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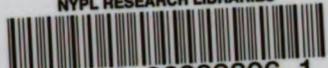
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HARMONIC







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A JOURNAL OF

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VOL. V.

PART I.—CONTAINING

**Essays, Criticisms, Biography, and Miscellanies.**

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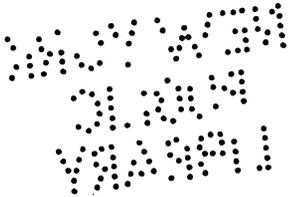
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# THE HARMONICON.

1827.

## MEMOIR OF GASPARO SPONTINI.

**GASPARO SPONTINI**—Maestro di Capella, and Director-General of the opera, to the King of Prussia; Chevalier of the French Legion of Honour, and of the order of the Prussian Black Eagle, &c. &c.,—was born in 1778, at Jesi, a small town in the Roman states. He had the good fortune to be initiated in the art of counterpoint by the celebrated Padre Giambattista Martini, at Bologna, and afterwards studied the elements of dramatic composition under Borroni, at Rome. He then entered into the *Conservatorio della Pietà*, at Naples, as much, it may be presumed, for the purpose of gaining an appointment there, as with the view of acquiring any additional information. He however did not fail to profit by the instructions of Sala and Trajetta, at that time directors of the establishment, and at the end of twelve months attained his object, in being elected one of the teachers of the school.

When he had completed his seventeenth year, he began his career as a composer. The result of his first effort was an opera-buffa, named, *I Puntigli delle Donne*, of which the success was so great, that the managers of many other theatres immediately shewed their eagerness to obtain his assistance.

To those who are unacquainted with the insatiable appetite in Italy for new lyric productions, it will appear marvellous that a work from so young and inexperienced a musician should have met with such applause; a work, too, that was soon put aside, and of which hardly a vestige remains: but the wonder ceases the moment it is known that with the Italians novelty takes the precedence of every other quality, and that thirty years ago, as now, a new title, with two or three pleasing pieces, composed in the style that happens to be fashionable, sufficed to make a popular opera on the other side the Alps.

At the age of eighteen, M. Spontini presented himself at the first theatre in Rome, where he gave *Gli Amanti in Cimento*. Thence he proceeded to Venice, and produced *L'Amor Segreto*. Shortly after he returned to Rome, and set to music the *Isola Disabitata* of Metastasio, which, not having been performed there, he sent to Palermo; whither however he could not proceed in person, being again invited to Naples, where he commenced an acquaintance with Cimarosa, and, becoming his disciple, derived from that great master of melody whatever knowledge is communicable on a subject of such supreme importance in the art. During the five years that he continued under auspices so favourable to his improvement,

VOL. V. JAN. 1827.

he composed one of his best early works, *L'Eroismo Ridicolo*. After this he went to Florence, where his serious opera, *Teseo Riconosciuto*, obtained brilliant success. He again returned to Naples, and brought out *La finta Filosofo*, and *La Fuga in Maschera*.

At this period the King of Naples and his court being at Palermo, the director of the theatre-royal of *Santa-Cecilia* invited M. Spontini into Sicily, and he there wrote two comic operas, *I Quadri parlanti*, and *Il finto Pittore*; also one serious opera, *Gli Elisi delusi*, in celebration of the birth of the Prince Royal. The climate of the island not agreeing with the young composer, he returned to Rome, in which city he composed *Il Geloso*, and *L'Audace*. Shortly after, being again invited to Venice, he there produced two other operas, *Le Metamorfofi di Pasquale*, and, *Chi piu guarda meno vede*.

Having now successfully brought out eleven operas,—eight comic and three serious,—at the principal theatres of Italy, he resolved on gratifying his wish to visit Paris, and on his arrival in the capital of France, gave his *Finta Filosofo* at the *Opera-buffa*, and afterwards *La Petite Maison* at the *Opéra-Comique*. The drama of the latter was the cause of its condemnation; but his *Milton*, which immediately followed, was most favorably received, and is still performed. From this time he determined to devote his talents exclusively to the *Académie Impériale de Musique* (now the *Académie Royale*, &c.); and at about this period he was appointed Director of the *Opera Buffa e Seria*, or the Italian theatre, in Paris.

