

musical critic should be a musician; and we hope to see the day when even in a country newspaper it shall be thought necessary to employ a writer upon the art whose knowledge of the subject shall entitle his articles, if not to public admiration, at least to public respect.

CRYSTAL PALACE.

THE Concerts at this establishment continue to be conducted with, if possible, increased vigour and enterprise. Madame Schumann's pianoforte performance has been a great feature during the month, the public, with one voice, agreeing with our high estimate of her powers, in spite of a certain division of opinion in the camp of critics. Herr Joachim has also been delighting the Sydenham audience in some of his best music; and the orchestral works are as well selected and as carefully executed as ever. On the 13th ult., a series of Wednesday Concerts was inaugurated, for the performance (according to the advertisement) of instrumental music, not generally included in the Saturday Concerts, and for the *débuts* of young artists. This is a very excellent idea; and we have no doubt that it will be most ably carried out.

PHILHARMONIC SOCIETY.

THE fifty-fifth season of this Society commenced on the 11th ult., with a very excellent concert, the interest of which was enhanced by the appearance of a new conductor, in the place of Professor Bennett, who resigned, as our readers are aware, at the conclusion of the last season. Without entering into the question as to how Mr. Cusins gained his election to the vacant conductorship, believing, as we do, that it is the critic's duty simply to judge of his fitness for the office, we are bound to say that we have rarely heard the band go with greater accuracy, and that the *tempi* throughout two trying symphonies, Mendelssohn's No. 1, in C minor, and Beethoven's No. 7, in A, were not only clearly indicated, but rigidly adhered to. A certain coarseness, perceptible to all listeners, however, could not, of course, escape the conductor's ears, and it is in the remedying of this radical defect that the new director's real power will be shown; for it is no part of the duty of an artist who accepts so responsible a post, to endure what he may find it difficult to cure. Besides the symphonies we have mentioned, Professor Bennett's charming Overture "The Naiads," and Cherubini's "Les Abencérages," were performed; and Herr Joachim played Spohr's ninth violin concerto, with a refinement and intellectual appreciation of every phrase of this remarkable composition, which almost made his hearers forgetful of its extreme difficulty. The vocalists were Miss Louisa Pyne and Mr. W. H. Cummings; but the music chosen, or which they had, perhaps, chosen for themselves, was by no means effective. Hummel's romance, "L'Ombrosa notte vien," was delicately sung by Miss Pyne, and Mr. Cummings gave as much effect as he could to Mozart's "Costanza," from *Il Seraglio*; but the duet from Gounod's *Reine de Saba*, afforded so weak an example of the composer's powers, that even his ardent admirers, who seem bound to supply a reason for his failures, must admit that the less such works are performed the better will it be for M. Gounod's fame.

MUSICAL SOCIETY.

THE First Concert of this Society for the present season took place on the 20th ult., when a programme of unusual interest was provided. Mendelssohn's *First Walpurgis-Nacht* has been unaccountably neglected by those musical societies which should have been foremost in proving to an English audience how replete it is with those dramatic and highly-coloured pictures of a past age, for the treatment of which Mendelssohn stands almost unrivalled. If in *Athalie* and *Antigone* we feel the real spirit of what we are taught to believe was the essence of Greek music, so in the *Walpurgis-Nacht* we live again in the time of the Druids; and almost sympathize with their terror at the approach of their Christian persecutors to disturb the celebration of their religious rites. In the whole of descriptive music we know nothing more truthful than the wild overture which precedes the vocal portion of this fanciful work; and the choruses are amongst the most vivid and truly dramatic bequeathed to us even by Mendelssohn. The execution of this work was in many respects open to objection. A grave error was in the first place committed by the engagement of Mr. Leigh Wilson to sustain the whole of the tenor music; for, however this vocalist may create effect in the warbling of simple ballads, the truth must be told that he is utterly incompetent to interpret music of such a high class of writing as that contained in the *Walpurgis-Nacht*. Then the chorus was by no means equal to the task; for not only was the intonation often false, but the points of attack were frequently uncertain. Miss Julia Elton and Mr. Lewis Thomas were, however, efficient in all the important music which fell to their share; and the orchestra went as well as we could expect, considering the very small amount of rehearsal which had been bestowed upon the work. Unfortunately, however, this want of due preparation for the performance of the greatest compositions is the rule, and not the exception, in England; and our remarks, therefore, must apply rather to the system than to any special instance of it. The "Choral Fantasia" of Beethoven went very much better, Madame Schumann playing the pianoforte part with a grace and finish which left nothing to be desired. Madame Schumann also performed Mozart's Pianoforte

