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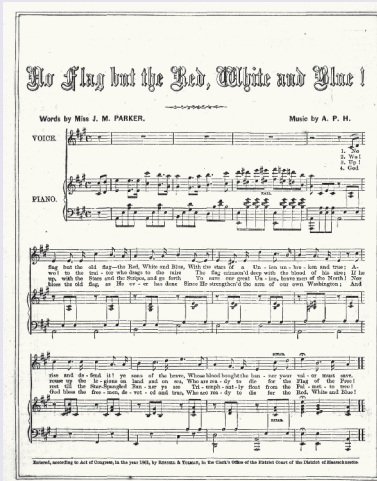
Explore the impact of music on the social, political, religious, and economic history of the United States, through publications devoted to musical life in the 19th to early 20th centuries.

Music Online: Music Periodicals of the 19th Century is a collection of full-text periodicals depicting American musical life from 1838 to the early 1900s through local and international news, reviews, editorials, sheet music, and advertisements. Over 200,000 pages of material will be available for research on the Alexander Street multimedia platform—the only resource that allows users to cross-search the full text of all articles with videos, audio recordings, photographs, scores, and reference texts.

Featured Content and Themes:

This interdisciplinary resource offers a unique perspective of history and music that enables better research in musicology, American studies, music education, and sacred music. Students and scholars will access information on a variety of themes and historic events across publications that are not available on any other digital platform.

The effect of the U.S. Civil War on the American music scene



The Boston Musical Times, (Boston, 1861)

MUSIC FOR THE TIMES! NATIONAL AND PATRIOTIC.

VOCAL.

Up, up with our banner, F 3,	Comer.	40
Our Country's Starry Flag, A 3,		35
Star-Spangled Banner, B flat 3,	Brace.	35
La Marseilles, C 3,		35
Yankee Doodle, C 3,		35
Hail Columbia, A 3,		35
Sword of Bunker Hill, Song, A 3,	Quart.	35
	Quartette, A 3,	35

The above are all new editions, embellished with beautifully illustrated titles, and printed in fine color.

Rule Columbia, (Illustrated), A 3,	B. Augusto.	25
Rock of Liberty, Quartette, A flat 3,	Clark.	25
Song of Washington's men, Quartette, D 4,	Clark.	25
Star of the North, G 3,		25
Hurrah! the Union, D 3,	Lyons.	25
Blessed land of love and liberty, Augusto.		25
America, (Illustrated),	Gordon.	25
The First Gun is fired, A 3,	Clark.	25
God bless our brave Young Volunteers,	Root.	25
Forward, boys, forward, Quartette,		25
Union Volunteers,		25
The Stars and Stripes, the Flag of the Free,	Root.	25

INSTRUMENTAL.

Grand Union Potpourri, D K 4, Baumbach.	Introducing all the National Melodies, and illustrated with a splendid lithograph of the "Stars and Stripes."	50
International Waltz, G 4, B. Augusto.	Illustrated with the American and Italian flags.	50
Star-Spangled Banner, C 3,	Baumbach.	25
" (Hill.) B flat 4,	Voss.	25
" (D 3),	Beyer.	25
" C, (1 page),	Bruen.	25
Hail Columbia, C 3,	Baumbach.	25
" C 3,	Beyer.	25
" E flat 8,	De Meyer.	75
" C 1, (1 page),	Bruen.	75
Yankee Doodle, Variations, C 3,	White.	25
" B flat 3,	Baumbach.	25
" B flat 3,	De Meyer.	25

Sacred music, from organ designs in local churches to editorial debates on appropriate repertoire and managing a church choir

CONVERSATIONS ABOUT CHURCH MUSIC; OR, "I WISH I COULD SING."

No. II.

Our previous conversation presented Mr. and Mrs. Leland, on a Sabbath afternoon, expressing their mutual regrets that they had not improved their talents for singing. The case is by no means a strange one. Thousands of persons have been heard to express similar regrets. But they have allowed the golden season of youth to pass without attending to the study of music, and now they cannot spare the time requisite for such a study. They must therefore forego the pleasure and profit to be derived from a knowledge of music. I cannot help feeling sorry for them. Nevertheless, as they cannot sing, and must forego the happiness of singing, I wish they would also forego one thing more; viz., the habit of grumbling at those who do sing, because they do not sing exactly suit to their fancy. I do not accuse all this class of persons of being grumblers, but I have learned from observation and painful experience, that those church-governors who cannot sing are generally the most difficult to please with music. In short, many persons really seem to set themselves up in the place of Jehovah; and if the singing does not address itself to their gratification they are out with it at once. But such, I am happy to say, was not the case with Mr. and Mrs. Leland. They possessed that rare, yet most important element of character, common sense; and they used it on Sundays as well as week days.