His two French operas, *La Vestale*, and *Fernand-Cortez*, were brought out at the *Académie Impériale* in 1807 and 1809; both are written in the manner to which the audiences at that theatre were accustomed, and also for the purpose of showing to advantage the powerful voices which he there found. They are, as dramas, equally well calculated to display the resources of a vast stage, and the extraordinary effect of fine scenery: the success of these pieces was, therefore, of the most decided kind, and they have continued to be represented up to the present moment. *La Vestale* obtained the prize given by the government of that period to the best dramatic composition. The jury appointed to examine the work, recommended it in flattering, though in guarded, terms: but the authors of the *Dictionnaire des Musiciens* tell us, that the jury of public opinion decided in favor of *Les Bardes* of Lesueur.

After the production of *Fernand-Cortez*, M. Spontini

B

remained for ten years quite inactive as a theatrical composer. The agitated state of the public mind in France, during the greater part of that interval,—occasioned by the march of the armies into Russia, the train of disasters which followed in rapid succession, the changes attendant on the restoration of the ancient government, and the slow subsidence of political animosities—was little favourable to the muses. But in 1819, he brought out at the *Académie Royale, Olympie*, an opera of much merit, though it certainly did not altogether realize the expectations that had been raised. The performances of this were suspended by the assassination of the Duke de Berri, and finally stopped by the consequent destruction of the theatre.

The fatal event which robbed France of one of her newly-returned princes, also deprived M. Spontini of a zealous protector, and induced him to accept the liberal offers of the Prussian monarch, who invited him to undertake the direction of the opera in Berlin. He therefore immediately repaired to that city, where he has ever since continued to reside. There, in 1823, was first performed his *Nourmahal*, or *The Feast of Roses*, an opera in two acts, the story founded on Moore's beautiful romance, *Lalla Rookh*. He subsequently re-produced the last work that he composed for Paris, under the Italianized name of *Olimpia*: and in 1825, on the occasion of the marriage of the Princess Louisa of Prussia with the Prince of the Netherlands, he brought out a new MAGIC OPERA, entitled *Alcidor*, the subject from that delightful and unexhausted fund of incident, the Arabian Nights\*. It was got up in a very unusually splendid manner, and produced so remarkable an effect, that the sovereign in whose service it was composed, sent him a gold box enriched with diamonds, and adorned by a miniature of the donor, encircled with brilliants; together with a gold medal struck in celebration of the marriage: the whole accompanied by an autograph letter from his Majesty †, expressing in the most condescending and flattering terms, his entire concurrence in the approbation with which the work had been received, and his esteem for its author.

The honours conferred on the composer by his exalted patron, have not abated his activity, neither has the confidence reposed in him by that royal personage been misplaced: he labours incessantly to improve the opera of Berlin, which, under his management, has become one of the best in Europe ‡; for he is not only an able musician, but a man of good sense, and scorns to countenance, or to be moved by, those intrigues, which too commonly militate against the success of Italian theatres, and involve them in difficulties and disgrace.

#### WEBER'S OPERAS IN PARIS.

To the EDITOR of the HARMONICON.

Paris, Nov. 28th, 1826.

*Robin des Bois* [the *Freischütz*] supported the *Odéon* when fortune seemed almost to have abandoned it: eight hundred thousand francs at least, (33,333l!) is the amount of the receipts which this extraordinary work has produced. M. Frederic, who succeeded M. Bernard as lessee,

\* For an Account of this opera, See HARMONICON, Vol. III, page 192.

† Idem, page 194.

‡ See letter from Berlin, Vol. IV. page 27, of HARMONICON.

was anxious to repay the debt of gratitude contracted by his predecessor. C. M. Von Weber, to whom the salvation of the theatre is owing, is dead; his wife and children are in a situation far from comfortable; Germany and England, by spontaneous acts of kindness, have endeavoured to soften the rigour of a fate which weighs heavily on the family of the great composer.\* Paris has imitated their example, and the *Odéon* of M. Frederic comes to succour the children of him who enriched the *Odéon* of M. Bernard.

A performance, which had been long announced, took place on the 23d, when the original, scientific, and intellectual music that made the reputation of the composer of the *Freischütz* in France, was heard with a new pleasure. It excited, for the two hundredth time, the enthusiasm with which it has always been heard; and M. Frederic may anticipate, from this renewed success, many profitable repetitions of it. The scene of the casting of the magic balls, which had been hitherto omitted, from some inexplicable motive, produced a most extraordinary effect: the music of this is highly romantic, in the best acceptation of the word, and, full as it is of imagination, is not less demonstrative of the musical skill of its author.