Concerto in D minor in a manner which charmed all the admirers of true and legitimate playing; the slow movement especially being sung upon the instrument in a manner too rarely heard even in our concert-rooms. A small chorus, with orchestral accompaniment, by Schumann, called "Gipsy Life," pleased the audience by its quaint subject so much as to elicit an encore; but it is a weak—and we presume an early—work of its composer, and was, we think, scarcely worth resuscitating. Haydn's charmingly fresh Symphony in E flat, letter T, was well performed by the orchestra, and Wallace's overture to *Maritana* was selected to play the audience out. Mr. Alfred Mellon conducted the band with his usual intelligence and ability.

MR. HENRY LESLIE'S CHOIR.

THE second Subscription Concert of the season which took place on the 28th February, contained some specimens of delicate part-music which displayed the choir to the utmost advantage. A well-written and effective madrigal, by the concert-giver, "Charm me asleep," two part songs by Mr. Joseph Barnby (flowing and simple in construction, like all that composer's works), and a part song, "Now lie on love," by Mr. G. A. Macfarren (written with the skill of a practised musician), were the novelties of the concert. Mendelssohn's psalm for a double choir, "Why rage fiercely the heathen," was excellently sung, in spite of its excessive difficulty. The encores were Henry Smart's "Shepherd's Farewell," Samuel Reay's "Dawn of Day," Fleming's "Integer Vita," and Benedict's "Hunting Song." A highly creditable performance of Mendelssohn's "Variations Sérienses," by Miss Madeline Schiller, was the instrumental feature of the evening; and Miss Edith Wynne, as the only solo vocalist, received well-merited applause in all her songs, especially in Haydn's canzonet, "My Mother bids me bind my hair," which was most enthusiastically encored. Mendelssohn's music to "Antigone" was repeated with increased effect on the 13th ult. The programme on this occasion, instead of being devoted exclusively to the works of Mendelssohn, was selected from various authors; and, in consequence of severe indisposition, Mr. Wallworth replaced Miss Kate Saville as reader.

GENOA.

THE promised repetition of Mozart's *12th Mass* by Maestro Lavagnino, took place in the Oratorio dei Filippini, a spot peculiarly fitted, by its harmonious proportions and beauty of ornamentation, for the purpose. Signora Paulina Veneri sang the principal soprano part, while the treble and alto chorus was supplied by the lady members of Signora Beati's Philharmonic class. The series of six Classical Concerts given by Professor Lavagnino at Villa Novello, has been followed by a second series of six more; giving unequivocal proof of the success which has attended this spirited attempt to introduce a taste for good music in a city which has hitherto been reproached with caring for none other than the reverse of sterling compositions. It has given rise to a similar experiment in the same laudable direction, for Professor Bossoia has announced his intention of giving a series of concerts for the production of Symphonies and overtures by Beethoven, Mendelssohn, &c., at the Paganini Theatre, in Genoa.

It is mentioned in the Italian papers, that at Arezzo, the birth-place of Guido Monaco (known to the world as Guido Arctinus, or Guido d'Arezzo, the inventor of the system of musical notation; for further particulars of whom, see page 155, "*Hanckins' History of Music*," Novello's Edition, 1853), it is in contemplation to construct a spacious street and piazza, which is to bear the name of the illustrious inventor. The street is to lead from the Railway Station to the piazza, which is to contain a monumental sculpture, in honour of the renowned Guido. Towards the defrayment of the expenses of this construction, contributions will be received from all parts of the civilised world.