Our next conversation occurs at a social party. Mr. and Mrs.

The Choral Advocate and Singing Class Journal, (New York, 1850)

CHURCHES IN BOSTON—NO. X.



CENTRAL CONGREGATIONAL CHURCH.

Wm. M. Rogers and G. Richards, pastors; Lowell Mason, organist and conductor.

This building was erected in 1841. It stands on Winter street, a few rods from the common, and a half minute's walk from Park Street Church. The church is of the orthodox persuasion. The entrance to the house only is seen in the engraving, the main part being in the rear of the dwelling houses. The front is of granite, of the Corinthian order, 53 feet high and 44 feet wide.

The Boston Musical Gazette (Boston, 1847)

Historic events, such as the Peace Jubilee in Boston in 1872



Jubilee Days (Boston, 1872)



THE LAST NOTES HURRYING TO THE JUBILEE.

Programme for this Day.

[GERMAN DAY.]

PART I.

- Choral. "A Strong Castle is our Lord." Luther. [Chorus and orchestra.]
- Overture. Tannhäuser. Wagner. [Orchestra.]

Personal.

To the Emperor Wilhelm: Hoch!

This paragraph is personal to everybody. Bay JUBILEE DAYS.

We must object to Herr Strauss and Mr. Dan Godney driving Boston wild.

Jubilee Days.

WEDNESDAY, JUNE 19, 1872.

"JUBILEE DAYS" will be issued every day during the continuance of the Jubilee, and be for sale at the Coliseum and at all news-stands throughout the city; also at the publishers' office, 124 Tremont Street, where subscriptions will be received.

THERE was a very gratifying improvement in the musical character of the entertainment of yesterday over that on Monday. The chorus was decidedly in better trim, and, in spite of one unfortunate misunderstanding, did its work admirably. The orchestra, too, under the leadership of Zerrahn and Strauss, won new honor to itself. Madame Goddard's selection was short; but it proved her to be what her universal reputation pronounces her, — a thorough artist. But it is evident that really good artistic results are not to be expected from piano-forte playing in such



The rapid growth of music education, which began in the 1850's, as conservatories opened across the U.S.

The Musical World.

SATURDAY, JULY 14, 1860.

Academy of Music.

The Academy of Music was opened on Wednesday evening last, with an announcement for a single night of opera and concert, and an array of names rarely seen on one bill, for the benefit of the Garibaldi fund.

This one night was appreciated, doubtless, by those who were longing for some excitement now that the Japanese, Great Eastern, &c., have been nearly forgotten. Our early day of publication, however, prevented any notice of the performance.

Now we may look forward to another great event—the arrival of the Prince of Wales—who will, probably, pay our city a visit, and we hope will receive that welcome from our authorities which his position entitles him to. A grand review of our citizen soldiers would,

The Musical World,
(New York, July 1860)

MELLOR'S MUSICAL MIRROR

The Chicago German Sängerkreis.

This grand festival of song, the greatest ever held in the United States, commenced June 17th and continued five days. Fifty-eight societies (forming the first North American German Sängerkreis) participated in it. Thousands were attracted from all parts of the country by the magnitude of the programme, and even societies from Germany and other places beyond the Atlantic, sent their representatives, making this a truly national festival.

There is no need to extol music and bemoan these festivals. Other arts are old and decrepit. This is young. All guilds since the time of Pericles are mere imitations. No painter rivals Raphael; and the art of color seems to have died with the early modern schools. Not so with music. In the past is its infancy; in the future the promise of yet unstained perfection.

What new heights of perfection the art of music will attain is less easily foreseen than are the immense and wide spread blessings it will confer upon the human family. For the

Considerations on Music.

The problem of the art of Music is to reach the soul through the sense of hearing and excite the emotion of beauty. Between the soul and sound there is a marvellous relation, it seems as though the soul were an echo, in which the sound takes a new power. It must not be believed that the greatness of effect supposes here very complicated means. No, the less noise music makes the more it touches. A few notes by the great masters, sung by some pure and sweet voices, produce a celestial charm, bear us away into infinite space, plunge us into ineffable reveries. The peculiar power of music is to open to the imagination a limitless career, to lend itself with astonishing facility to all the moods of each one, to arouse or calm with the sounds of the simplest melody our accustomed emotions, our favorite affections. In this respect music is an art without a rival. It awakens, more than any other art, the sentiment of the infinite, because it is vague, obscure, indeterminate in its effects. Such is the force and as the same time the feebleness of music that it ex-

Mellor's Musical Mirror
(Pittsburgh, 1868)

Advertising and instrument sales, including the evolution of the piano and its growing popularity in the American home

NEW YORK MUSICAL WORLD. LIGHTE, NEWTON & BRADBURY'S PIANO-FORTE MANUFACTORY, 421 BROOK STREET, a few doors from Broadway, N. Y.