The representation of *Robin des Bois* was preceded by that of *Les Bohémiens*. These gipsies are, no less than the companions of the unfortunate *Preciosa*, interred at the *Odéon*, Nov. 17th, 1825. *Preciosa* then fell a victim to the dull manner in which it was dramatised, and to the wretched style in which Madlle. Verneuil performed the principal character. The music of Weber was not blamed for the ill success of the work; but, on the contrary, all his pieces that were introduced, were loudly applauded. The composer, when in Paris, counselled the authors of *Les Bohémiens* to revise and amend it; and he pointed out to them the means. He recommended them to restore to their work all his music, and to complete the score by selections from his *Silvana*, a production much esteemed in Germany. M. Crement followed this advice, and under the form of an opera, *Preciosa* was now produced at the theatre of St. Germain.

The fate of this work has been more fortunate than last year; but it is doubtful whether it will ever become a favourite. The drama has little interesting in it, and, though more ably put together than the former, affords a very scanty supply of amusement. Some of the music was much applauded, and deserved to be; particularly a chorus of gipsies, a duet, the opening of the third act, and a dance.

In general, the opera was badly performed, except by the orchestra. Many ludicrous accidents annoyed the actors: Perronnet, while singing an air, lost his sword, and also a note in his voice. Mde. Bellemont, when executing a duet with Leclerc, broke her necklace, of which the beads, spread all over the stage, were cracking during the whole of the third act.

As to the Italian opera, it is at a very low ebb; the knight-manager, or *gran maestro*, has been as unsuccessful in his direction of the *Favart*, as he was, two or three years ago, of the King's Theatre. Many different causes are assigned for this, but the real one is overlooked: the talent for composing or performing, is quite unlike that which is required for managing; the inspirations of genius are necessary to the former; a cool judgment, combined with general information, and a knowledge of the world, are demanded for the latter.

\* We regret to say that, so far as relates to England, this commendation is not so merited as we could have wished. (Ed. of H.)

At the *Académie Royale, Le Siège de Corinthe* has saved us, for a time, from two ballets in an evening: but now that the effect of the scenery, &c., for which this theatre is so deservedly celebrated, is worn off, the public are beginning to find out that the *new* opera is only an old one re-touched; that it is *Maometto Secondo*, (which has failed wherever it has been tried,) a little altered, and with a few pieces added.

We have got the Signori Gambati here, whose trumpeting surprised at first by its extraordinary accuracy; but the connoisseurs soon discovered that their tone wants fulness, that it is dreadfully piercing, and that their sounds overpower every other instrument,—combining with none.

### ON UNITY AND VARIETY IN MUSIC, AND ON THE FUGUE,

BY ANTONIO REICHA.

THERE are few things more important in the arts than to make a proper distinction between unity and variety, and to avoid the error of supposing that variety is inconsistent with unity, and prejudicial to it. For instance, variety is the very soul of music, and is, with respect to that art, what proportions are to the mathematics. When a piece of music combines great unity with great variety, it may be justly considered as a perfect production of the art, and as a model for artists.

In the other arts, it is not difficult to shew in what this unity consists, because it rests with the judgment to decide the question; but in music, where everything depends upon feeling, it is almost impossible to give anything like demonstration upon this point. If the question be to avoid monotony, it is by feeling that the composer must be directed, in order to accomplish it; if the object be to avoid any infraction of the laws of unity, his feeling must still be his guide, and the only one that can lead to the attainment of his object.

But there is no method so effective to strengthen this feeling, as to hear often, and analyze attentively, the best models, such as the admirable master-pieces of a Handel, a Jomelli, a Paisiello, a Cimarosa, a Mozart, and, above all, of that most profound and accurate of masters, Haydn.

It has been remarked, that a number of different ideas crowded together into a single piece, are more detrimental to unity, than conducive to variety. Hence it is, that good masters delight in revising their productions, for the purpose of retrenching, modifying, and blending. From two or three parent ideas, sprang some of Haydn's most distinguished masterpieces; but in order to be able to imitate him in this respect, the secrets of the art must be revealed to us, and this knowledge is to be attained only by an initiation into the mysteries of melody and harmony, by means of a pure and classical school.

We venture to assert, that the study of the fugue, if well directed, and not made the end, but the means, can alone teach: 1st, the unity of the modes, as consistent with every possible variety; 2ndly, the art of good modulation; 3rdly, the means of fully developing our ideas, so as to be able to turn them to the best possible account; 4thly, the observance of the most perfect unity.