SCHUBERT SOCIETY.—The First Concert of the season was given at the Beethoven Rooms on the 14th ult., before a crowded audience. The works of Spohr occupied the whole of the first part; and the second part was miscellaneous. The principal works performed were Spohr's Trio, Op. 124, most artistically rendered by Madlle. Rosetta Alexandre (Pianist to the King of Prussia), Monsieur Vivien (violin), and Herr Schubert (violinello); two pianoforte pieces played by Madlle. Kinkel (one by Schubert, in which she was encored) and Benedict's Pianoforte Fantasia, "The Prince of Wales." The vocalists were Madame Sauerbrey, Miss Marie Stocken, Miss Adelaide Bliss, Miss Barry Eldon, and Miss Mina Poole, the last-named lady being extremely successful in Lachner's "Oh happy is the little bird," with violoncello *obbligato* by Herr Schubert. If this concert be a proof of the manner in which Herr Schubert intends to proceed in his enterprise, he is fairly entitled to the good wishes of all who desire the promotion of a healthy taste for music in this country.

THE MUSTEL ORGAN.—On Saturday the 16th ult., an instrument under the above name was exhibited by M. Lemmens, who performed upon it a selection of music admirably adapted to display its extraordinary capabilities. The harmonium is one of the very best specimens of French manufacture; and the newly invented mechanical contrivance, called "Dawes's patent melody attachment," has a singularly beautiful effect, the melody being kept, as clearly defined and as separate from the accompaniment, as if it were played by another instrument. One of the great advantages, too, of the Mustel Organ is that the most rapid pianoforte passages

can be played upon it with the utmost ease, a fact which M. Lemmens' performance of the Overture to *Guillaume Tell*, and several other pieces, fully demonstrated. A *séance* will, we understand, take place every Monday and Thursday afternoon, at 210, Regent Street, when we have no doubt that all interested in this important invention will avail themselves of the opportunity of testing its powers.

The Prospectus of the Royal Italian Opera would be more welcome if, as we have before remarked, the lessee would confine himself to a simple statement of the artists engaged, and the operas to be produced. Why Madlle. Adelina Patti should be announced as the "gifted young *artiste*," Madlle. Pauline Lucca as a "talented young lady," Signor Naudin as "one of the most eminent tenor singers," or Signor Ronconi as an "universal favourite," it would puzzle any one to understand, especially as the verdicts here blazoned forth have been recorded by that very public to whom the announcement is made. Passing over, however, the grandiloquent phrases in which all the facts are wrapped up, we are glad to find that the season of 1867 is likely to prove as successful as any of its predecessors. All our old favourites are engaged; and Medlles. Nau, Akermann, Signori Marino, Cotogni, Guadagnini, Baggioli, and Monsieur Petit are entirely new to this country. The principal news of interest is that Mr. Gye has secured the right of performing Gounod's opera *Romeo*, and Verdi's *Don Carlos*. These, with the stock operas, always so acceptable to the subscribers, will form a powerful attraction during the season. After the many whispers to the contrary, we are gratified to find that Mr. Costa still retains the post of Conductor. The prospectus of Her Majesty's Theatre has not yet reached us.

At the "Gallery of Illustration" an entertainment, written by Mr. T. W. Robertson, called *A Dream in Venice*, has been produced with the utmost success. Mr. and Mrs. German Reed and Mr. John Parry are exceedingly effective in their characters; and Miss Susan Galton has some songs scarcely of sufficient *calibre* to warrant us in giving a detailed notice of the entertainment in a strictly musical journal. We should mention, however, that the scenery, by Messrs. O'Connor and W. Telbin, is excessively beautiful.

Miss Isa Thompson gave a very successful Concert on Tuesday evening, 26th February, in the Lecture Room, adjoining Marlborough Chapel, Old Kent-road. Mr. Henry Woodman (Organist of St. Chrysostom, Peckham), officiated most ably as Conductor, and Mrs. John Sharp manifested equal ability as Pianist, especially in her execution of Harvey's "Fantasia on Irish Airs." Miss Isa Thompson sang "Janet's choice," and was encored in "Who's that tapping at the garden gate;" Verdi's duet, "Home to our mountains," was also well rendered by this lady and Mr. W. H. Hunt. The quintette, "Blow gentle gales," was a capital specimen of part singing, by Misses Statham and Thompson, and Messrs. Hunt, Scuse, and Crome.

