MUSIC.

The Music Business in the United States.

The Bookseller's Guide for August, published by the American News Company, contains an interesting sketch of the rise and progress of music publishing in this country. We copy the principal passages:

"The progress music has made during the past twenty-five years is truly marvellous. In considering this progress it should be borne in mind that hitherto serious hindrances have always existed. The utilitarian spirit, in its rank and narrow growth in a new country, is not favorable to the development and cultivation of musical taste. Here in America the population has always been as a handful to the extent and riches of the country, and every impulse has been in the direction of success in practical business life. For several generations there was little if any musical progress. At the opening of the century, however, we note the beginning of that taste for the music of the piano which is the distinctive characteristic of the Americans as a musical people.

"About the year 1800 there were a few pianos made every year in the United States. Previously pianos had been almost exclusively imported. John Jacob Astor sold here for a number of years the pianos of his brother, Henry Astor, who was a manufacturer in Europe. Up to 1833 no pianos were made in the United States comparable with the best made in Paris and London, although American skill, as Mr. Paton has discovered, has ever to try her hand at improving the instrument. Mr. Jefferson, in the year 1800, is one of his letters to his daughter Martha, speaks of a 'very ingenious, modest and poor mechanic' in Philadelphia, who has 'invented one of the prettiest improvements in the forte-piano I have ever seen.' This was a square, an upright piano, and Mr. Paton was able to find no mention of an upright of an earlier date. As the Messrs. Broadwood, of London, in the little work before us upon their pianos in the Exhibition of 1851, say that the first vertical or cabinet pianos were constructed by William Southwell, of London, in 1804, it is fair to conclude that they were the first makers in Europe, but that the merit of the invention belongs to America.

"The two Americans to whom music is most indebted in the United States, being Mr. Paton for authority, are Jonas Chickering, pianoforte, born in Massachusetts, 1798, and Lowell Mason, singing teacher and composer of church tunes, born in Massachusetts, in 1792. Willard Jewett Mason we mention a taste for music, Jonas Chickering was improving the instrument by improvements made and patented, and both being established in Boston, each of them was instrumental in advancing the fortunes of the other. Chickering began by making one or two pianos a month in 1823, and at the close of the year in 1853, thirty years afterwards, the house of which he was the founder was manufacturing from hundred to five thousand pianos a year. He was the first to introduce into the piano the full iron frame, and to make American pianos equal to the best imported ones. The total number of instruments manufactured, this house now reaches, and the number being over thirty-five thousand. There are now about forty of pianos in the United States, of which the annual production is not less than thirty thousand instruments. Richmond, Gilbert & Stone take the lead in the number annually manufactured by any single house. It is just to suppose that the pianos of the large manufacturers are superior to those of many houses not so extensive or well known. The organ has for many years become a very popular instrument in America, of which there are fifty manufacturers, producing twelve thousand instruments per annum. There are also manufactured flutes, clarionets, flageolets, bands, tambourines, drums, fifes, guitars, &c. The guitars made by Martin are considered equal to those made at any part of the world.

"The earliest music publishers of whom we are able to trace, are George Willig and Blake, of Philadelphia; Parker, of Boston; Measham and Pond, of Albany; John and Adam Geib, James Hewitt and Riley & Co., of New York. George Willig was the father of the head of the present house of George Willig & Co., of Baltimore, and at one time the largest music publisher in the United States. Parker, son, of Boston, commenced his business career as a clerk in the store of Mr. Parker, becoming in time a partner, the style of the firm being Parker & Ditson. The house of Oliver Ditson & Co. succeeded Parker & Ditson, and is thus one of the oldest; as it is at present the largest music publishing house in the country. In Fifth and Mr. Hall were clerks in the store of Riley & Co. They both married daughters of their employer, Mr. Riley, and in 1819 went into business together as No. 358 Pearl street, New York, where they, in 1821, joined Fifth & Hall. The first piece of music which they published was Burton's Rondo. Mr. S. B. Pond, of Albany, and Mr. Measham, became associated with them, after which the house was known as Firth, Hall & Pond. Their establishment was at No. 1 Franklin Square, in the building which had been occupied by General Washington during his Presidency. They had also a branch store on Broadway. In the year 1830 the firm of Firth, Hall & Pond was dissolved, Messrs. Firth & Pond and their sons forming a copartnership under the firm of Firth, Pond & Co., and retaining the old stand and manufactory, and Mr. Hall and his son taking the music store branch, which they have continued as the establishment of William Hall & Son up to the present writing, Mr. Hall being probably the oldest music publisher living and engaged in the business. The house of Wilkins, Pond & Co. is substantially the same as that of Firth, Pond & Co., although Mr. Pond is now dead. George D. Russell & Co., of Boston, are the successors of George P. Reed and Russell & Tolman, and Reed to Ditson & Co., are the largest house of New England.