If it be objected, that this study does not lead to an acquaintance with genuine melody, yet it must be allowed that all its principles are referable to melody, and why?—because it is rigidly bound to observe the unity of the modes; because it presupposes a perfect knowledge of

modulation, of the art of developing melodical ideas; of employing them in the most advantageous manner, and lastly, because it exacts the most rigorous unity.

Therefore, though this scientific production, the fugue, may possess but little interest for the vulgar, as being above their capacity, and may be received with hesitation even by the learned, because it has, like every other good thing, been abused, still will its value be duly appreciated by the true artist and the enlightened amateur. It will be found that, of all productions, it is the one which demands the most scrupulous unity, and is the only production in which this unity is capable of being perfectly analysed and demonstrated beforehand. It is to the study of the fugue, that the two greatest men in the field of music, Handel and Haydn, were indebted for a large portion of their musical tact, and it is to their proficiency in this branch of study that we owe a great part of their sublime productions.

### MORLEY'S MADRIGAL.

To the EDITOR of the HARMONICON.

Aberdeen, Nov. 26th, 1826.

SIR,—In the last number\* of the Harmonicon, you gave us a memoir which, in many accounts, was highly interesting to the musical reader; and with it, by way of specimen of Morley's composition, the charming madrigal, or glee, "Now is the Month of Maying." But you have only printed one stanza out of the three of which the "song" consists. I am aware that only this one is ever found in the engraved copies of the composition, but in *Forbes's Cantus*, (3d edition, Aberdeen, 1682,) a curious and rare work, to which you once alluded, all the verses are inserted; and, as you may not have the book at hand, I beg leave to send you a copy of them, for you to dispose of as you may think fit. If others among your subscribers are as much delighted with the fine old English music—of which Morley's madrigal is a pure and lovely example—as I am, the additional stanzas will be gladly received.

I am, Sir, &c.

#### THE TENTH SONG.

Now is the month of maying,  
When merry lads are playing;

Fa, la, la,

Each with his bonny lass

Upon the greeny grass,

Fa, la, la, &c.

The spring, clad all in gladness,

Doth laugh at winter's sadness;

Fa, la, la.

And to the bag-pipes' sound

The maids tread out their ground;

Fa, la, la.

Fy, then, why are we musing,

Youth's sweet delight refusing?

Fa, la, la.

Say, dainty nymphs, and speak,

Shall we play "barley-break"?—

Fa, la, la.

### MONSIEUR BOCHSA AND HIS LIBELLERS.

SINCE our last, no small portion of indignation and disgust has been excited in the public mind, by several very extraordinary trials for libels. Some of the cases alluded to were of a most infamous and audacious character; and, advantage being taken of the well-known absurdities of our

\* Our correspondent alludes to No. 47, for November.

law of libel, desperate attempts were made to gag the press, as regards the exposure of criminals and impostors.

We cannot, of course, convert the HARMONICON into a law journal, and fill our pages with reports of all the cases referred to; but, as an individual somewhat notorious in the musical world has been concerned in two recent trials, it comes within our duty to place a brief notice of those particular cases upon record.

This *immaculate* prosecutor is no less a personage than the French harper, NICHOLAS CHARLES BOCHSA, formerly of Paris, and late of the Royal Academy of Music, whose removal from that establishment a few months since made some talk at the time. This *modest* and *unobtrusive* alien has appealed to an English court of law for the protection of his *character* (!!!), and verdicts of *guilty* have been recorded against two respectable men for publishing—*what he neither denied to be, nor gave them an opportunity to prove to be*—THE TRUTH!

We need hardly remind our readers that there are three modes of proceeding, by either of which a party libelled may seek his remedy at law. First, by a *criminal information*; to obtain which the plaintiff must deny, upon oath, the imputations made against him in the alleged libel, thereby subjecting himself, if the *truth* of the allegations to his prejudice can be established, to a prosecution for *perjury*. Secondly, by an *action for damages*; under which proceeding it is competent to the defendant to justify his statements by proving them to be *true*. The *third* course is by *indictment*; which neither requires a denial of the facts by the plaintiff, nor allows the defendant to produce evidence that what he has asserted relative to the plaintiff is *true*.

