second for the Voice, the third for the Piano, and the bottom for the Piano. The key signature is one sharp (F#) and the time signature is common time (C). The music is written in a simple, lyrical style. The piano accompaniment features a gentle, flowing melody in the right hand and a simple harmonic accompaniment in the left hand. The voice part is a single line of music, likely for a tenor or alto voice, with lyrics written below the notes. The score concludes with a final cadence in the piano part.

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*The greatest homage you can pay to Music, is silence.*

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### SPRING.

Who has not enjoyed those heaven-dropped moments, when reverie and pleasing solitude were with us while wandering along the side of some murmuring stream, flowing at its own sweet will, in the virgin month of May, in all the early ripening of her charms; when the landscape was clothed with trees and verdure; when birds, warbling in harmonious confusion, are busy among the branches of the trees, rearing their tender offspring; responding to one another in hesitating, plaintive, yet cheerful notes, while flitting and flickering through the trees, filling one's very soul with an intoxication of intense and pleasurable emotions. When soothing winds, wafted o'er us as if fanned by the gentle breath of zephyrs, bring on their wings the sweetest odours from surrounding groves and orchards; with luscious balminess and genial warmth of atmosphere—with troops at our feet of those dear fairy-visitants, the lowly violet, the gorgeous buttereup, the modest daisy; with the crocus, snowdrop, and yellow daffodil, already in the gardens; when perfect calm prevails, when the beams of the sun appear every now and again with ruddy glow, shining as it were through almost invisible haze,—it is then, when lost in the sensation of warbling birds, of delicious scents, of soothing breezes and lucid streams, all mingled together in delicious associations, we turn to the ceaseless babble of our rippling stream, and on its shining silvery surface look for the reflection of that dear image, whose heart, like the spotless sun, pure as angels' holiest dream, is as our little streamlet, the sweetest thing in life that decks our sad and lonely vale.

*Die grösste Ehrerbietung das Man für Musik bezeigen kann ist Stillschweigen.*

The following immediately precedes the Air:—

The musical score consists of two systems of four staves each. The first system shows a melodic line in the bass staff and a rhythmic accompaniment in the grand staff. The second system includes the vocal line with lyrics: "I saw a lit - tle". The piano accompaniment continues with a rhythmic pattern of eighth notes and triplets.



FUGA SCHERZANDO.....John Sebastian Bach.

This Fugue is believed, by most authorities, to have been composed at Wiemar during Bach's second residence in that town—when he held the position of Court organist, as well as director of the Court concerts in the same place. It was probably written after 1708, when Bach was appointed to the former, and before 1717, when he accepted the latter office in the Grand Duke's household. In the collection of Forkel, two manuscript copies of the Fuga Scherzando are still in existence. One of them is in the hand-writing of J. P. Kellnor, organist and choir master at Gräfenrode, who admired and played it to perpetuate Bach's style of playing. The engraved German edition is from these manuscripts. It opens as follows:—

Scherzando.  $\text{♩} = 3$

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The first system begins with a treble clef, a common time signature, and a dynamic marking of *f*. The tempo is marked 'Scherzando' and the time signature is  $\text{♩} = 3$ . The first system contains measures 1 through 6. The second system contains measures 7 through 12. The third system contains measures 13 through 18. The notation includes various rhythmic values, accidentals, and articulation marks such as slurs and accents.

and is one of the most interesting of all the minor Fugues of this composer.

The two Fugues performed this evening, remarkable for their wonderful clearness in a contrapuntal sense, may be pointed out for the attractive character of their themes, and are most useful studies for equalizing the touch and for the attainment of fluency of execution. They are also very serviceable as an introduction to the more difficult and elaborate works of Bach; and the student who is zealous and industrious enough to master these with others comprising the set, will approach the *Clavier bien tempéré* and other great works of this master, with double confidence.

This *Fuga Scherzando* is as romantic as if it had come from the pen of Mendelssohn, and as full of melody and charm as it is ingenious and masterly.

The revival and pursuit of such vigorous and healthy music in this country, will be productive of the greatest possible good to the public taste.



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ENTR'ACTE.

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### A Memory Painting.

With eyes entranced, we gazed upon those pale, dead features,—tranquil as the calm of even.

On that marble brow, those slumbering locks and spell-bound eyelids, serene and sweet as evening sunbeams as they light in glory upon the burnished skies;—not a ripple,—a furrow. No trace remained upon that faded face, to mark how great had been the struggle to sever that last frail cord which set his caged spirit free.

To dwell upon that young and lovely dead one, bound in death's own joy chains, was like a dream of many bright hours fled; only to remind us of the radiance those now o'er clos'd eyes once shed, stealing as they did, splendour from the sky, never more in manly beauty to shine again.

In days of joy and sunny gloam, in glory bright and winning, he came to earth like a bless'd creation of the evening sun, to tinge with gold and crimson every cloud that fell about his hearth and home. Around his heaven of life hover'd fairy forms of joy and happiness. With him, a listless, wounded, desolate breast might feel it could be blest.

Like the vernal beams of the morning ray, his lucid eye and glowing heart shone o'er the gloom of him, whose wreath in life had lost its fragrant pride.

Sporting away the flowery days of his dawning life sparkled with the gentle flush of nature, like the sun in native radiance shining.

But o'er the wood-crowned hill, and through the whispering trees, beneath the mountain's brow, just where the elm trees throw their ample arms; and where, courting the freshness of the western wind, his happy homestead stood, there came on life's heavy hour, at dusky eve, a fitful, lambent light, borne on Zephyr's wings, flying with fearful, strange and airy swiftness,—the taper of death; leaving its blasting breath upon that frail young flower; withering its loveliness in an hour.

And now a universal hush is over all, like that which sits so sweetly on the spirit, when sleep has laid his downy pinions o'er us.

No sigh now to tell that once a soul was there. No glistening eye, no night tears like the dew-drops on the bough, when as in life his heart might mourn its blossoms sore; or when in early youth the world appeared all sunshine; when scenes of rapture or days of festive innocence and glee lit up a ruddier glow upon his cheek, portraying on lip and brow a light and buoyant heart.

Not long to last was his sweet summer dream. Few years were his; and of all the beautiful things which he loved best, and which in life around him shone; all— all are lost to him. All have vanished, fled on swift and noiseless wings; while he, in blighted loneliness hath gone to his last home, like the sun descending to his rest, through gathering clouds of faint and flickering hue; wrapped in the shadows of night's terrific gloom—reposing where the long grass waves in dreary sadness, to the sighing of the fitful wind.

Yes! o'er that fragile flower, midst sunny smiles and golden hopes, have withering winds and seasons' blight passed, robbing that fairest manly form of all its beautiful hues, leaving nothing of life's wreck behind, but the contemplation of those pale, compressed and tranquil lips; around which,—in deep—silent—lasting gloom,—there played a placid smile which seemed to us the sweetest, happiest thing within earth's round of sorrowing.

As if his very soul, in its aerial transit, pausing at Heaven's own portals, had turned to gaze, to take a last farewell of that forsaken tenement on earth, throwing back upon its own dead face, the reflection of that ethereal bliss, in which the shadow of time disappears; and where shrouded in realms of eternity this bruised spirit, all care repelling, hath gone to live midst never dying strains of music's softest breathings.

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The greatest homage you can pay to Music, is silence.

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## MUSIC.

