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The New-Orleans Daily Bee

Notice.

No paper will be sent to the post-office or to the Bee, after the expiration of our book keeper and Messrs. L. Mosse, Quirk, and Delaney will call for collections.

MAGNE & WEISSE.

New Orleans, 3d April 1849.

Friday Morning, April 20, 1849.

Marcus Gottschalk.

We have occasionally given our readers some information of the progress and position in the musical world of our youthful townsman, Master Gottschalk, son of Mr. Edward Gottschalk, of New Orleans. This young artist who, from the tenderest age, manifested an extraordinary genius for music, is now the idol of the aristocratic and literary musicale of Paris. He was early developed his natural talent was subjected to rigid and severe culture under the most celebrated teachers, and its fruits are now witnessed, not only in great brilliancy and delicacy of execution, but also in a series of musical compositions marked by originality, spirit, sweetness and refinement. A Paris journal of high critical reputation, *La France Musicale*, devotes an elaborate article to an analytical appreciation of the merits of young Gottschalk's Ossian's Dream, which has recently published a morceau entitled *Bamboula*. It is a splendid fantasia, embodied upon the ground work of a Creole dance, familiar to the negroes of Louisiana, & Bamboula first met with an enthusiastic reception, and the editor of *La France Musicale* seems to have caught the infection, and speaks in terms of admiration which nothing but the rare merits of the composition could relieve from the charge of extravagance.

We have not heard Bamboula; which has not succeeded in the picturesque and provoking dance, which so faithfully embodies the joyous spirit of the negro. The originality of this composition, the proper development of the ardent genius of a Creole composer and performer, and all we have discovered in Marcus Gottschalk, place him upon the very highest order of musical talent. An American pianist of the very highest order can be found in the assassinating Gottschalk, and which is soon to be known and wide. G. Tronche is already a distinguished professor, of the school of Thalberg, Herz and Prudent. From the one he has acquired brilliancy, purity and grace—from the other he has derived power and finish. Mr. Tronche is a gentleman of the highest honor, and an intelligent officer as to the practice of the most striking originality and sympathetic feeling which has composed several morceaux, among which one is entitled Souvenir Bretonne, and the other Souvenir de Madame Bruni, of Orleans, for Marguerite d'Anjou, and the times have changed since the days when the Creole could not appreciate the young genius to repeat the applause of Paris.

The writer then examines critically the merits of the compositions. The appearance is no doubt correct, but we cannot but admire the ingenuity with which he has made the most of his materials. Let the author take a more comprehensive view of the subject, and he will find that his criticisms are not confined to the merits of the performance, but to the manner of its execution. How the latter occurred no one knows, as there was but one lady passenger. Mr. Weld, who was on the quarter-deck at the time the flames spread, and who is known to be completely enveloped. Mr. Lee, who had no time to save the passengers, or even to see that they were all safe. Col. Barry, a passenger, who was on board at the time, and who was the last to leave the burning vessel, and who was the last to leave the burning vessel, and who was the last to leave the burning vessel