The friends and supporters of the Metropolitan Welsh Church assembled at the Parochial Schools, Broad-street, High Holborn, on Monday, the 4th ult., Chairman, the Right Hon. Earl Vane. The meeting was addressed by the noble Chairman, Sir Thomas Phillips, Mr. C. Wynne, Dr. Probert, Mr. Jones, and other influential gentlemen. During the evening several songs, &c. were performed by the following artists:—Miss Edith Wynne, Miss Broad, Master Smith, and Miss Mary Ann Potter; Messrs. Judd, Lloyd Jones, and Beardwell, assisted by the chorus of the Welsh Church. Miss Mary Ann Potter presided at the pianoforte, and Mr. John Jones conducted; Mr. Ellis Roberts also played several solos on the harp.

Mr. Theodore Distin gave his new lecture entertainment entitled "Lyrics, past and present," on the 4th ult., at the Assembly Rooms, Eyre Arms, St. John's Wood; a numerous audience being present. The lecturer gave a short description of the life and habits of various musical composers, amongst others Handel, Mozart, Rossini, Meyerbeer, Balfe, &c. Some very amusing anecdotes were related, and a musical illustration, vocal or instrumental, was given of each composer. Mr. Haydn Harrison presided at the pianoforte, and, in addition to accompanying the songs, he gave two solos, "The Harmonious Blacksmith," and Thalberg's "Home, sweet Home," the latter of which was encored. Mr. Distin was frequently applauded, his singing giving great satisfaction.

ON Wednesday evening the 6th ult., a Concert was given in the Albion Hall, Dalston, by Mr. Bower. The soloists were Miss Elder, Madlle. Hendricks, Mrs. Bower, Mr. Cubitt, and Mr. N. Creswick, all of whom were most successful in their respective songs. Miss Bower presided at the pianoforte, and played Hummel's *Capriccio* in F, &c. Several quartets, part-songs, &c., were also performed, under the direction of Mr. Abrahams.

ON Monday, 25th February, a most successful concert was given in the Burdett Hall, Burdett-road, Limehouse, under the direction of Mr. F. A. Bridge; Miss Stirling presiding at the pianoforte. The vocalists were Miss Rose Hersee, Miss Kate Frankford, Miss Lucy Franklein, Mr. Montem Smith, Mr. Winn, Mr. F. A. Bridge, Signor Caravoglia, and the members of the Quartette Glee Union. The instrumentalists were Miss Stirling and Signor Mattel (pianist to the King of Italy) on the pianoforte, Mr. F. Ralph, on the violin, and Mr. Benjamin Wells, whose performances on the flute were exceedingly well received.

ON Monday evening, February 25th, the South Norwood Musical Society gave its fifth subscription concert for this season. The concert commenced with a most satisfactory performance of Mendelssohn's music to *Athalie*, the solos being sung by Mrs. Leete, Miss Whitaker, and Miss M. L. Stainburn. The illustrative verses were recited by Mr. Lowndes, in a very steady and effective manner. In the second part of the concert, several songs, part-songs, &c., were exceedingly well rendered. Mr. W. J. Westbrook conducted, and Messrs. J. S. Bates and E. Bawtree presided at the Pianoforte.

THE Stockwell Choral Class held a Soirée Musicale et Dansante, at the Horns Assembly Rooms, Kennington, on Friday the 1st ult., at which nearly 200 of the members and their friends were present. Mr. William Lemare, who is the conductor, was encored in his song, "Never mind the rest," when he gave "The wreck of the Hesperus," in good style. Several other ladies and gentlemen also gave great satisfaction in their solos. The second part of the soirée commenced with Van Bree's cantata *St. Cecilia's Day*, a work not much known, but very suitable for such occasions, the words being appropriate and the music light and cheerful; it was well given by the choir (consisting of about 50 voices), after which dancing was resumed for a short time, and thus concluded a very agreeable evening's amusement and recreation.