It is a strange thing the subtle form and condition of Music. When the composer has conceived it in his mind, the music itself is not there ; when he has committed it to paper, it is still not there ; when he has called together his orchestra and choristers from the North and the South, it is there—but gone again when they disperse. It has always as it were to put on mortality afresh. It is ever being born anew, but to die away and leave only dead notes and dumb instruments behind. No wonder that there should have been men of shallow reasoning powers or defective musical feelings, who, in the fugitiveness of the form have seen only the frivolity of the thing, and tried to throw contempt upon it accordingly. But in truth, such critics have hit upon the highest argument in favour of the art ; for how deep, on the contrary, must be the foundations of that pleasure which has so precarious a form of outward expression ;—how intensely must that enjoyment be interwoven with the God-like elements of our being, in which mere outward sense has so fleeting a share. The very limitation of its material resources, is the greatest proof of its spiritual powers. We feel its influence to be so heavenly, that, were it not for the grossness of our natures, we should take it in, not by the small channel of the ear alone, but by every pore of our frames. What is the medium of communication when compared with the effect on our minds ? It is as if we were mysteriously linked with some spirit from the other world, which can only put itself *en rapport* with us, as long as we are here, through a slight and evanescent vibration of the air, yet even that all-sufficient to show the intensity of the sympathy.

“Whence art thou—from what causes dost thou spring,  
Oh music ! thou divine mysterious thing ?”

We ask the question in vain, as we must ever do when we would follow paths which lose themselves in the depths of our being. We only know, and only can know of music, that its science is an instinct of our nature—its subjects the emotions of our hearts—that at every step we advance in its fundamental laws we are but deciphering what is written within us, not transcribing anything from without. We know that the law which requires that after three whole notes, a half note must succeed, is part of ourselves—a necessity in our being—one of the signs that distinguish man from the brute, but which we shall never account for till we are able to account for all things. Again : Music is not pure to the pure only,

she is pure to all. We can only make her a means of harm when we add speech to sound. It is only by a marriage with words that she can become a minister of evil. An instrument which is music, and music alone, enjoys the glorious disability of expressing a single vicious idea, or of inspiring a single corrupt thought. It is an anomaly in human history, how any form of religion can condemn an organ; for it could not say an impious thing if it would! "Every police director," as Hoffman says in his *Phantasie Stücke*, "may safely give his testimony to the utter innocuousness of a newly-invented musical instrument, in all matters touching religion, the state, the public morals; and every music-master may unhesitatingly pledge his word to the parents of his pupils that his new Sonata does not contain one reprehensible idea," unless he have smuggled it into the dedication. Music never makes men *think*, and that way lies the mischief; she is the purest sanscrit of the feelings. The very fall seems to have spared her department. It is as if she had taken possession of the heart, before it became desperately wicked, and had ever since kept her portion of it free from the curse, making it her glorious avocation upon earth to teach us nothing but the ever higher and higher enjoyment of an innocent pleasure. No measure is disproportionate to this end.

How fortunate that an art thus essentially incorrupt should reign over a greater number of hearts than any other. If poetry and painting have their thousands, music has her tens of thousands; indeed we should hardly deem that man a responsible being whose heart had not some weak point by which the voice of the charmer could enter, for it enters his better part. Not that it is possible to form any theory of the class of minds most susceptible of her influence—facts stop and contradict us at every step. The question lies too close at the sanctuary of our being not to be overshadowed by its mystery. There are no given signs by which we can predicate that one man has music in his soul, and another has not.—*London Quarterly Review.*

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*The greatest homage you can pay to Music, is silence.*

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## ON THE THEORY AND DEVELOPMENT OF MUSICAL SOUNDS.

BY THE REV. DR. NEWMAN,

OF ORIEL COLLEGE, OXFORD.

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“ Let us take another instance of an outward form or economy, under which great wonders unknown seem to be typified ; I mean musical sounds, as they are exhibited most perfectly in instrumental harmony. There are seven notes in the scale : make these fourteen ; yet what a slender outfit for so vast an enterprise ! What science brings so much out of little ? Out of these poor elements does some great master in it create his new world ? Shall we say that all this exuberant inventiveness is a mere ingenuity or trick of Art, like some game or fashion of the day, without reality, without meaning ? We may do so ; and then, perhaps, we shall also account the same of theology to be a matter of words ; yet as there is a divinity in the theology of the Church which those who feel cannot communicate, so there is also in the wonderful creation of sublimity and beauty of which I am speaking. To many men the very names which the science employs are incomprehensible. To speak of an idea or a subject seems to be fanciful or trifling, and of the views which it opens upon us to be childish extravagance ; yet is it probable that that inexhaustible evolution and disposition of notes, so rich, yet so simple, so intricate, yet so regulated, so various yet so majestic, should be a mere sound, which is gone and perishes ? Can it be that these mysterious stirrings of the heart, and keen emotions, and strange yearnings after we know not what, and awful impressions from we know not whence, should be wrought in us by what is unsubstantial, and comes and goes, and begins and ends in itself ? It is not so, it cannot be. No ; they have escaped from some higher sphere ; they are the outpourings of eternal harmony in the medium of created sound ; they are echoes from our Home ; they are the Voice of Angels, or the Magnificat of Saints, or the living laws of Divine governance or the Divine attributes ; something are they besides themselves that we cannot compass, we cannot utter, though mortal man, and he perhaps not otherwise distinguished above his fellows, has the gift of eliciting them.”

—*From Sermons preached before the University of Oxford.*

## THE MONTREAL ACADEMY OF MUSIC.

Music as an art is now beginning to take a somewhat higher, and, we doubt not, more prominent and permanent position in Canada. The efforts being put forth to establish an Academy of Music in Montreal, redound very much to the credit of those gentlemen whose names appear as promoters of such a desirable undertaking. So happy a condition of things springing up in a country that has for a long period suffered under the ban of a total want of sentiment and enterprise, induces us to make a few remarks arising from reflections upon the purposes of music as an element of civilization, whereby the *true* mission of the artist may be better understood and his calling *respected*. Justly it is necessary to regard the Art and Science of music, not as a simple gratification of mere sensual feeling, but a thing of higher and holier influence, emanating from and addressing itself to the heart. *Music of the highest order is the key-stone of Poetry.* "Geist ford 'rich vom Dichter aber die Seele spricht nur Polyhymnia aus." The voice of genius in every art is still the voice of truth, and all truth can emanate but from one source, the soul; and the work, if true, is as imperishable as the soul itself. In this country we have heard many short sighted and prejudiced people assert that the fine arts are not only useless but demoralizing. To those persons we reply, that anything which refines and ennobles the mind must improve it, and that anything which improves the mind must be useful. Everything which gives evidence of mind, as opposed to *mere materialism*, which reveals the combinations of *ideal beauty*, which lie only in the soul, and proves the existence of that divine faculty which we call inspiration, must be of a spiritual and even religious nature. That music is merely suggestive, we do not attempt to dispute; on the contrary, we claim for it no higher privilege. But of what is it suggestive? of ideas. But of what kind of ideas? They will depend upon the nature of the music itself. If the composer be inspired with elevated thoughts when composing, the same thoughts will inevitably be conveyed to the mind of the auditor.

All works of Art *may be judged by the emotion and ideas they excite in the cultivated mind.* In the first place they must be true—that is, they must be the offspring of natural feeling. The artist *must feel deeply* before he can hope to strike the electric chain which *connects the soul and sympathies of mankind.*

Admitting, then, Music as an Art, and Science to be a powerful element of civilization, does not its cultivation among us become a matter of public



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*The greatest homage you can pay to Music, is silence.*

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importance?—Admitting that, in music as in every other art, low class works tend to *vitate the public taste*, and excite in the mind a *low train of ideas*, is it not of paramount importance that a high taste should be cultivated? And what is more likely to assist in the highest degree in doing this than the establishment of an Academy of Music upon a basis secure and permanent as that now proposed by the gentlemen on the Committee?

We often hear, and, we regret to say, are frequently called upon to listen to and endure exhibitions of the worst taste. But what forms the public taste? In a country where music had never been heard, the people would not have a bad taste, but no taste at all. The bad taste of the public has been formed, by some converting music into a mere pastime for young ladies, or an amusement at public promenades and military spectacles; by others its chief mission is appointed to sway the ball-room, or to impart a pleasing excitement at a conversazione; while many suppose it to have attained its highest aim when it is made to suffer the odious degradation of administering to the sensual indulgence of the dinner table.

