

ry; 20 regiments, 218 battalions and squadrons, 60 companies of artillery; 28 legions, 2 battalions, 4 squadrons, 113 companies of general armée.

The entire strength of the army in peace and war as authorized to be raised during the present year is shown in the following recapitulation from the budget of the Minister of War.

	Peace Footing.	War Footing.
General Staff	1,773	1,841
Administration	15,066	33,365
Infantry	252,652	515,035
Cavalry	62,798	100,221
Artillery	39,882	66,132
Engineers	7,434	15,443
General Armée	24,535	25,688
Grand Total	404,191	757,725

The annual cost of the Empire for every foot soldier in time of peace is about \$100; for a cavalry soldier, about \$200. The expenses of the department of the Minister of War for this year are estimated at \$74,901,873. The Empire is divided into 6 military departments under the command of marshals, is subdivided into 22 divisions or generals of divisions, and again subdivided into 86 districts, which are controlled by generals of brigades. Algeria forms the Seventh corps d'armée, Rome the Eighth, and Gen. Forey's Mexican expedition the (now) Ninth corps d'armée.

THE CONCERT.

TO THE EDITOR OF THE DES. NEWS:

SIR:—In the year 1861 (if I mistake not,) I saw an advertisement in the DESERET NEWS of the intention of Mr. David Calder, aided by the patronage of President Young, to establish singing classes in large bodies, at G. S. L. City and Territory.

I was convinced by experience that the movement would be successful, if the pupils studied with attention. The method adopted by their teacher, (viz): the Tonic-Sol-Fa system, which is the only method published that can ensure success.

On entering the city on Saturday, Oct. 31, I was much pleased in seeing, per advertisement, that a concert was to be given by the Deseret Musical Association, on the Wednesday following; and notwithstanding the debility occasioned by the long journey across the plains on "shank's pony," I would not miss the opportunity of hearing for myself of the progress made in vocal music by that Association, and at the request of several friends, I will endeavor to give my honest opinion on the performances of that concert.

The concert opened with one of Professor Thomas' pieces, which did him credit as a composer. The introduction by the Cornet was a chaste piece of rendering, and the hand did well in giving the gentleman an opportunity of doing justice to that beautiful strain—in fact the gem of the piece—instead of destroying the effect by loud playing.

The horns however were out of tune at the finale, but it may be here parenthetically observed that I have since heard the same gentlemen play with fine expression. The horns are favorites with me and an orchestra would not be complete without those beautiful instruments.

The Association commenced with one of my old favorite Glee, "Awake, Abelian Lyre, awake." The opening strain is not one of easy rendering, and without great attention to the *Largo* movement with its first grand close on the dominant, that cautious awakening so necessary to the slumbering Lyre, is entirely lost. In order to preserve the full effect of this movement, a tremolo vibrato should be employed to awake its drowsy strings from its forgetfulness with nature's simple ease.

It appears by the authors' working of the second period on the dominant "and give to rapture" that he had reserved for the finale of his first subject the thorough awakening of the instrument so descriptive of its joyous arousing. "From Helicon's harmonious springs," is a lively imitation of parts, which produces a fine tonic termination. "The laughing flowers around them blow, Drink life and fragrance as they flow" is too far fetched, and the author has not succeeded in a good interpretation of the poetry. The first line is truthful enough, but the second one "Drink life and fragrance as they flow" is too gloomy with its termination on the sub-melancholic.

"Now the rich streams of music winds along, deep, majestic, smooth and strong" is a passage slow, grand and expressive, and its alliance with the poetry is of close relationship. "Through verdant vales and Ceres golden reign," is a passage bordering on the pastoral at the opening; but as the subject proceeds it gains strength, and before the movement is terminated its expression is truly *tremendo* and the effect produced by the finale is such, that it has secured a long life amongst some of the Glee's of our best composers.

The Association not only gave a truthful interpretation to what I have explained, but some portions of the Glee were excellent in its performance. Of course one would not measure a mixed choral body of pupils, giving their second concert under the direction of their master, with a chorus of professional performers, conducted by a Costa; yet it may be truthfully said that they did credit to their training and proved the rank of their master as a first rate class teacher.