THE Quarterly Soirée of the Barnsbury Literary Institute, was held at the Myddelton Hall, Islington, on Friday evening, the 15th ult. President, J. B. Macarthur, Esq. Artists, Mesdames De Castro, Sauerberg, Mabel Brent, Emily Mortimore, Scarlett, Flora Lamb, and Mary Ann Potter; Messrs. Espe, Keane, Scarlett, Pickett, and J. C. Rogers. Instrumentalists: Miss Marie Masont, Miss Melville, and Mr. George Jackson; and Mellon's Concertina Band, under the direction of Mr. J. V. Mellon. The soirée was a complete success, and was attended by a large and appreciative audience.

A VERY excellent Amateur Entertainment was given on Thursday 28th February, in the Board-room of the Licensed Victualler's Asylum, Old Kent-road, in aid of the funds of St. Jude's Church, Peckham. The programme was an admirable one, and exceedingly well rendered, but we must especially mention "Landalphon"—Romer, and "She shines before me like a star"—Macfarren, sung by Mr. Conway Cox; the latter encored. Mr. Valentine's good tenor voice was heard to great advantage in "The Death of Nelson"—Braham, and in the duet of "Albion," with Mr. Thomas Willis. Hatton's part song, "When evening's twilight," was sung by Messrs. Williams, G. S. Minton, G. Minton, and Budd, and, upon being encored, they gave the same composer's "Beware." The evening was enlivened with comic recitations and songs, by Messrs. Hill, Davenport, Thompson, Cope, and Seymour Smith.

A VERY successful Concert was given in the Literary and Scientific Institution, Enfield Highway, N., on the 21st February, under the direction of Mr. F. A. Bridge. Vocalists, Miss Laura Canham, Miss M. Perfect Harding, Mr. T. F. Plumb, Mr. Henry Thomas, and Mr. F. A. Bridge. Pianiste, Miss E. Stirling.

A CONCERT was given by the Members of the Poplar Glee and Sacred Singing Class, under the conductorship of Mr. Prior, in the Ragged School, Poplar, on the 21st ult. The programme consisted of a selection of sacred and secular music. The soloists were Miss Coburn, Miss Scott, and Messrs. Orme, Knighton, and Prior. Miss May presided at the pianoforte.

THE Brothers Le Jeune have lately given a Performance of Organ Music at Westminster Abbey, which has stamped them in the estimation of all competent judges as fully equal to the interpretation of the highest class of compositions. We have already called attention to these extraordinarily gifted children; and shall watch with interest their career.

THE arrangements for the forthcoming Musical Festival at Hereford, are, we hear, progressing most favourably. Already the list of stewards is completed, and although on the last occasion a very large number of the most influential amongst the gentry of the neighbourhood acted in that capacity, there are, this year, we find, ten additional names. Since the list was printed, the decease of the Dean of Hereford has taken place; but it may be a satisfaction to many to feel that by placing his name as a Steward of the Festival, he has left a lasting memorial of his sympathy with the cause.

MR. G. A. Macfarren has been delivering a highly interesting series of lectures during the past month, at the London Institution, on the "Origin and Development of the Lyrical Drama." Several vocal illustrations have materially aided the lecturer in tracing the history of Opera from the earliest times to the present; and Miss Robertine Henderson and Mr. Wilbye Cooper, the artists selected for the occasion, have fully proved themselves equal to the task. We should be glad to find Mr. Macfarren engaged to deliver a course of lectures so beneficial to all earnest students at our Royal Academy of Music.

THE eighth volume of the "Tonic Sol-fa Reporter," which has been forwarded to us, shows that the system is steadily advancing. The elementary lessons appear to be remarkably clear and intelligible, and several good hints are given for the guidance of young singers. The "Secular Course," of which this volume consists, is now being followed, month by month, by the "Sacred Course," so that students of this method are not likely to stand still for want of published music.

The fine organ in Christ Church, Newgate-street, is now being reconstructed and enlarged, from plans suggested by Mr. Joseph Thomas Cooper, the present organist. Messrs. Hill and Son, the original builders of the instrument, are executing the work. The organ is to be reopened early in April.