Whose works gratify and instruct the greatest number? Truly the works of such men as Handel, Bach, Mozart, Beethoyen, Mendelssohn, Schumann, &c. But “we must have tune,” say the “friends of art.” Certainly, but let not the necessity of writing popular tunes be offered as an excuse for the display of artistic ignorance and vulgarity. Let us have tunes in our public and private assemblies, united with profound knowledge and elegance of expression, such as those to be found in the works of Handel, Haydn, Mozart, Beethoven, Rossini, Weber, Mendelssohn, Schumann, and Auber. We do not deny that within the last two or three years, the progress of music has been highly gratifying to every true lover of Art. The progress it has made, in spite of that exclusiveness and sectional feeling which has hitherto existed in this city, is very great; and should the Academy of Music establish itself upon a firm footing, music and the art will receive a still further impetus and be sustained on the even tenor of their way while progressing. That the Academy of Music will be the means of forming a grand local School of Art, is undoubted; in fact it is the only way in which it ever can be formed in this country. It is by such means alone the public can be brought to the study and appreciation of the great masters, and an investigation of the principles upon which their works are written. The result of such an investigation is the knowledge of who the great men in music really are, and why they are great; in other words, what music really is, and in what it consists. It is all very

flattering to our vanity, to indulge in individual and local tastes, but we must learn in pronouncing things to be good or bad, to have some reason for doing so; and things can only be good or bad from the same reason. If a symphony of Beethoven is said to be good, because it possesses all the finest qualities of music, any other work possessing the same amount of fine qualities, must be equally, or, if it possess a portion only, relatively good. It is not mere contrapuntal skill, the melodic faculty, form, design, or any other quality that can make a composer truly great, but an assemblage of *all*, such as we find in the works of the before named composers. What better medium then can be suggested or offered for the improvement and elevation of public taste and appreciation, than the proposed Academy of Music? With its band and chorus in constant training, it will teach the people that Handel, Haydn, Mozart, and Beethoven are not merely great because they are called by those names, but because they have discovered the universal and immutable principles of the sublime and beautiful, and the secret of applying those principles to their art. It will teach them that a work to be great must speak to them in the voice of universal and immutable truth, and to those higher soul qualities and sympathies of mankind, which are the same everywhere.

It will teach them that local feelings can only be true when in their recognition of Art they support an Artist, native or foreign, because he has produced a fine work of which they feel proud, and which adds to the glory of the country. It will teach them that the difference of schools consists in nothing but the relative amount of fine qualities possessed by different writers. That one is conspicuous for one quality; one for another; while the greatest works possessing all the finest qualities belong to no particular School, but are Universal. It will teach them that originality and individuality in a work of art, when it exists, springs less from studiously avoiding the works of other writers, as some have asserted, but from having studied them all deeply. For originality is nothing but the faculty of combining and throwing into new forms the material with which the head is stored, and the images and impression which the mind has received from the study of great works. It will teach them that individuality of style is nothing but the faculty of combining the most striking points of every work we have studied, and throwing them into new forms. And lastly, it will teach them that an Artist is not to be upheld because through the amiability of mere friendship he has been placed in some local place of *quasi* honour, but because he is eminent in his Art and Science, and because he is universally placed there by justice—not by favour; by public approbation—not by sectional influence.

## VOCAL LITERATURE.

A graduated study of the following schools, as comprised in and selected from the works of the following learned and distinguished masters, will greatly assist the student:

Orlando di Lasso, Rameau, Monsigny Dalayrac, Gossec, Lescuer, Mehul, Boieldieu, Onslow, Auber, Ad. Adam.

A. Scarlatti, D. Scarlatti, Porpora, Geminiani, Leo, Jomelli, Sarti, Boccherini, Paiesiello, Zingarelli, Cimarosa, Cherubini, Rossini, Mercadante, Bellini, Handel, Bach, Haydn, Mozart, Beethoven, Hummel, Spohr, Weber, Meyerbeer, Mendelssohn, Schumann.

Tye, Farrant, Byrd, Morley, Wilbye, Dowland, O. Gibbons, Mus. Doc., Oxon. Purcell, T. Arne, Mus. Doc., Oxon. Shield, Wesley, Callcott, W. Horsley, Mus. Bac., Oxon. W. Crotch, Mus. Doc., Oxon. Sir Henry Bishop, Mus. Doc., Oxon. The Rev. Sir Frederic Arthur Gore Ouseley, Mus. Doc., Mus. Prof., Oxon.

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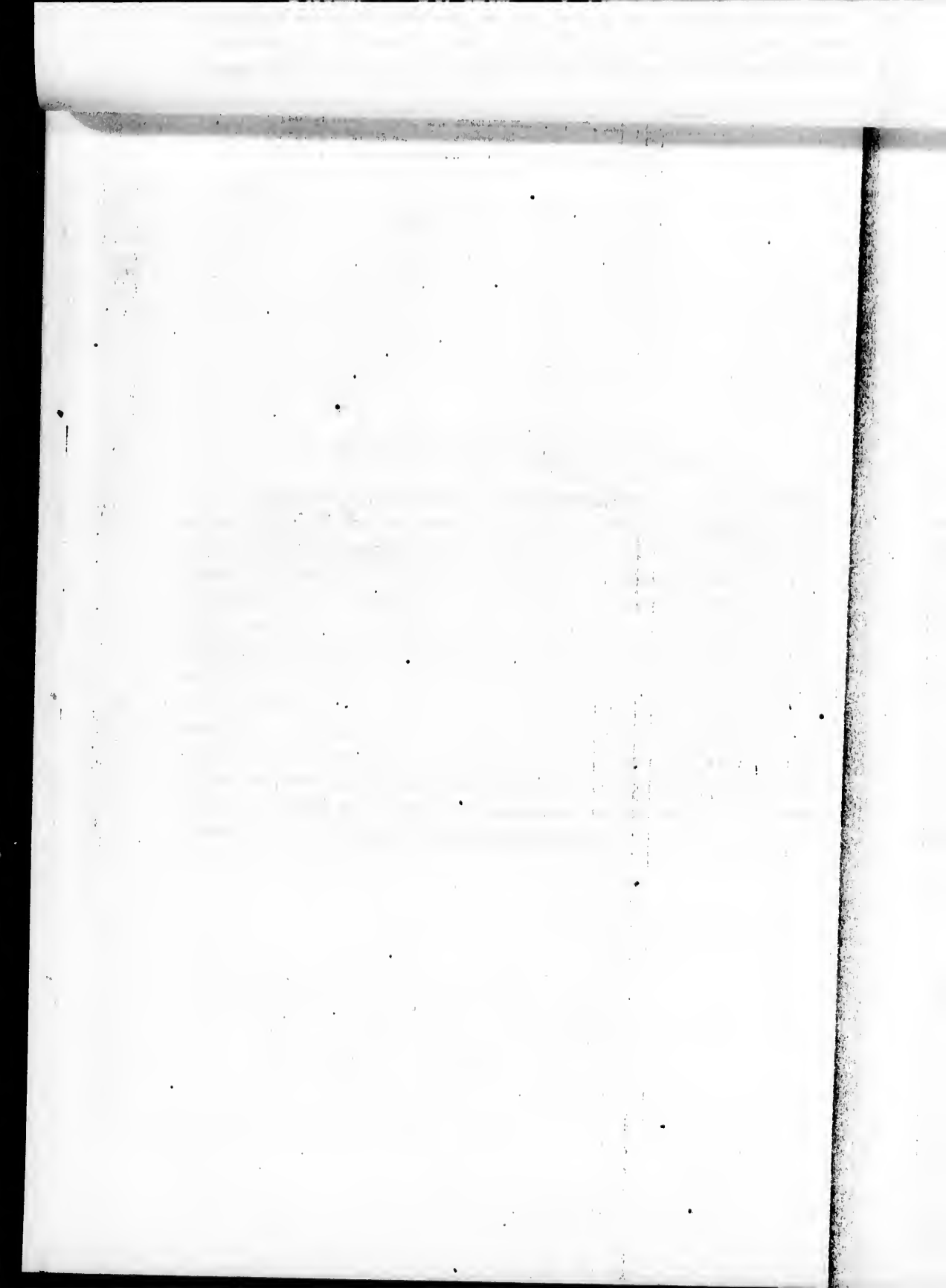
## INSTRUMENTAL LITERATURE.