The duett "Hark 'tis music stealing," by Mrs. Trosper and Mrs. Horsley, would have been, for they both have good voices, a favorable performance, but for the non-conception

of the piece, and the stiff execution of one of the passages. In the first place it was a "leisure" too slow, and in the second the triplets were unskillfully treated. The first fault can easily be remedied, and the second also. To avoid the second, the mouth should be kept moderately opened, and the tongue still and horizontal. The passage would then be of easy execution, while the moving of the tongue causes a stiff and uncouth delivery of the notes.

"In Jewry God is known" is a great favorite in all cathedral cities in the old country, and it is a favorite through its excellence, and not from any capricious popularity; for it has stood the test of much trial. The class in this anthem, as in the glee sang with marked expression and good enunciation and precision. If fault there were, it was that the latter strain lacked energy; but upon the whole it was rendered with great credit. Indeed I expected from the manner in which it was sung that an encore would have followed; but such was not the case, and only a solitary echo of applause was heard throughout that gorgeous building.

This, at first, would seem discouraging; but a mature reflection would not expect, only from a highly cultivated musical audience, full appreciation of classical compositions.

I well remember, in the old country, when an oratorio could only be heard at long intervals in few places, and not with great expense to the lovers of the grand and majestic; but now tens of thousands can appreciate the beauties and glories of Handel, Mozart, Haydn and a host of other great masters.

Class teaching at the time to which I refer, was not known or at most only in its infancy. Sight reading was then a work of much study and lengthened practice. Theory of sounds belonged to the Germans and Italians only; and the varied mixtures of harmony was a perfect secret, except to the above people. When the professors of music in England knew but little of harmony; it could not be expected that an English audience could understand classical works. But times are changed and in England the choruses of Handel, and other great masters, are becoming familiar to the mass, and the grand Hallelujah chorus of the immortal Handel is almost as popular as "I wish I was in Dixie." Take heart, therefore, good teacher, and never tire until the like glorious consummation is reached in the land of the saints.

The *stabile mater* of Rosini was his last, best, and most classical work. Every piece in that Cantata is of the highest school of composition. The *bravura* passages require great animation and volubility of execution, and it cannot be rendered effective without the study and experience of a great artist. At present I must say Madlle. Ursenbach is not qualified to render such pieces with the effect that is required to excel. In the first place her execution was not regular, and again her ascending division of tones were anything but faultless. Let Madlle. Ursenbach study—as all great singers are required to study for excellence—and doubtless in time she will find her reward by being pronounced an accomplished vocalist. Moreover, Italian music is not the element of an English or an American audience; and I could advise her to study well the English language—if she be not already acquainted with it—and select for her performances some of the excellent cavatines of Bishop; such as "Tell me my heart," "Hail hear the gentle lark," "Trifles for ever," and a host of compositions of this class.

"Who will care for Mother now," is a composition of great expression; and I must say that the singing of the solo part by Mr. Dunbar was a creditable performance; but that irresistible comic face and attitude of his is much against him in this style of composition. The celebrated "Leston" was a tragedian by nature, but his face was of that peculiar comic form that his best hits in that line were laughed at by the audience and he was wise enough to change his tragic performances to comic and he succeeded in being considered the most accomplished comedian in England.

The "Bridal Wreath quadrille" by Professor Thomas was a composition of great merit, and I must in honesty confess that I like the composer's style. The interpretation of this piece by the band was all that could be desired. "Man the life boat was a failure. Mr. Isaacson should not make choice of such compositions requiring great pathos and wild expression. It is more in the *recitativo* style, and requires great strength of rendering, which can only be given effectively by an accomplished singer. The gentleman's voice, if not of the highest order, is one that can be made useful and effective also.

The comic singing of Mr. Dunbar was of first class order, and the unanimous approval of the audience proves his high standing in public estimation.

I would fain notice the whole of their pieces, did space permit, but I must be content with adding that the performances of the Association—with the exception of a few stumbles in the precision of time—were excellent.

It is only a little over two years that the Association began their elementary study, and now they appear in concert and are able to sustain their reputation as creditable amateurs not inferior to many long established societies in the old country.

All praise is due to the patient and persevering teachings of their master, Mr. Calder, and the time is not far distant when he will be hailed as the pioneer to a great and glorious movement by the Territory at large.

It must also be a gratifying consideration to those influential patrons of the Association, who have rendered their assistance in fostering this society, for art would droop and die without such aid. Long may they continue the support to so worthy a cause, and depend the domestic circle will soon feel the hallowed influence of music by its introduction, and the magic delights of this most beautiful art will adorn many a household fireside.