Monsieur Bochsa, as would appear from his proceedings, deemed it sufficient for the merits of his case, and most convenient to himself, to proceed by the latter course; he accordingly preferred *bills of indictment* against the proprietors of the *Examiner* and *Sunday Monitor* weekly newspapers, which were brought to trial on the 2nd and 4th of December. The publication of the offensive remarks was proved; the judge laid down the law that they were libellous; evidence on the part of the defendants was inadmissible; and those respectable journalists were accordingly found *guilty* as libellers of Monsieur Bochsa. When brought up to receive the judgment of the court for this grave offence, they will, of course, have an opportunity of stating in the affidavits of themselves and other persons, such facts as may bear upon the merits of the case, and as it will then be necessary for us to continue the history of this affair, to go more at large into it, and collect the opinions which the various contributors to the press have so unanimously, virtuously, and manfully delivered on the subject, we shall quit it for the present.

In dismissing the particular case of Monsieur Bochsa, however, it may not be deemed irrelevant to the subject, briefly to recur to the state of the law under which he has been a successful prosecutor. By this law of libel, as it at present stands,\* any condemned felon may adopt pre-

\* The extent to which it has been abused in the recent trials, is likely to produce a salutary improvement in the law of libel. Mr. Brougham, who was counsel for both defendants in the trials with Bochsa, introduced the subject in the House of Commons, and, as a proof of the absurdity of the existing law, and of its susceptibility of abuse, referred to a case in which he had been professionally engaged, and declared that he had in his pocket authenticated proofs that the plaintiff was a convicted felon, which he was not al-

cisely the same proceedings as Monsieur Bochsa has done, and with the same success. The law would allow him to denounce the promulgation of his crimes and his condemnation, as a libel on his character. Not only may a malefactor, in the condemned cells of our own gaols, become a prosecutor in the Court of King's Bench, in an indictment for libel, but a foreign culprit who may slip through the hands of the executioner in his own country, and come amongst us with a halter round his neck, has the same opportunity of annoying any one who may caution the public against his future depredations. Nay more, should such a wretch, in addition to the crimes committed in his own country, outrage some of the most sacred of our own laws, the man who might indignantly expose such a felon and a profligate, is actually liable to an indictment as a libeller.

The *Courier*, viewing the matter as we do, puts the following case:—“Let us suppose” he says “that the principal actors in what the French call ‘the affair of FUALDES’ had escaped justice, and by the inscrutable decrees of Providence, which sometimes permits wretches to escape the gallows or the guillotine of their own country, that they may infest this:—let us suppose that these miscreants, after coolly butchering their victim, and bringing a hog to lap up the warm blood of the dying man, had come over to England to superintend an Institution, established for the advancement of public morals, and that some paper had mentioned the atrocities of which they were convicted,—would any Englishman have thought it wrong to prevent crime and infamy from being raised to the level of integrity and honour?”

We also copy the following observations from an able article in the same journal.

“Who are the parties that can gain most frequently by such a law? Those whose actions will not bear the light of day. Swindlers, calling themselves attorneys, may disgrace their profession, and enrich themselves, by pillaging honourable men; and half the population of Newgate may find, that turning plaintiffs in the Courts of Common Pleas, Exchequer, or King's Bench, will enable them to commit more extensive depredations on the public, than they could by possibility accomplish in the regular course of larceny. True it is, that the scoundrel, whose character has been properly exposed, may not find a triumph of this kind the most beneficial thing in the world, if his future pursuits are at all affected by public opinion. The lucky malefactor cannot escape the scorn which he deserves. Little ingenuity is requisite to tell a wretch like this what he ought to be told, in terms sufficiently explicit, for every one to understand to whom the lecture is given. Such a fellow may be told, that though he has escaped the gallows he deserves, to effect the perpetration of new crimes against the laws of civilized society, yet hatred and contempt will pursue him through the remainder of his ignominious career, even till he sinks from the infamy which is now his, to the awful punishment which he cannot but expect hereafter. But this, though it may be enough for vengeance, is not enough for the protection of the honest. They may be injured, nay, ruined by the course such a felon may take, and for such evils they cannot be entirely consoled by the deplorable fate of their assassin-like foe.”

lowed to produce on behalf of his clients. The learned counsel invited Mr. Secretary Peel to assist him in the amendment of so unjust a law, and from their united talents a total change of it may be expected.—

“What great events from trifling causes spring!”

## HAYDN'S DIARY WHILE IN ENGLAND.

[The following Extracts, made from the Diary of the great HAYDN during his two visits to England, in the years 1791 and 2, and 1794 and 5, are taken from Greissinger's life of him, a work never translated into our language, and which, even in the original German, is now become rather uncommon. In the same memoir it is mentioned, that the first visit made by Haydn, on his arrival in London, was to our celebrated musical historian. Dr. Burney expressed himself in the highest degree flattered by such a preference, and from this moment a mutual friendship commenced between them. We shall take an early opportunity of inserting an original letter from the latter to Haydn, enclosing him an English translation of the celebrated Hymn to the Emperor.]