The following comprehensive and graduated course of Pianoforte Literature as referring to: 1. The PIANOFORTE as used in the Drawing Room. 2. The PIANOFORTE as used in conjunction with one or more Orchestral instruments as in CHAMBER MUSIC: 3. The PIANOFORTE as a GRAND SOLO with Orchestral accompaniments, as in the Concert Room, may be followed with advantage in the study of works composed by the following learned and distinguished Musicians:

Scarlatti, Paradisi, Sarti, Sacchini, Clementi, Cherubini, F. Couperin, Rameau, A. E. Gretry, Louis Adam, George Onslow, Bertini.

Frohberger, Handel, S. Bach, C. P. E. Bach, W. F. Bach, Haydn, Mozart, J. L. Dussek, Daniel Steibelt, Beethoven, Wœlff, Hummel, C. M. Von Weber, Carl Mayer, Franz Schubert, Mendelssohn, Chopin, Schumann, Welh. Taubert, Ferdinand Hiller, Franz Liszt, Henselt, St. Heller, Dreyschock.

Samuel Wesley, J. B. Cramer, John Field, Cipriani Potter, G. A. Osborne, Vincent Wallace, Henry Litolf, William Sterndale Bennett, Mus. Doc., Cantab.



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PART II.

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### M. FETIS ON THE REAL AND IDEAL.

The indefinite power of Music in expressing ideas, has often afforded mere matter of fact reasoners a plausible excuse for preferring what are termed more profitable and useful studies; seeking for knowledge instead of pleasurable emotion, they attempt to decry the art for that vagueness which constitutes one of its greatest charms. To such unholy worshippers of the divine muse as pollute her sacred temple with utilitarian principles, the learned theorist, Fetis, in his treatise on counterpoint thus writes:—"Et qu'on ne croit point que le défaut positif soit une imperfection de la musique; car c'est de là que vient la puissance de ses effets. N'ayant de règle que l'imagination du compositeur, et de bornes que les sensations de l'auditoire, son domaine est immense, ses formes inépuisables, et, bien que les impressions qu'elle laisse soient fugitives, la faculté qu'elle a de les reproduire, en les variant sans cesse, assure son triomphe sur tout homme bien organisé."

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The greatest homage you can pay to Music, is silence.

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VALSE CHANTANTE.

La Jeunesse.

James Pech.

VOICE, OBOE AND PIANO.

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Miss Elena de Angelis, who renders the Vocal portion of the Programme, sings the *Valse Chantante* with a piquancy and impulse, and with an earnestness and truthfulness of expression which disarms criticism.

What she attempts this evening is tastefully achieved, while her enthusiasm in the execution of the various pieces set down for her entirely absorbs and interests the hearer. Her voice is flexible, her intonation true, and her *Cantabile* pure and expressive. With youth and no ordinary personal attractions, she combines a favorable organization of nature composed of an association of the gentle and ardent, which enables her to portray with equal effect passages of tenderness, emotion and passion. Up to the present time she has been entirely educated by her father Signor De Angelis.

We extract the following from a glowing *Critique* in the *Montreal Gazette* of 24th December, 1864, with reference to this young lady's vocal talent:—

"With a latent power of tracing some of the finest lines and tints of beauty in music, she possesses, in an eminent degree, even in this frigid zone, some of that Italian fervor which so much assists to command the attention and engage the sympathy of the refined portion of the audience around her. She also displays something more than mere passion, for she unites in her singing a great amount of dramatic rendering with an overpowering sentiment of beauty and pathetic feeling, which transports her audience, and lends to her efforts a subtle, soulful, and intellectual charm."

Associated with her is Signor Baricelli, whose *Obligato* part on the Oboe he performs with grace and finish.

OBOE.—*Introduzione.*

The musical score consists of three systems of staves. The first system is for the Oboe, with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The second system is for the Voice, with a treble clef, a key signature of one sharp, and a 3/4 time signature. The third system is for the Piano, with a grand staff (treble and bass clefs), a key signature of one sharp, and a 3/4 time signature. The piano part features a complex rhythmic accompaniment with many sixteenth and thirty-second notes. The voice part is mostly rests, indicating it is a vocal introduction.

*Le plus grand homage de la Musique est le silence.*

The first system of the score consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The music begins with a vocal line that has a fermata over the first measure, followed by a piano accompaniment that starts with a series of chords and moving lines.

**TEMPO DI VALSE.**—*Con abbandono ed espressione.*

The second system of the score includes three parts: Oboe, Voice, and Piano. The Oboe part is in treble clef, the Voice part is in treble clef, and the Piano part is in grand staff. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are in French and are written below the vocal line.

OBOE.

VOICE.

Ah ! que c'est joy - eux voir dans ses beaux yeux

PIANO.

Bril - ler le saint feu L'au - rore de l'a - mour !

sh  
me  
Dre  
fut



*The greatest homage you can pay to Music, is silence.*

LA JEUNESSE is the name of a youthful maiden, a floweret of the brightest hue, bursting forth into all the charms of virgin loveliness.

Ne'er deviating from the line of peerless beauty, she is nature's fairest, best design. Each charm seems blended there—there nature wills perfection.

Her auburn hair, her polished brow, the lustro of her deep blue eye—pure as crystal; her lips, her cheeks, her neck of snow, are fairy sweetness.

With cherub cheeks; with love so archly peeping from her angel eyes, with agile form and tiny foot so light; in transient ecstasy, she flies with rapture through the mazy woods; full of mystic witchery and gayest revelry.

Through the orchards; through the mottled shades and sunlit alleys; through flowery dell and mossy path; through mingling foliage and lonely sighing lilacs; beneath the mountains barring north and south and west, so bright with glittering clumps of verdure; through yon long vista opening to the east, shewing the ocean with its towering folds of snowy canvass, she flies as a thousand airy spirits skim the green—drinking in long draughts of pure delight.

Happy maid! we hear, even now, her sweet clear voice, with laughter's sallies coming o'er the breeze like airs of paradise, and in our mind, the silken tresses of her gauzy hair still float in many a golden gleam, dallying with the southern wind, spreading luxury upon its wings, as she stoops to pluck and kiss through glossy curls the Queen of Roses, which on her breast reposes, in fragrance breathing, all through day and night.

Her life all love; her love all flowers and happiness.

ROMANCE.—"Ein Freundschafts Kranz.".....James Pech.

*Allegro Moderato.*

It was a strange delight we experienced when composing this little "Flower of friendship;" when, without an instrument over which our fingers could trace the lines of melancholy which invested us as with a garment—we felt mystically sympathetic. Dreaming of a happy past—mourning over a sad present—yearning for an undefined future; the contemplation of it during its performance by one for whom it was written,

*Die grösste Ehrerbietung das Man für Musik bezeigen kann ist Stillschweigen*

seemed to lay, as it were, an entire life before us; depicting all the most comprehensive feelings of which we are susceptible. An even, gentle, flowing stream of intense, soulful melody, gliding, as it were, into some far ocean of infinite sound, whose all divinest strains are floating like naiads on the bosom of the waters—a draught of veritable nectar—a heart's feast of passion and beauty, filling one's soul with an atmosphere of luscious fragrance; peaceful, refreshing, contentful—a perfect LULLABY.