The Anniversary Dinner of the Royal Society of Musicians will take place on the 6th inst., at the Freemasons' Tavern. Mr. Beresford Hope in the chair. Several eminent artists have already offered their valuable services on the occasion.

We have received a letter from Miss Lizzie Wilson complaining that a person has been singing at the East-end Music Halls under the same name as her own. Whether this may be accident or intention, we willingly give her the opportunity of correcting any misapprehension that may arise from the circumstance.

The few hasty lines which accompanied the announcement of the decease of Sir George Smart, in our last number, were scarcely sufficient to do justice to a man who bore so conspicuous a part in the history of musical progress in this country. When we say that, as organist at the Chapel Royal, St. James's, he conducted the musical arrangements at the coronations of King William and Queen Victoria; that he was the conductor of the musical festival in Westminster Abbey in 1834, that he was not only one of the founders, but one of the most energetic members, of the Philharmonic Society; that he directed the Lenten Oratorios at Drury-lane and Covent Garden Theatres, and most of the musical festivals out of London; and that, as manager of the musical department at Covent Garden Theatre, then under the lesseeship of Mr. Charles Kemble, he engaged Weber to compose *Oberon*, it will be at once seen how much we owe to his untrifling zeal and artistic judgment, and how bright an example he has set to those who hold position and power in the world of art. It may be said that he merely performed his duty carefully and honourably whenever he was called upon; but all who know the career of Sir George Smart must be aware, that as conductor of some of the great works for the first time in this country, especially of Beethoven's Ninth Symphony, at the Philharmonic, he had to encounter the opposition of most of the leading members of the Society; and it should also be mentioned, that not only he directed Haydn's *Creation*, Beethoven's *Mount of Olives*, Mendelssohn's *St. Paul*, and several other compositions of the great German masters, on their first introduction into England; but by his own personal exertions, he produced Spohr's Opera, *Azor and Zemira*, at Covent Garden Theatre; and also conducted the same composer's Oratorio, *The Last Judgment*, at the Norwich Festival. His personal sympathy with artists was proverbial. Spohr lived in his house in Great Portland-street for some time, and Weber was his guest during the period of his engagement at Covent Garden Theatre, to produce and conduct *Oberon*. The hospitality and unflinching kindness of Sir George to the poor dying composer, can surprise no one who knew his gentle nature. We have heard him only lately, almost with tears in his eyes, dwell upon the grasp of the hand given to him by Weber on retiring to bed for the last night of his life, "I shall see my wife once more," he said, but in the morning Sir George was fetched to his bedside by the servant, who had been unable to receive an answer on knocking at the composer's door, and Weber was found dead in his bed, but with a tranquil expression on his face, as if he had at length found that rest in death which bodily suffering had so long prevented his enjoying in life.

We are again reminded of the comparative youth of what is termed modern music, by the fact of Sir George Smart having lived in the days of Haydn, Mozart, and Beethoven; and as a link between his own time and that of Handel, it is a curious fact that he had often heard from Joah Bates (who, as a boy, had seen Handel direct his Oratorios), many circumstances connected with the precise manner in which Handel's greatest works were first performed in this country; so that even as an authority upon this subject, his information was highly valuable. To the honourable conduct, strict integrity, and singleness of purpose which characterized the long professional life of Sir George Smart, every one who knew him, either publicly or privately, will bear ample testimony. As we have before said, he has stamped his name upon the history of music in England; and the kindly notices which have sprung spontaneously from a dozen pens on his decease, should be the fittest epitaph to his memory.

The late Mr. John Duff, who died on the 7th ult., was founder of the Music-publishing business, long known as Duff and Hodgson's, and recently as Duff and Stewart, of Oxford Street. He entered the house of Goulding, D'Almaine, Potter, and Co. in 1814; upon leaving which, in 1831, he established himself at No. 65, Oxford Street. He was the author of the words of many popular songs: amongst which "The brave old Temeraire," "Hobbs;" "The steel clad ships of England," "Winn;" and many others are well known. He suffered from severe bronchial affection; and for the last twenty months resided at Dampton Grove, near Ramsgate. He was buried at Highgate Cemetery; the mourners being Mr. F. C. Stewart, his nephew and successor, Mr. J. Stewart, Mr. W. Duff, Mr. B. J. Atterbury, Mr. C. Hodgson, Mr. C. Challen, Mr. R. Addison, Mr. T. Blake, Mr. J. Simpson, Mr. H. May, Mr. J. E. Carpenter, and Mr. E. L. Hime.