ON the 21st of May 1791, Giardini had a concert at Ranelagh. (a)

On the 15th of June, I visited Dr. Herschel, and viewed his large telescope. Herschel had formerly been oboist in the service of Prussia, but left that country, and came to England, where he supported himself many years by music; but afterwards devoted the whole of his time and thought to astronomy. (b)

A week before Whitsuntide I heard upwards of 4000 children sing in St. Paul's Cathedral; a conductor gave the time. No music ever affected me so powerfully before in my life. All the children, newly clothed, entered in procession; the organist played over the tune very simply and smoothly, and the young performers then began the hymn all at the same time. (c)

On the 9th of November I was present at an entertainment given by the Lord Mayor. After dinner, there was dancing in three rooms. In that which was set apart for the first nobility, minuets only were danced. I could scarcely remain here a quarter of an hour, partly on account of the heat, the room being very narrow, and partly on account of the bad music, for the orchestra consisted but of two violins and a violoncello; and the minuets were more like Polish than German or Italian ones. In another room, which resembled a subterraneous cavern, they danced in the English fashion: the music was rather better, owing to the addition of a drum, which drowned the scraping of the wretched fiddlers. In the great hall the band was more numerous, and somewhat better: here the gentlemen, however, were sitting at the dinner-table, drinking. One part of the company danced without hearing a note of the music; while at the table, songs were roared out and healths drank, with the greatest clamour;—flourishing of glasses, and cries of *huzza! huzza! huzza!*

On the 10th of December I went to see the opera of the *Woodman*. (d) It was on the day when the provoking memoir of Mrs. Billington was published. She sang rather timidly, but yet well. She is a great genius. The first tenor (e) has a good voice, and pretty good execution, though he uses his *falsetto* too much. He made a shake on c, [3rd space in the treble,] and went up to g. The second tenor endeavours to imitate him, but cannot transfer his natural voice to the *falsetto*. He alters the time, being sometimes in triple, and then again in common measure; makes abbreviations wherever he fancies; but the orchestra seems to be used to it. The leader is Mr. Baumgarten, a German, who has nearly forgotten his own language. (f)

The common people in the galleries are very troublesome in every theatre, and take the lead in uproar. The audience in the pit and boxes have often to clap a long time before they can get a fine part repeated. It was so this evening with the beautiful duet in the third act (g): nearly a quarter of an hour was spent in contention, but at length the pit and boxes gained the victory, and the duet was repeated. The two actors stood anxiously on the stage all the while. The orchestra is *drowsy*.

On the 24th of November 1791, I was honoured by the Duke of York with an invitation to his seat of Oatlands. The Duke, with his consort, a Prussian princess, and the Prince of Wales, loaded me with civilities: the latter desired to have my portrait; (h) and for two days music was performed from ten o'clock in the evening till two in the morning.

I was invited the following month to the Theatre of Amusing Varieties, in Saville Row: it proved to be a puppet-show. The figures were well managed, but the singers were bad. The orchestra was pretty good. (i)

Madame Mara, before her departure for Italy, sung at the Haymarket theatre, in the opera of *Artaxerxes*, by Dr. Arne, four times. She was received every night with the most boisterous applause, and was paid 100*l.* for each performance. She had lately been hissed out of the theatre at Oxford, because she did not rise from her seat while Handel's *Hallelujah* chorus was performing. (k)

On the 8th of January, 1792, the Concerts of Ancient Music commenced, (l) and on the 13th of February, those of the Professional Society began. On the 17th, Salomon commenced his Concerts in the Hanover-square rooms. (m)

My first attempt to set English words to music was crowned with complete success; the subject was the *Storm*. The original text, ascribed to the well-known Peter Pindar, begins as follows:

"Hark! the wild uproar of the winds, and hark," &c.

I undertook my second visit to England on the 19th of January 1794; and my stay was again prolonged to a year and half.