Great Improvements in Piano-fortes.

The New York Musical World (New York, 1861)

BOSTON MUSICAL TIMES. STEINWAY & SONS'

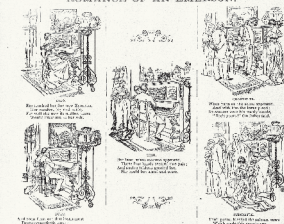


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The Boston Musical Times (Boston, 1861)

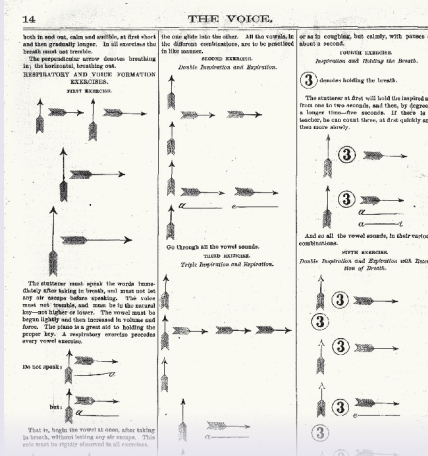
Loomis Musical Journal (New Haven, Conn, 1899)

America's developing views on vocal pedagogy and speech pathology

singing by the people; or, as it is sometimes called, congregational singing. They do not discard or disband the choir, but resolve to make this organization the handmaid of devotion, rather than a minister to mere musical gratification. This is a noble example, and we hope to see it emulated by many other churches.

At what Age should a Child commence Learning to Sing, and how should Instruction be given?

A CHILD should be taught singing at about the age he is taught speaking, and much after the same manner. A year and a half is about the age at which children begin to speak, though often earlier than this; and this is about the age when they will begin to sing little musical phrases, or sentences, or speak, as it were, musical words. Of course there is much difference in children,—some will be earlier and some later;



The Voice (New York, 1879-1891)

The Choral Advocate and Singing Class Journal, (New York, 1851)

THE MUSICAL TIMES.

JULY, 1869.

Our Exchanges will please direct to Musical Times, Boston, Mass.

The Peace Jubilee.

The month of June, 1869, will be long remembered as the period in which took place one of the most remarkable gatherings ever witnessed in this or any age. Probably since the great Coliseum at Rome fell into disuse and decay so large a number of people have not met to witness any entertainment, and the advance in civilization and christianization which the world has made in this lapse of ages appears in a remarkable light, when the purpose of those gatherings and of this are held in comparison. Then nothing less intensely stimulating than the mortal combat of gladiators with wild infuriated beasts sated the savage passions of the spectators—now music alone, or nearly so, is the attraction and receives the rapturous applause of the assembled thousands. There could have been no moral grandeur in those gatherings of people in that old Amphitheatre, though they sometimes numbered a hundred thousand souls, inhabitants of the queen city of the world, drawn together as they were by a brutal impulse to witness spectacles revolting to the very conception of every enlightened soul in this generation. Not whatever emotions of personal ambition influenced

the same strained to. As regards the success with which the hundred could be differed as all the other.

The first greatest parts of it to thousand sound? When the ant above hushed to quietude part for the themselves, or the great ensemble over-powered thousand

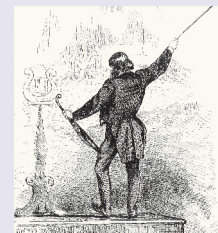


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1. PRELUDE.—TAKING UP WORD.

2. PERFORMANCE.—BLOWING ONE.

3. FINALE.—BLOWING ONE.



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Featured Publications

The Message Bird (New York, 1849 – 1860)

Boston Musical Times (Boston, 1860 – 1871)

The Concordia (Chicago, 1866 – 1867)

Southern Journal of Music (Louisville, 1867 – 1868)

Mellor's Musical Mirror (Pittsburgh, 1868 – 1869)

Jubilee Days (Boston, 1872)

Freund's Weekly (New York, 1885 – 1892)

Musical Record (Boston, 1878 – 1903)

The Voice (New York, 1879 – 1891)

Music: A Review (New York, 1882 – 1883)

The Etude (Philadelphia, 1887 – 1915)

Music (Chicago, 1891 - 1902)

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