"In the west the house of Peters had controlled for over a third of a century the southern and western trade. The house of W. C. Peters & Sons was established in Louisville, in 1832, and branches subsequently were opened in Cincinnati, St. Louis and Baltimore. Cincinnati, from its central position and facilities for publishing, became the centre of the business until 1850, when, in the destruction by fire of Pike's Opera House, in which the Messrs. Peters occupied the upper story, the entire stock, sheet music, books and plates, the accumulations of over thirty years, were strayed in thirty minutes. The day after the fire the firm purchased the stock of a rival house, K. and J. Peters, firm in St. Louis, purchased the copyright of the destroyed plates, and immediately visited the east. Through the kindness of brother publishers, he secured the services of almost the whole force of music engravers, and in six months had the entire catalogue again in the market. The same year, S. L. Peters joined the eastern business from the other members of the house, and removed the headquarters to New York, and has since maintained the western house as a branch. Other large western houses are Balmer & Weber, of St. Louis, a house of twenty-five years standing, and in possession of an extensive and valuable catalogue of publications. John Church, Jr., of Cincinnati (Mr. Church was once a clerk in the house of Oliver Ditson & Co.); S. Brainard & Sons, of Cleveland, and Root & Cady, of Chicago, a house which probably does more business in the West than any other, except Peters.

"Given as late as 1845 as a large the publication of music did not constitute a very extensive business. The leading houses kept also pianos and other musical instruments, and every description of musical merchandise. Some of the oldest houses, such as William A. Pond & Co., of New York, still continue this plan. This house is not only one of the largest music publishing houses, but is extensively engaged in the manufacture of pianos, and, in connection with Oliver Ditson & Co., is manufacturing at Uniionville, Ct., flutes, flageolets, bands and other like musical instruments. Pond & Co. also import directly from manufacturers in Europe musical instruments and merchandise, as well as standard popular French, German and Italian music. Oliver Ditson & Co. publish the principal portion of the music books that are published in this country. They also also by far the largest advertisers, which in a generous manner accounts for the extraordinary prosperity of this house.

"The catalogues of the largest musical publishers are very voluminous, that of Ditson & Co. including over thirty thousand publications; those of Wm. Hall & Son and Wm. A. Pond & Co. being of nearly equal volume. Probably the most popular music ever published in America were the songs, words and music of Stephen C. Foster, published by Pond & Co. Of his song Old Folks at Home, two hundred and fifty thousand copies were sold, and an almost equal number of 'Nelly was a Lady,' 'Beautiful Dreamer,' and 'Oh! where My Love Lies Dreaming.' His postumous song, 'Kiss Me Mother as I Die,' falls fair to have an equal sale. Of Richardson's New Method of the Piano' twenty-three thousand copies, and of Mason's Touch and Technic' Method' also enjoys a large annual sale, and of Hunten's Effective Exercises' over the same, is eighteen thousand copies. Peters's publications are mainly copyright productions of native composers. Of these the house has made a highly successful specialty, and they are made particularly conspicuous by beautiful lithographed title pages.