CAPRICE ET REVERIE.....James Pech.

*Allegro mollo espressivo.*

The first system of the musical score consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides harmonic support with chords and moving bass lines.

The second system continues the piece with two staves. The notation includes various rhythmic patterns and dynamic markings. The piece concludes with a fermata on the final note of the upper staff, followed by the instruction "&c." (and so on).

In this *Caprice* the opening movement is wild and gloomy. We felt as if hurried into regions mountainous and dreary, where no presence but that of the vulture reigns—where the storms are asleep, wrapped in the embrace of the clouds—where the torrents, tormented into a thousand courses by the jagged precipices, twisting and twirling, rising and falling, smiling and frowning, rush hither and thither with a gushing sound of despair. The scene becomes, as it were, one of mingled sublimity and horror, when, just as the imagination is to the highest pitch excited, a calm comes over us as a dream—a *Reverie*, and envelopes us in the soft embrace of a *Cantabile*

The third system of the musical score consists of two staves. The key signature changes to two flats (B-flat, E-flat), and the time signature remains 3/4. The music begins with a pianissimo (*pp*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides harmonic support with chords and moving bass lines.

The greatest homage you can pay to Music, is silence.



whose course, felt in the heart and flowing through the blood, causes a quiet, grateful enjoyment to steal over the senses.

The performance of this *Caprice* must not be slovenly, scrambling, or uncertain in the mode of playing; while the performer should possess the power of giving a reality to his impulses through the medium of perfect manual dexterity.

A SKETCH.—"Twilight.".....James Pech.

*Molto espressivo.*



This sketch was composed by us upwards of ten years since while studying under Czerny in Vienna, for the young Baroness Von Rosenberg. It is the offspring of a mind buoyant and bright as it beheld the visionary forms of unborn joys; when the crimson flood played around a heart that flowed pure from the springs of innocence. At a time when surrounded by beauty unsurpassed, when sweet glimpses of a world unknown broke in upon us,—that world where

" Music and moonlight and beauty are one;—

when the dear confession of a bashful mind, retiring within the mantle of its own loveliness from very modesty of its own purity, soothed an anxious hour, healed our mental grief, flattered a despairing love; raising up dreams of all that was most heavenly; transporting us to distant realms of bliss; when the world and all that it contains lost sight of, left the heart to revel in a being, lovely—gentle—melancholy—consolatory; ever acting as a reposeful opiate to an embittered mind, as balm to a wounded heart; a very fragrant bud of joy and sadness; innocent as childhood, tranquil as unborn desire, but who now sleeps like the melodies of early days. If death were to summon us to our last home, we should be happy in its embrace, could our soul but be soothed into eternity by the gentle breath of her from whom was gathered this nosegay of sweet and balmy melodies—redolent of fragrant thought.

*Il più grand omaggio alla Musica è nel silenzio.*

IMPROMPTU Op. 29..... Frederic Chopin.

The Impromptus of Chopin are remarkable for the *laissez aller* which should invariably characterize compositions partaking, in a great measure, of the essential of improvisation. They also present, in an eminent degree, another feature no less necessary to the structure of such pieces, viz., a continuity of feeling distinguished from monotony by the skilful manner in which the artist develops his resources. Thus a certain subject is given out, and is diversified, modified, beautified, intensified, simplified, &c., &c.: *ad infinitum*—not through the medium of fugal treatment, but simply by the artful management of its progressions and the various contrivance of its harmonies. Nothing can be more delicately playful than this impromptu commencing:—

Allegro assai quasi Presto.

Legato.

PED. \* PED. \* PED. \* PED. \*

PED. \* PED. \* PED. \*

With its graceful episode in F minor:—

*Sostenuto.*

PED. \* PED. \* PED. \*

The greatest homage you can pay to Music, is silence.

Musical score for piano, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The music features a melody in the right hand and a harmonic accompaniment in the left hand. There are three pairs of markings below the staves, each consisting of the word "PED." followed by an asterisk (\*), indicating pedal points.

wherein Chopin, by the happy usage of the *ornamental*, shows himself a perfect master of this, as of all other modifications of style.

LIED.

MARIE.

James Pech.

Voice, Clarinet, and Piano.

Marie, by that trembling star,  
Smiling on us from afar,  
Swear you love me, and I'll be  
Sun and Moon and Star to thee.

"If you love me, tell me so;—  
Say you love me ere I go :  
Swear it by that crimson ray,  
Slumb'ring on the couch of day.

I would love thee ; but, you know,  
If I do, and " tell you so,"  
Transient then would be thy love  
As that fading light above.

Man forgets us when we tell  
That we love him, and how well :—  
Not to be forgotten so  
Ever will I tell thee—No !"

INTRODUZIONE.

*Andante ma non troppo e con tristezza.*

Musical score for the introduction, consisting of four staves. The top staff is for Clarinet in B-flat, the second staff is for Voice, the third staff is for Piano (right hand), and the bottom staff is for Piano (left hand). The key signature has two sharps (F# and C#) and the time signature is common time (C). The music is in a slow, melancholic style.

*Le plus grand hommage dû à la Musique est le silence.*

First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two sharps (F# and C#). The vocal line begins with a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes. The system concludes with a double bar line and the text '&c.'.

*Allegro agitato con molto sentimento.*

Second system of musical notation. It includes a vocal line with lyrics, a piano accompaniment, and a performance instruction. The key signature remains two sharps. The tempo/mood is 'Allegro agitato con molto sentimento'. The lyrics are: 'Ma - - rie, by that tremb - ling star,'. The piano accompaniment consists of a steady eighth-note pattern. A performance instruction reads: 'Piano, sempre staccato e marcato il accompagnamento.' The system ends with a double bar line.

Third system of musical notation. It includes a vocal line with lyrics, a piano accompaniment, and a performance instruction. The key signature remains two sharps. The lyrics are: 'smil - - ing on us from a - - - far,'. The piano accompaniment continues with the eighth-note pattern. The system ends with a double bar line.

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TO MARIE.

When Evening, in captivating splendour, descends from her pavilion of crimson and amber, to spread sweet twilight o'er the landscape, calling down the gentle dews of heaven, with myriad hues of sunset on the face of nature :—

Then thou com'st to me.

When twilight gathers round, and twines celestial rosy wreaths about the bosoms of the clouds, revealing beauties of terrestrial garlands on a summer eve, spangling the green plains and mountains, and crowning all with lilies, roses, and living gems of every hue :—

Then thou com'st to me.

When gentle flutterings of the winds, which seem to nestle with the foliage and mysterious whisperings of Zephyrs, cooling, hover round like spirits, to catch floatings of some distant sound, mellowed into harmony by the softening effect of distance ; just as leaves come rustling down through smaller branches :—

Then thou com'st to me.

When every flower is hushed to rest, and nature's self seeks sweet repose ; when in mysterious stillness, the air of evening, with its velvety, softness breathes forth in one long endless breath of fragrance, bordering upon heaven's sublimity ; when odours, sights and sounds, so grateful and so tranquilizing in their effect upon the mind, suggestive of all the brightest periods of youth, and sweet recollection of by-gone pleasures burst in upon the memory, like fresh breezes and the sound of gurgling waters on the sad and weary soul :—

Then thou com'st to me.