TO CORRESPONDENTS.

. Notices of concerts and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Our Correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes which may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers, that although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

J. M. T.—An augmented fourth is a perfect fourth raised one semitone, and a diminished fifth is a perfect fifth depressed one semitone. The two intervals are perfectly distinct, as our correspondent would find if he were to study the rudiments of Harmony.

H.—On application to the Musical Professors at the Universities, a paper will be forwarded giving all the required information. For self-instruction, we should recommend Albrechtsberger's work, forming No. 6 of Novello's "Library for the Diffusion of Musical Knowledge."

Civis.—The fifths are not allowable in strict counterpoint; but the bad effect is covered in an inner part.

A. L. Cowley.—Novello's edition is correct. All the A's in the treble part of the accompaniment should be flat.

Tuner.—There are several elaborate works on Acoustics; but for the purposes required we should recommend an "Essay on Musical Intervals" by Woolhouse, published by Souter, St. Paul's Church-yard, or the little handbook on Acoustics in Chambers's "Educational Course."

A Would-be Vocalist under Difficulties.—We certainly think that the "calumet" indulged in to excess would prove one of the most formidable "difficulties" in the path of an aspirant to vocal fame.

Curious.—All the works you mention are in print, and may be had on application to Novello and Co.

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

ANDOVER.—Mr. Bennett's Concert, on the 15th ult., took place before a large audience, under the presidency of H. J. Bracher, Esq. The programme contained no less than 34 pieces, eight of which were readings or recitations. The musical portion of the entertainment contained some very good selections, which were very creditably performed by members of Mr. Bennett's choral class, assisted by several gentlemen of the neighbourhood. The principal vocalists were Misses Fitcher, Musard, Deadman, Harris, and Deane; Messrs. J. W. Jones, Wakeford, H. Scott, Biggs, John Moore, Weston, and Cross; all of whom were received with the utmost favour by the audience. Some instrumental pieces, especially a duet from *Lucia di Lammermoor* for cornet and piano-forte, were also highly effective.

BACUP.—On Saturday the 2nd ult., the Mechanic's Hall was well filled by a respectable audience, the occasion being a grand choral concert, by the Bacup Choral Society. The first part consisted of a selection from *Judas Maccabæus*, and the second part from the *Messiah*. The orchestral accompaniments were very creditably performed and the choruses were rendered with great precision and effect. Mr. William Hurst conducted.

BEDFORD.—The new organ just erected in Bunyan Chapel, by Messrs. Forster and Andrews, of Hull, was opened on Monday evening, the 11th ult. (on which occasion the Rev. Henry Allon, of London, delivered a lecture on "Church Song, in its relations to Church Life.") The illustrations were given by a choir composed of members of the congregation, under the direction of Mr. Rose (organist of SS. Peter and Paul), who presided at the organ. The instrument, which is a very fine one, contains 26 stops.

BELPER.—On the 14th ult., a Concert was given by the Belper Glee and Madrigal Society, with the assistance of Mr. G. Knowles, and Mr. John Naylor, cornet players of Matlock. Several glees, madrigals, and choruses were given during the evening with the utmost success; and Mrs. Harrison also sang two songs, which were well received by the audience. The pianist was Mr. Trimmell, (organist of the parish church, Chesterfield) who performed Beethoven's "Moonlight Sonata;" and Messrs. Knowles and Naylor contributed several cornet solos. The concert was extremely well attended.

BLACKBURN.—On Thursday, 28th February, the organ lately erected in Christ Church, by Messrs. Conacher and Co., of Huddersfield, was formally opened by Dr. Spark, organist of