"There is an organization of the leading music publishers, known as the Music Trade of the United States, which meets every year and which regulates the prices, exchanges, and takes action with reference to those larger interests in which all the publishers share. The house represented in this Guide, of which Wm. A. Pond, of New York, is President, and G. Addes & Co., of Philadelphia, Balmer & Weber, of St. Louis; S. Brainard & Sons, of Cleveland; John Church, Jr., of Cincinnati; Oliver Ditson & Co., and Geo. D. Russell & Co., of Boston; D. P. Faulds and Louis Maas, of Louisville; Ky., Root & Cady, of Chicago, Lowell Mason, singing teacher and composer of church tunes, born in Massachusetts, in 1792. Willard Jewett Mason we mention a taste for music, Jonas Chickering was improving the instrument by improvements made and patented, and both being established in Boston, each of them was instrumental in advancing the fortunes of the other. Chickering began by making one or two pianos a month in 1823, and at the close of the year in 1853, thirty years afterwards, the house of which he was the founder was manufacturing from hundred to five thousand pianos a year. He was the first to introduce into the piano the full iron frame, and to make American pianos equal to the best imported ones. The total number of instruments manufactured, this house now reaches, and the number being over thirty-five thousand. There are now about forty of pianos in the United States, of which the annual production is not less than thirty thousand instruments. Richmond, Gilbert & Stone take the lead in the number annually manufactured by any single house. It is just to suppose that the pianos of the large manufacturers are superior to those of many houses not so extensive or well known. The organ has for many years become a very popular instrument in America, of which there are fifty manufacturers, producing twelve thousand instruments per annum. There are also manufactured flutes, clarionets, flageolets, bands, tambourines, drums, fifes, guitars, &c. The guitars made by Martin are considered equal to those made at any part of the world.

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LOST NOTES FROM TENNYSON.

The first volume of verse that Alfred Tennyson published as his own, was published in 1830. He called it *Poems chiefly Lyrical*. The publisher was Duthgham Wilson. Little worth mentioning has been lost to us from the revision of these poems; but of that little take this specimen of elegiac verse:

"Low-flowing breezes are roaming the broad valley dimmed in the morning,
Through the black-stemmed plots of marsh by the silver river shines,
Creeping through blossomy rushes and flowers of rose-blowing bushes;
Down by the pool the tall rivulets babble and fall."

This, again, is well put:

"The wise, could he behold
Catherinian coverings of thick-ribbed gold,
And flowing mantles, rivers of the central globe,
Would marvel from so beautiful a sight
How scorn and ruin, pain and hate, could flow."

One marked peculiarity in Tennyson in this early time was the use of strange compound words, very startling to the ordinary reader. Thus we get "globebiled," "cavernbitumed," "shikstemmed" and "sdaybloomed," printed thus, without any connecting hyphen, similar to the eye is this apostrophe to the grasshopper, as

"Voice of the summer wind
Joy of the summer plain
Life of the summer hours,

The gem of this volume, apart from matter afterward reprinted, is a description of the death of an animal, occurring in the course of a long poem, which I think has seldom been surpassed:

"The lamb rejoiceth in the year,
And reareth frisky mirth his fere,
And answers to his mother's calls
From the flowered furrow. In a time
Of which he wots not, run short pains
Through his warm heart; and then, from off the plain
He knows not, on his light there falls
A shadow and a voice. Native sleep,
Where he was wont to leap and climb,
Plucks from his sleek and dimpled eyes,
And something in the darkness drawn
His forehead earthward, and he dies."

There was, however, quite enough in the volume to excite the laughter of the critics. Christopher North wrote a review in *Blackwood* (vol. xxxi. p. 721), by Professor Wilson, was so savage in his criticism that it probably stunted Tennyson's genius for a time. In those days, and in later years, Tennyson was not disposed to be his critic's friend, and he, in this instance he wrote some lines in allusion to "Crusty Christopher," which I do not recall since he first saw them in print. They were feeble, and unworthy of his pen. Tennyson, when he put his poems, in 1833, published by Messrs. Moxon, who have brought out all his subsequent works,' left out many of the poems in the first volume, which, in a pocket edition, he has since put back into the collection, so that it is substantially the same as it was issued in 1842. It comprises selections from the volume of 1830 and 1833 (carefully revised), and a mass of original matter, including the famous *Locksley Hall*. The effect of this book was to give the poet a place in the forefront of the men of his day. Yet it is singular that some of our greatest men failed at first to recognize his surpassing genius. Lord Lytton was of the number. The volume of 1833 had contained a poem, the "Lady of Shalott," not very brilliant; yet it was reprinted. Over this his lordship made merry; and in the *New Timon* (1846) wrote out of his way to hold Tennyson (who had just received a grant from the privy purse) up to ridicule. He spoke of