When autumn leaves breathe not a sound, and night has come sometimes with hymns of joy, sometimes with heart-breaking wail, as if nature wept her own decay ; when the open liquid sky, with moon and stars glittering from above, cast a mournful lustre on the earth ; while dew-drops kiss the blushing rose, and night winds sigh, as they pass through the quivering leaves ; when the lake sends forth her ripples in monotonous melancholy notes, and moonbeams falling from the sky, break in upon the surface, throwing dark clouds and shadows across the shimmering waters like funereal processions, and all obscurely pleases ; when everything around is fraught with graces ineffable, making life gush up within, with soft and tender aspirations of the heart :—

Then thou com'st to me.

And as I wait for thee, my love, in bless'd retreat, midst fairy bowers so fragrant, at twilight's meditative hour, 'mongst rustling leaves and babbling fountains, by dashing rivulets and waterfalls, and all the beauteous things on earth, unite to greet my blissful vision, and yield thee immortality ; then, with dark smooth tresses sleeping on thy silky brow, and dusky neck, like raven plumage on a bank of snow, I hear thy footsteps ! whispering together, in accents all subdued, as, loath to disturb the rest of those dear precious flowers, sleeping at thy feet :—

Thou com'st to me.

Herr Thorbahn, who takes the Clarinet *obligato*, in this Lied, performs the part with much grace and pathos. His tone is pure, sweet, and flexible, while his mechanism is generally precise and smooth. As an executant on this difficult, though beautiful instrument, he deserves to be far better known.



*Die grösste Ehrerbietung das Man für Musik bezeigen kann ist Stillschweigen.*

VALSE DE CONCERT.—Opus 34.....Frederic Chopin.

The waltzes of Chopin are distinct from those of any other composer, by reason of their more fluent melody—their greater length—their superior elaboration—their ampler resources of harmony—and other characteristics of an elegant and cultivated mind. Of these there are five, all of extreme beauty, and singular originality—and far superior to anything else of this class extant. The one we present this evening, and for which we entertain a preference, is an exquisitely plaintive morceau in A ♭.

VIVACE.

*f* PED. *fz*

\*

Leading on to the opening Theme :—

*Dolce.*  
*fz*

PED. \* PED. \* PED. \* PED. \*

and from the first bar to the last is one of the most unspotted loveliness, an animated torrent of exultation, and which, for continued and energetic brilliancy, for fresh and invigorating melody, has scarcely a parallel.

The estimation in which Chopin is held on the European continent may be tested by the enormous sale of his works and by the unanimous and enthusiastic testimony in his favour of the most celebrated musicians, *literati*, and men of general learning, including among them artists of many various and opposite characteristics. The mystical Robert Schumann, with his charming and talented wife, the then beautiful, admired, and universally wooed Clara Wieck, amongst many many others, with the passionate Georges Sand at their head, united in oft-reiterated and unmodified opinion of the musical supremacy of Frederic Chopin.

Though admired as a composer and highly respected as a master, Chopin never became popular. So affectedly distant was he in his manners—at times even to men not much, if at all, his inferiors in intellectual endowments, that, in purely artistic circles his name was by no means cherished as a household word. He held himself aloof from the most celebrated persons in Paris; their noisy *cortège* troubled him; he inspired less curiosity than they, his character and his habits partaking more of real originality than of seeming eccentricity.



*The greatest homage you can pay to Music, is silence.*

His *réunions* have been likened to an assemblage of fairies, the secrets of whose aspiring and tender hearts he could read without difficulty. When unconsciously his fingers ran over the keys of the pianoforte, drawing from them a succession of touching harmonies, he was able to divine in what manner the secret tears of enamoured girls and young neglected wives were shed; how the eyes of men both given to love and jealous of glory, became humid with emotion. How often has a lovely girl, petitioning for a simple prelude, leaned her beautiful arm on the instrument to support her dreaming head, allowing Chopin to guess from her looks the strain her heart was singing.

Chopin was a professed hater of literary women, and had a great disinclination at first to make the acquaintance of Madame Georges Sand, but with whom, however, subsequently he formed an intimacy which, for some years, wholly absorbed him.

During an alarming and protracted illness he was tenderly nursed by the authoress of *Lellie*. "The remembrance of the days passed in Majorca," says Dr. Liszt, "was graven on the heart of Chopin like that of a rapture, an ecstasy which fate accords but once to the most favoured." "He was not," to quote the words of Georges Sand, "on earth, he was an empyrean of golden clouds and perfume; his fine and exquisite imagination seemed drowned in a monologue with God himself; and if, perchance, on the radiant prism when he forgot himself, some accident caused the little magic lantern of the world to pass, he would experience the most frightful uneasiness."

Although he lived to survive the complete rupture of his intimacy with this eminent novelist, Chopin often asserted that this tie, this long friendship, in breaking, broke his heart.

"En affection il n'y a que des commencements," was one of the cynical *mots* of the the authoress of *Lellie*. In such instances what a pity there should ever be a beginning.

Chopin died, Oct. 17, 1849 in the fortieth year of his age.

In Shelley's three exquisite lines we seem to hear the typification of Chopin's existence, moral and artistic:—

"I could lie down like a tired child,  
And weep away this life of care,  
Which I have borne and still must bear."

## HARMONY AND COUNTERPOINT.

The term Counterpoint takes its origin from the ancients, who, before the invention of musical notes, made use of points, placed one against the other, whether to designate harmony in general, or to distinguish one or more subjects composed on a given theme ; hence, harmony is synonymous with counterpoint. The given subject may be placed either in the treble, bass, or tenor. The counterpoint, therefore, is as effectual under as well as above the subject. Guido Aretinus, a monk of Arezzo in Tuscany, is supposed to have invented counterpoint in the year 1022.

There are two kinds of counterpoint, **SIMPLE** and **DOUBLE**.

**SIMPLE COUNTERPOINT** denotes a species of composition of which the notes forming the counterpoint cannot, without transgressing the rules of harmony, be inverted or placed above as well as below the given subject or plain chant. In the composition of counterpoint of two or more parts there are five species, viz. : 1. Note for note ; 2. Two notes to one ; 3. Four notes to one ; 4. Counterpoint in dissonances by syncopations ; and, 5. Florid counterpoint. In the composition of three parts, which is most perfect, being composed of triads, its explanation is best understood by the study of enchaining of perfect harmonies, affinity of keys, movement of parts, and triple counterpoint.

**DOUBLE COUNTERPOINT** is a species of composition in which two or more parts of the same nature may, without transgressing the rules of harmony, be placed at the distance either of an octave, a ninth or second, a tenth or third, above or below a given subject, as, for example :



When the counterpoint is so composed that the inversion or evolution of the parts cannot be made without transgressing the rules of good harmony it is called simple counterpoint. The evolution of parts denotes the employment of the treble counterpoint in the bass, or reciprocally, that is, the employment of the bass counterpoint in the treble, for the purpose of producing another species of harmony, or simply changing the complexion

of the piece of music. Double counterpoint is divided into four principal species, as :

1. *By direct movement*, that is, when each part, in its evolution, preserves the same movement in regard to its notes.
2. *By contrary movement*, when the parts, in their evolution, alter their movement in respect to notes.
3. *By retrograde movement*, when the parts, in their evolution, take the subject from left to right.
4. *By retrograde and contrary movement*, when the parts, in their evolution, not only take the subject *à rebours*, that is, from left to right, but that by contrary movement.

As there are but seven notes, so there are but seven species of double counterpoint, viz. :

1. The second or ninth.
2. The third or tenth.
3. The fourth or eleventh.
4. The fifth or twelfth.
5. The sixth or thirteenth.
6. The seventh or fourteenth.
7. The octave or fifteenth.

In the composition of counterpoint, in the octave; it is necessary to know how the notes change by their inversion or evolution; it is, therefore, thus ascertained,

1	2	3	4	5	6	7	8
8	7	6	5	4	3	2	1

when unisons become, by inversion, octaves, seconds, sevenths, &c., for which reason the octave and unison are seldom employed, as they produce no satisfactory harmony, unless by syncopation. 2nd. That because the fifth becomes, by inversion, the fourth, it cannot be used but by supposition. The eighth must not be exceeded.