I should be remiss in my duty did I omit to make honorable mention of the excellent conducting of Professor Thomas in connection with his band; and also the creditable manner in which the gentleman accompanied the vocal orchestra of the Association.

By the way, I had nearly forgotten one of the greatest features of the concert, viz the appearance of the Association at the rising of the curtain. In some orchestras the members walk in separately or in two's and three's, and it takes a considerable time before the whole of them are seated, and notwithstanding their appropriate costume the effect on the audience, by this scattered entrance in the concert room is entirely lost. In other orchestras the conductor marshals his Soprano, Alto, Tenor and Bass in succession, himself bringing up the rear; and, if he is not well up to the mark, a certain amount of confusion is the result, and three or four pieces are performed before the audience are in sufficient humor to listen to the singing. Mr. Calder, in his form, adopted the dramatic and invisible arranging of his orchestra, and never in my life did I feel the effect so great. The unique and innocent appearance of the members, in their beautiful but simple costume, on the rising of the curtain, and the simultaneous movement to a standing position on the lifting of the magic baton by the conductor, could not fail to strike admiration to the beholder.

I will say but little on the appearance of the Theatre last, through my ignorance of architectural design, I should be thought trifling; but I may be allowed to say that in that great Babylon of the world—London—there are but three that will surpass it, viz., the Queen's Theatre, Hay Market; the Italian Opera, Covent Garden; and The National Theatre, Drury Lane; and perhaps, with these exceptions, there are no others in England that will equal it. Musicus.

MISCELLANEOUS.

AN INCIDENT OF WATERLOO.—Of one of these irreparable losses, my fellow-student and worthy comrade, Lord Hay, I must say a few words. The day before the battle of Quatre Bras, Hay, who was in love with a young lady, entrusted his secret to me. He said he felt a presentiment that he should not escape the first action with the enemy, and giving me a gold chain for the object of his affection, and a sword and sash for myself, we parted. We met at my mother's ball on the 15th of June. I shook him warmly by the hand; in less than twelve hours he was buried near the spot where he had fallen. Hay was a handsome young man, fond of show and dress, and it was partly attributable to this that he met his death. Mounted on a splendid charger, called Abeldar, and decked out in a fancy uniform, he was shot early in the action, by some straggler belonging to the enemy, who evidently took him for a superior officer. Strange to say, his presentiment came true in two respects. First, he met an early death; and secondly, as he anticipated, no trace of him or his property remained. His servant, a most faithful fellow, lost his baggage; and his family, to whom he was endeared by ties, not alone of consanguinity, but of love, did not possess the slightest relic of the departed young hero. I remedied this, so far as lay in my power, by presenting the sword to Hay's brother, the late Lord Erroll, and his sash to his sister. A few months afterwards, I gave into the hands of a young and beautiful girl the chain that had been entrusted to me; and received her thanks and those of her parents for having thus faithfully executed the commission of my old comrade. —[Lord W. Lennox's Reminiscences.

MUSLIN INVALUABLE.—A piece of work is very valuable to a woman, especially when she finds herself in company with gentlemen. It saves her from looking down, or looking at you when you are talking nonsense, it prevents your reading in her eyes what is passing in her mind, or discovering what effect your words may have upon her feelings; it saves much awkwardness, and very often a blush; sometimes a woman hardly knows which way to look; sometimes she may look anyway but the right way. Now, a bit of muslin, with a needle and thread, is a remedy for all that, for she can look down upon her work, and not look up till she deems it advisable.

LITERARY LABOR AND STUDY.—Professor Lane, in his preface to his Arabic-English Lexicon, makes the following remarks to the labor expended on that work:

"Nearly twenty years have now elapsed since I commenced this work. Had I foreseen that the whole labor of the composition must fall upon me, or the project been abandoned, I should certainly not have had the courage to undertake it. . . . For seven years, in Cairo, I prosecuted my task on each of the work days of the week, after an early breakfast until within an hour of midnight; with few and short intervals of rest (often with no interruption but that of a few minutes at a

time for a meal, and half an hour for exercise), except on rare occasions when I was stopped by illness—and once, when I devoted three days to a last visit to the Pyramids. I seldom allowed myself to receive a visitor, except on Fridays, the Sabbath, and leisure days of the Muslims; and more than once I passed a quarter of a year without going out of my house. To convey a due idea of the difficulties of my task would be impossible. While mainly composing from the "Taj-el-Aroos," I have often had before me, or by my side, eight or ten other lexicons (presenting three different arrangements of the roots, and all of them differing in the order, or rather in the disorder, of the words explained), requiring to be consulted at the same time; and frequently more than a day's study has been necessary to enable me thoroughly to understand a single passage."