On the 15th of December, I paid a visit to Mr. Bates, (n) who directed the Ancient Concerts; he plays pretty well on the organ. His lady has a very agreeable voice, a correct intonation, and a clear pronunciation. She sings in Pacchierotti's style, but her shake is a little too quick. (o)

On the 1st of February, 1795, I was invited, through the kindness of the Prince of Wales, to an evening concert at the Duke of York's, where the King, the Queen, and the rest of the Royal family, together with the Prince of Orange, and other distinguished personages, were present. None but my compositions were performed; I sat at the piano, and was at last desired to sing. The king, who, till now, neither could nor would hear any music but Handel's, was attentive: he came and conversed with me, and introduced me to the queen, who paid me many compliments. I sang my German song, "*Ich bin der verliebtste*," &c.

On the 24th of March, Madame Mara had a benefit concert in the Hanover-square rooms; but there were only 60 persons present. They say she never sang better. Clementi presided at the piano. She afterwards gave a second concert, in the name of the flute player, Ashe, and she had then a full room: I presided at the piano.

On the 28th of March, I saw the opera of *Acide e Galatea* (*Acis and Galatea*,) by Bianchi. The music is very rich in wind instruments; but if there were not so many, I think that the melody would be better understood. The opera is too long, especially as Banti has to sustain it all

alone. This year the orchestra is richer in performers, but just as mechanically and injudiciously placed, and as indiscreet in the accompaniment as before; in short, it was the third time of representation, and no one was satisfied.

I went to the little theatre in the Haymarket, to see an English opera. The performance was as wretched here as at Sadler's Wells: a fellow bawled an air so tremendously, and accompanied it by such excessive grimaces, that I began to perspire all over. He had to repeat the air.—*O che batta!*

On the 8th of April I was present at the marriage of the Prince of Wales with the Princess of Brunswick. On the 10th I was invited to an evening concert at the Prince of Wales's. An old symphony was performed, which I accompanied on the piano; and afterwards a quartett. I then had to sing German and English songs. The princess too sang with me, and played a concerto on the piano tolerably well.

On the 4th of May I gave my benefit concert in the

Haymarket theatre. The place was full of select company. The concert consisted of the following pieces:—

Act I. The first part of the Military Symphony; air, Rovedino; Concerto, oboe, Ferlendis, for the first time; duett, Morichelli and Morelli, my own composition: a new Symphony in D, of my own, being the last of the twelve grand. (*p*)

Act II. Second part of the Military Symphony; air, Morichelli; Concerto, Viotti; *Scena Nuova*, by myself, sung by Madame Banti very indifferently. The whole of the company were extremely gratified, and myself not less so. This evening I made 4000 guilders: this can be done nowhere but in England.

The following catch was written *ex tempore* by Haydn, when visiting Rauzzini, at Bath, on observing in his garden an inscription on a stone erected to the memory of a favourite dog named Turk, the last line of which constitutes the words of this composition,—

“Turk was a faithful dog, and not a man.”

NOTES to the "DIARY" by the EDITOR of the HARMONICON.

(a) This was an attempt made by Giardini to repair his broken finances. He had not been heard publicly in England for some years, and the present was his last performance: on which occasion, he gave his own oratorio, *RUTH*, but it failed to attract a profitable audience: he scarcely covered his expenses. Such was the lot of a man, who had once been almost idolized in this country!

(b) About the year 1760, Herschel played the oboe in the band of the Durham militia. Dr. Miller, organist of Doncaster, dining one day with the officers of the regiment, found him in this situation, and perceiving that he was a man of talent, obtained permission for him to quit the service in which he was engaged, and he was shortly afterwards appointed to the organist's place at Halifax; whence he removed to Bath, where, in a similar situation, he received a better salary, and procured more pupils. The subsequent history of this ingenious and distinguished astronomer is well known.

(c) This hymn, as Haydn terms it, was a chant, composed by Mr. John Jones, then organist of St. Paul's. The manuscript shewn to M. Beyle by Haydn himself, was undoubtedly a copy of this chant, the melody of which is printed, though not quite accurately, in the *Lettres sur Haydn*. A composition that so powerfully affected the great composer is worth preserving; and

as we believe that it is not published in a correct and practicable form, we here insert a copy of it from the author's MS.

This chant was performed in the following manner when Haydn heard it: the first portion of three bars, was sung by the choir, accompanied by the organ; the thousands of children assembled, and who were well instructed for the purpose, re-

indications were given that the genius of division and contest was spreading his influence around; and as the moment of the lady's appearance drew nigh, the spirit of party grew loud and boisterous. It rose to a climax at her entrance, but was soon disarmed by her gentle and unassuming manner, and the sweet tones of a voice before which discord could not but fly afar. The fact is, there is a party here jealous of her triumphs elsewhere than in the city which first patronized her rising talent, and now reckons it among the most delightful of their enjoyments.