"The jingling medley of purloined conceits,
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And further:

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The incensed bard was not long in retorting; and he has been thought to have had the best of it (recantation was not in his creed) unmistakably from his pen. It is curious to note that "The Palace of Art" was one of the some among them are indifferent. The composition only comes as a curiosity of literature. In two ways, Lord Lytton has made the *amende*. The offensive passage was omitted from the new edition of his work—in the fourth, now before me, it is wanting; and subsequently, in speech at Hertford, he spoke of the Laureate's position in becoming terms. Tennyson, on his part, has abandoned the "simile of the jingling medley" for the "Stanzas," and other puerilities.

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Of blue eyes I have looked in—one—while I mused
At sunset underneath a shadowy plane
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GEO. J. BOLTON, Proprietor.
jy24 2m*

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jy27 4t§

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JOSEPH SHORTLIDGE, Proprietor.

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DELAWARE HOUSE, CAPE ISLAND, N. J., is now open for the reception of visitors.
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For further particulars, inquire at the Office, No. 28 North Seventh street.
P. S.—Refer to Jas. Pollock, Esq., Cashier Continental Hotel.
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OFFICE OF PHILADELPHIA AND READING RAILROAD COMPANY, BROAD STREET STATION, PHILADELPHIA, August 5th, 1869.
PROPOSALS WILL BE RECEIVED UNTIL WEDNESDAY, 18th inst., at 12 M., at the Office of the Company, in Philadelphia, for furnishing the Company with Lumber, Ties, Timber, Wood, Oil, Tallow, Waste, Spikes, Nuts and Washers, Iron and Steel, Brass and Copper Castings, Boiler Tubes, Boiler Plates, Boiler Rivets, Tools, Oil Cans, Packing, Brass Cocks, Gauges, Glass, Lanterns, Brooms, Brushes, Stationery, Blacksmiths' Coal, Firewood, Hydraulic Cotton, Lamp Wicking, Tallow Candles, Sperm Candles, Adamantine Candles, Coal, Coke, Fire Brick, Fire Clay, Cement, Calcined Plaster, Hair, Calcined Magnesia, Black Walnut Plank, Oak Plank, Oak Timber, Oak Ties, Cedar Posts, Chestnut Rails, Cedar Rails, Locust Posts, Locust Rails, Cedar Water Pipe, Spikes, Lamp Chimneys, Burners, Oil Cups, Oil Feeders, Wick Yarn, Ice Picks, Axes, Spades, Shovels, Hatchets, Locks, Hinges, Screws, Nails, Glass, Putty, Paints, Oils, Turpentine, Varnish, Brushes, Brooms, Buckets, Tubes, Cocks, Valves, Packing, Waste, Oil Cans, Oil Cups, Oil Feeders, Lanterns, Lamp Chimneys, Lamp Wicking, Brass Castings, Iron Castings, Boiler Tubes, Boiler Plates, Boiler Rivets, Tallow Candles, Sperm Candles, Adamantine Candles, Coal, Coke, Fire Brick, Fire Clay, Cement, Calcined Plaster, Hair, Calcined Magnesia, Black Walnut Plank, Oak Plank, Oak Timber, Oak Ties, Cedar Posts, Chestnut Rails, Cedar Rails, Locust Posts, Locust Rails, Cedar Water Pipe, Spikes, Nuts and Washers, Iron and Steel, Brass and Copper Castings, Boiler Tubes, Boiler Plates, Boiler Rivets, Tools, Oil Cans, Packing, Brass Cocks, Gauges, Glass, Lanterns, Brooms, Brushes, Stationery, Blacksmiths' Coal, Firewood, Hydraulic Cotton, Lamp Wicking