In the composition of double counterpoint, in the ninth or second, unisons change into the ninth, &c., thus,

1	2	3	4	5	6	7	8	9
9	8	7	6	5	4	3	2	1

The fifth in this species being the principal note, it requires the greatest attention, both as regards the commencement and finishing, the preparation and the resolution of notes, not only of themselves dissonant, but those which are rendered such by inversion.

Double counterpoint in the tenth or third is thus designated :

1	2	3	4	5	6	7	8	9	10
10	9	8	7	6	5	4	3	2	1

When unisons become tenths, &c., two following thirds or tenths, by direct movement, must be avoided, because two octaves or two unisons are the result, which is forbidden; two following sixths also must be avoided by the same movement, because they produce two following fifths, which are also forbidden. The fourth and seventh are employed, but conditionally, or by supposition.

Double counterpoint on the eleventh or fourth is thus expressed:

1	2	3	4	5	6	7	8	9	10	11
11	10	9	8	7	6	5	4	3	2	1

The unison changes, by inversion, to the eleventh, &c., the sixth here being the principal note, it is only upon that note that not only dissonances but even consonances, which change into dissonances by their evolution, must be prepared and resolved.

The double counterpoint in the twelfth and fifth:

1	2	3	4	5	6	7	8	9	10	11	12
12	11	10	9	8	7	6	5	4	3	2	1

The unison changes, by inversions, to the twelfth, &c., the sixth, because it becomes the ninth by inversion, must be prepared both above and below, and the bass descends one degree. The ninth should be treated as a second, unless it be resolved by the seventh.

Counterpoint in the thirteenth or sixth is thus expressed:

1	2	3	4	5	6	7	8	9	10	11	12	13
13	12	11	10	9	8	7	6	5	4	3	2	1

Unisons become by inversions thirteenths, &c. The sixth and the octave here are the principal notes; the direct movement of sixths must be avoided because they become by inversion consecutive octaves, which are forbidden; the seventh, not being capable of regular resolution, is dispensed with only by supposition; the second, third, fourth, fifth, and ninth must be prepared by the sixth or by the octave, above and below, and afterwards resolved by one of these notes.

The double counterpoint in fourteenth or seventh is thus expressed:

1	2	3	4	5	6	7	8	9	10	11	12	13	14
14	13	12	11	10	9	8	7	6	5	4	3	2	1

Unisons here become, by inversion, fourteenths; the third and fifth are the principal notes; two following thirds must be avoided as they produce two following fifths which are forbidden. All dissonances by inversion must be prepared or resolved either by the third or fifth notes.

The word double is often omitted and the term *à l'octave* is placed in its stead; as *Contrepoint à l'octave, à la dixième, etc.* *Contrepoint double* also often expresses *triple* and *quadruple counterpoint*.

## DEGREES IN THE FACULTY OF MUSIC

IN THE

## UNIVERSITIES OF OXFORD AND CAMBRIDGE.

The Candidate must matriculate in the University, and enter his name upon some College books, and, before proceeding to the first degree of **BACHELOR IN MUSIC**, have studied and practised the art and science of music for *Seven years*, and have passed all other examinations in Arts which the various statutes demand. Before proceeding to the superior degree of **DOCTOR IN MUSIC**, *five years* must have elapsed from the time when graduating **BACHELOR**. To give our readers some idea of the ordeal to be passed though before obtaining the degree of Doctor in this faculty, we quote the following: the candidate is required:

1. To compose in an extemporaneous manner, a prelude, with the injunction that the piece should commence in one key, and terminate in a totally opposite character, and at a great distance from the primitive key. For example, to commence in D.Minor and end in F.Sharp Major, and that in the space of three minutes.

2. Below a plain chant, (or melody) chosen at random, by the examiners, to compose a piece of harmony in three and four parts; the pedals only forming the part of the bass, the left hand filling, upon a particular clavier, the intermediate parts, and the right hand ornamenting occasionally the plain chant or melody.

3. To accompany a figured bass; to deduce a subject from that bass; to treat the subject in the imitative style; and to introduce the various effects of organ-stops.

4. To compose a fugue upon a plain subject, which subject must be heard alternately, and in a satisfactory manner, by each of the four harmonic parts, and the pedal. As for example, to treat the following subject marked A:



*Die grössste Ehrerbietung das Man für Musik bezeigen kann ist Stillschweigen,*

To make the answer a fifth below, as at B :—

B

Join to this answer a chromatic progression as at C :—

C

Place, in the course of the fugue, this chromatic progression in the other parts, as at D :—

D

Change the ascending notes of the first subject into descending ones without alteration of intervals, and place also the inversion of this subject a sixth below, as at E :—

E

Make the changing of the subject, by contrary motion, accord with the first subject as at F :—

F

*The greatest homage you can pay to Music, is silence.*

To let the subject be heard at the distance of one measure, by three parts, (*la stretta*) whilst the fourth part continues to figure as at G :—

G

Having thus acquitted himself to the satisfaction of the examiners, the candidate is then requested to treat of the subject of Fugue in writing. It is only after having passed this rigorous examination that he is permitted to receive his *testamur*.

For the Bachelor's degree the candidate must also produce a composition for, full Band and Chorus, some one or more of which choruses must be written in *six real* parts. For the Doctor's, a similar composition written in *eight real* parts for Band and Chorus must be submitted.

These Compositions, in University *parlance*, are called Exercises, and are minutely examined by the professor and other examiners in the faculty. At Oxford, if approved of, they are performed in the Music school, or if the Band and Chorus be very large, in the SHELDONIAN THEATRE. On all occasions the VICE-CHANCELLOR, and the PROCTORS with other dignitaries of the University, attend in great state to listen to the performance.

The following are the PUBLIC PROFESSORS of MUSIC in England, Ireland, and Scotland :

UNIVERSITY OF OXFORD : The Rev. Sir Frederic Arthur Gore Ouseley, Bart., Mus. Doc., Mus. Prof. Oxon.

UNIVERSITY OF CAMBRIDGE : William Sterndale Bennett, Mus. Doc., Mus. Prof. Cantab.

THE UNIVERSITY OF TRINITY COLLEGE, DUBLIN : R. P. Stewart, Mus. Doc. Dublin.

GRESHAM COLLEGE, LONDON : Henry Wylde, Mus. Doc. Cantab.

UNIVERSITY OF EDINBURGH : Dr. Donaldson.

Chairs in music have been recently created in the comparatively new Universities of London and Durham.

MATERNAL ADVICE TO A YOUNG LADY.



OV  
OV  
OV



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*The greatest homage you can pay to Music, is silence.*

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# A List of Compositions

BY

DR. JAMES PECH.

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## GRAND ORCHESTRA.

---

OVERTURE DRAMATIQUE TO ARNOLD'S OXFORD NEWDEGATE PRIZE POEM—CROMWELL, (M.S.)

OVERTURE DRAMATIQUE TO ROBERT BULWER LYTTON'S POEM—LUCILE, (M. S.)

*(Dedicated to George Murray, Esq., B.A., late Lusby Scholar of the University of Oxford.)*

OVERTURE TO CHRISTOPH WIELAND'S POEM—SERAFINA, (M. S.)

POLKA DE CONCERT,..... WOODVILLE.

*(Dedicated to the Countess of Darnley.)*

POLKA DE CONCERT,..... SNOW DROP.

*(Dedicated to Miss Amy Gordon.)*

VALE DE CONCERT,..... LETTICE, (M.S.)

## PIANO SOLO.

---

SKETCH,..... TWILIGHT.

*(Dedicated to son amie Mademoiselle la Baroness von Rosenberg.)*

CAPRICE ET REVERIE.

