

Lewis, Solomon, house, George Street.
Lyons, Lewis, house, Sussex Street.
Lewis, Joseph, house, Flynn's yard, Market Street.
Lewis, Benjamin, house, Brougham Place.
Lewis, David, shop, York Street.
Myers, Samuel, house, George Street.
Myers, Gabriel, house, Parramatta Street.
Moses, Isaacs, house, George Street.
Simmons, Samuel, house, Bridge Street.
Samuel, Jacob, shop, York Street.
Samuels, William, house, Parramatta Street.
Solomon, Nathaniel, shop and dwelling, George Street.
Solomon, Moss, house, George Street.

The History and Use of Music.

A Lecture by Rev. H. Hoelzel.

(From the *Sydney Morning Herald*, August 26th, 1857.)

Last evening (Tuesday, 25th August, 1857) the Rev. Dr. Hoelzel, Presiding Rabbi of the (York Street) Synagogue, gave a lecture at the School of Arts on "The History and Use of Music" to a numerous and enthusiastic audience.

The reverend gentleman commenced with an historical review attributing to the Egyptians the earliest practice and proficiency in the art. He gave a description of the various instruments in use by this wonderful nation. From thence, by a natural transition, he descended to the Hebrew music, concerning which the learned lecturer gave a very full and interesting account. From undoubted records, namely, those of Holy Writ, he proved that the musical service of the Temple was of the most stupendous character, far above what in these latter days of large orchestras we are accustomed to consider gigantic. He showed that the latest European wonder, the "Handel Festival" in the Crystal Palace at Sydenham, was far exceeded by the service of the Temple at Jerusalem, where, instead of the 2000 vocalists at Sydenham, they reckoned 11,000 Levites chanting in chorus at one time in harmony

with thousands of instruments. The reverend gentleman also very kindly favoured the audience with an original Hebrew chant composed by the Royal minstrel, King David. The music of this hymn has descended with the other traditions of the Jews, and he gave besides excellent authority for asserting that the notes are the same as they were originally composed. It is called the Hosannah Hymn, and, as the lecturer observed, it bears a very striking resemblance to our National Anthem. The first strain is, in fact, precisely similar. The reverend gentleman has a sweet voice, which he manages with the skill of an educated musician.

From the Jewish era, the sketch was necessarily rapid, but it was very interesting. He noticed particularly the impetus given to the study of music in the latter end of the fifteenth and the commencement of the sixteenth centuries. This was the age when music, in his idea, was devoted more especially to its legitimate object—that is, the worship of the Creator. The lecture, in fact, was an eloquent plea in favour of this application of the divine art. In scarcely any other branch would the lecturer admit the value or importance of the study. . . .

At its conclusion, the lecturer was very heartily applauded, as, indeed, he was during the whole course of his lecture, and a vote of thanks was passed by acclamation.

Previous to the commencement of the lecture, an organ performance took place by Mr. C. Packer. The pieces introduced were Beethoven's "Funeral March," Handel's "I Know that My Redeemer Liveth," and the solemn and magnificent "Dead March in Saul." These were splendidly played amidst the breathless silence of the audience, who appeared instinctively to comprehend the idea that had dictated the selection of these masterpieces at the present time.*

The lecture was brought to a close by the "Hallelujah Chorus," which was received, as it always is, with much approbation.

*At the date of the lecture, bodies were still coming ashore from the wreck of the *Dunbar*, lost outside Sydney Heads with the loss of 121 lives on August 20th. The remains of one of the several Jewish victims were interred on the 26th August, 1857.