STATISTICS FOR YOUNG LADIES.—A contemporary states that it has been ascertained that during the last year five hundred and forty young ladies fainted away on various occasions. More than two hundred of them fell into the arms of young gentlemen, forty were caught by their aunts and grandmothers, and only one had the misfortune to fall on the floor. She, however, picked out a soft place to fall upon, and was providentially received by an ottoman.

FAMILY PHILOSOPHY.—An Emperor of China making a progress, discovered a family in which the master, with his wives, children, grand-children, daughters-in-law, and servants, all lived in perfect peace and harmony. The Emperor, admiring this, inquired of the old man what means he employed to preserve quiet among such a number of persons. The man, taking out a pencil, wrote only these words: "Patience, patience, patience!"

THE HONEYMOON SEASON.—A contemporary in affirming that the "honey-moon season" is raging in his vicinity, publishes the following diagnosis of the "affection" for the benefit of those who may fall victims to its ravages:—Second day—speechless ecstasy—bliss impossible to be expressed.... Fifth day—bliss in the ascendant—appetite begins to "look up.".... Ninth day—Lady eats her dinner without being kissed between every mouthful.... Twelfth day—"Oh! you naughty, naughty boy!" not said quite so frequently.... Fifteenth day—Gentlemen fancies a walk *solus*—comes home and discovers his charmer in tears.... Sixteenth day—Gentleman and lady have returned to the world of sighs, and gentle chidings and promises "never to go alone in future." A *de invisible* all day.... Eighteenth day—Lady is presented with magnificent breastpin; gentleman consults her about the details of their domestic arrangements.... Twenty-first day—Gentleman and lady fancy a "little change," and go to church.... Twenty-fifth day—Lady begins to "pack up," preparatory to returning from her wedding tour; gentleman assists her, and only kisses her once during the operation.... Twenty-eighth day—On the journey; gentleman keeps his "lady bird" very snug.... Twenty-ninth day—Commit the dreadful *faux pas* of falling asleep in each other's company.... Thirtieth day—Arrive at home; greeted by mother-in-law; hugs her "dear son," and vanishes aloft with her daughter; husband demanding attendance in sitting-room for two hours; already feels savage because the dinner is getting cold, and spirit begins to rebel against the mother detaining Eliza. Eliza presently descends, looking very charming; husband brightens up, dinner put on the table; mother-in-law drinks wine and is affected to tears, Eliza consoles her "ma"—evening wears on; mother-in-law leaves; Augustus returns inward thanks, and goes to bed, determined to be at the store very early in the morning and wake up the clerks.

PORTRAITS OF FOREIGN MINISTERS.—A correspondent of the New Bedford Mercury, at Auburn, New York, thus describes some of the foreign ministers who visited that town upon the invitation of Mr. Seward:

"Are your untraveled readers interested in knowing how foreign Governments look in the persons of their representatives? Russia is portliest in figure and most impressive in face of all—somewhat Websterian. The Hanseatic League (German) comes next in presence, with the addition of smiling sprightliness, but the substitution of hair from nearly the entire caput. Then comes England, full proportioned, dark complexioned, with much energy of face and voice in speaking, but soon relapsing into silence and a rather simple expression, that is redeemed by a thoughtful forward leaning of the head, and an occasional wary glance of the eyes—always very self-possessed and dignified withal, even to the very verge of precision. Sweden is the fourth of the rotund gentlemen, very fat, squat and jolly, with a jolly round-top felt hat, and a young face.

Of the 'lean kind,' Italy takes the lead, eminently tall and dark, frowzy haired, and a bit outlandish in dress. France is hardly less in height, pleasant face, strong nose, off-hand manner, jockey dress—altogether quite American in appearance. Spain is long faced, short in stature, with heavy brown moustache, lively and conceited way—not Spanish in look. Nicaragua, inoffensive and otherwise, as might be expected. Strange to say, young Chili is very handsome and of fair complexion, the dandy of all, and very intelligent and aristocratic of face and bearing—nothing South American whatever."