ROMANCE,..... EIN FREUNDSCHAFTS KRANZ.

*(Dedicated to Mrs. William M. Rogers.)*

POLKA DE CONCERT,..... WOODVILLE.

*(Dedicated to the Countess of Darnley.)*

POLKA DE CONCERT,..... SNOW DROP.

*(Dedicated to Miss Amy Gordon.)*

POLKA DE CONCERT,..... MAY DEW.

VALE DE CONCERT,..... LETTICE, (M.S.)

## PART SONGS.

---

LA MARINARELLA, (The Mariners), .for Mixed Voices.

LOVE'S MESSENGER BE TRUE,..... Words by Ellerton, for Mixed Voices.

BRIDAL MORN,..... " Desmond Ityan, for Mixed Voices.

THE THREE WISHES,..... " Ellerton, for Male Voices.

## VIOLONCELLO, VOICE AND PIANO.

---

LIED.—THE STREAMLET,..... Words by James Pech.

*(Dedicated to Brown Chamberlin, Esq., M.A., B.C.L.)*

CLARINET, VOICE AND PIANO.

—  
LIED.....MARIE.....Words by James Pech.

OBOE, VOICE AND PIANO.

—  
VAISE CHANTANTE,....LA JEUNESSE.  
*Dédié à son amie Mademoiselle Elena De Anglis.*

VOICE AND PIANO.

- SONG. FARE THEE WELL,.....Words by Byron.  
*(Dedicated to and Sung by Madame Clara Novelto.)*  
SONG. WEEDS AND FLOWERS,.....Words by Mrs. Alfred V. Newton.  
*(Dedicated to Miss Annie Jay.)*  
SONG. SPRING,.....Words by G. E. Shirley.  
*(Dedicated to The Lady Elcho.)*  
SONG. THE PARTING.....Words by Henry J. Brahan.  
*(Dedicated to the Countess of Lucan.)*  
SONG. I AM WEARY, TAKE ME HOME.....  
*(Dedicated to and Sung by Madame Catherine Hayes.)*  
SONG. TO THE VIOLET,.....Words by James Pech.  
SONG. THE CONSTANT HEART,....." "  
SONG. I SPEAK NOT, I TRACE NOT,.....Words by Byron.  
SONG. SIGH NOR TEAR,.....Words by James Pech.  
*(Dedicated to the Memory of William Workman, Jun.)*  
LIED. RUHE IN DER GELIEBTEN, (The Repose of Love.)....Words by Ferdinand Freiligrath.  
*(Dedicated to The Viscountess Forth.)*  
LIED. DER EINZIGE TROST, (The only Comfort.).....Words by Ch. Wieland.  
LIED. SCHMERZ DER TRENNUNG, (The Pain of Separation.) " "  
*(Dedicated to Mrs. William M. Rogers.)*  
LIED. LIEBESFRÜHLING, (The Spring of Love.).....Words by Friedrich Ruckert.  
*(Dedicated to Mrs. Serecold née Duval.)*  
LIED. FRAUEN LIEBE UND LIEBEN, (Woman's Love & Life.) Words by Ad. Von Chamisso.  
*(Dedicated to Mrs. Serecold née Duval.)*

CHURCH ANTHEMS.

- O LORD! I WILL PRAISE THEE. Full. 5 Voices.  
THEREFORE WITH JOY. Verse and Chorus. 8 Voices.  
MY MOUTH SHALL SPEAK THE PRAISE OF THE LORD.  
Verse and Chorus. (Fugue.) 8 Voices.  
*(Dedicated to the Rev. Canon Leach, D.C.L., LL.D., Montreatensis.)*

ORGAN.

—  
SIX PRELUDES AND FUGUES WITH PEDAL OBLIGATO.

*Dedicated to his friend the Rev. Thos. Amelius Frederic Parry Hodges, D.C.L., New College, Oxon.  
Vicar of Lyme Regis Dorset, and Fellow of Winchester Colledge.*

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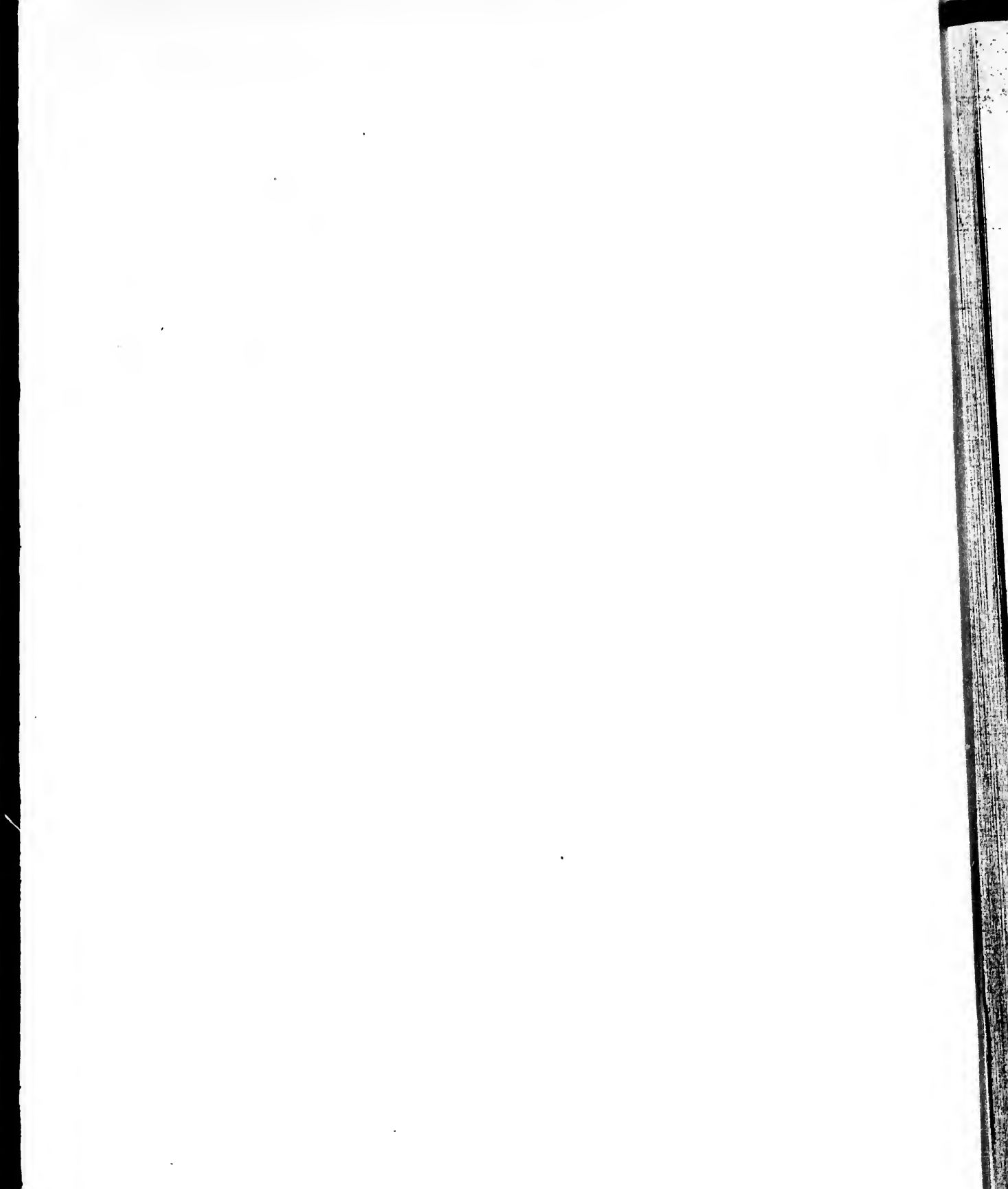
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