## KONIGSBERG.

Our opera-company, though by no means ineffective, has been ably re-inforced by M. and Mad. Devrient from Dresden, M. Döring from Riga, and M. Mosewius from Breslau. The talents of Mad. Devrient are of a superior order, and her style of acting is at once graceful and impressive.

Weber's *Euryanthe* is a great favourite here, and is admirably performed throughout. There are parts of this composition which, for beauty of invention, power of expression, and finish of composition, cannot be too highly estimated. A powerful impression was produced on all the lovers of genuine music by the grand finale of the second act, which was admirably given as well by the singers as by the orchestra. The beauty of the following closing passage is of that kind, which haunts one for a long time after hearing it:



M. Mosewius, from Breslau, has been very attractive. He possesses a voice of great compass and flexibility, and comic powers of the first order, to which he has the address to impart much grace as well as variety.

A new piece, in one act, from the pen of music-director Braun, has been produced, under the whimsical title of *Die Lange Nase* (the Long Nose\*). It contained some excellent music, but failed from the dullness of the drama, and the ill-managed plot. Some of the airs and concerted pieces have been preserved, and pleased much in one of our musical selections.

Another piece, also new to our stage, was performed, *Der Windmüller, und der Gärtner*, by Wenzel Müller. It gave general satisfaction. But if it were deemed necessary to choose one of this composer's works, the greater part of which, by-the-by, are mere triviality, why not make choice of his best production, *Das Opferfest der Braminen*, which abounds with a variety of pleasing melodies, as well as with some striking situations.

The most deserving of notice among our Concerts, were those of the well-known Bernhard Romberg, the composer, and M. Mosewius. In place of an overture, M. Mosewius recited a humorous prologue; the subject of which was an apology for the piano-forte, which fulfilled the duty of a whole orchestra.

In church-music we have had several novelties; the most

striking among which was Handel's Oratorio of *Saul*, and his *Te Deum*, for the peace of Utrecht. They were both performed under the superintendence of music-director Sämann, in a manner that reflects the highest credit on his zeal and activity. The band amounted to one hundred and thirty singers, and nearly sixty instruments. The choruses, so important in the music of Handel, were admirably executed.

Mozart's *Requiem* has also been performed, with a copious selection from the *Messiah* of Handel, for the benefit of the charitable institutions of this place.

On another occasion we had a grand selection of sacred music; the proceeds of which were devoted to the repairs of the Alstädt-Kirch.

## DRESDEN.

It gives us great pleasure to be able to communicate to you a gratifying piece of intelligence. His Majesty the King of Saxony has been pleased to settle a pension of 3,000 francs per annum on the widow and children of the late much-lamented Carl Maria von Weber.

## RIGA.

HAVING for a long time been deprived of an opera, the lovers of music here are grateful for any treat, however small, that tends to break the monotony of domestic music-parties. Such a treat we enjoyed in the visit paid us by Kapellmeister Scherberlechner of Vienna, and his wife, an Italian by birth, who are performing the musical tour of the north, and gave us two excellent concerts.

## MOSCOW.

THE opera here has been comparatively brilliant this season. Many most important additions have been made both to the orchestra and the stage. The former now consists of above seventy persons, and is particularly rich in wind-instruments, in which Russia has been always known to excel. Our principal singers are: Mlle. Phillis Andrieu, daughter of the singer of that name who obtained so much celebrity in St. Petersburg, Mlle. Wietrazinski, and Mlle. Saburow; tenors, Messrs. Bulachoff and Maxin; and bass-singer, M. Lawroff.

The season opened with the *Agnese* of Paer, which was excellently given.

Mlle. Saburow delighted a numerous audience on occasion of her benefit, by the performance of the grand scena from Morlacchi's Opera of *Sapho*. She gave this impassioned music, by far the best Morlacchi ever composed, with correctness of intonation, and truth of expression. She is very young, and a member of the musical school belonging to the theatre, which at this moment contains upwards of sixty pupils.

But our greatest novelty has been the production of that master-piece of recent composition, *Der Freischütz*. Nothing could exceed the interest excited by its first appearance. Every avenue of the theatre was crowded long before the opening of the doors; and the effect of the mingled shrieks of women, and the vociferations of men, at the general rush into the house, was a kind of anticipation of the terrific scene of the "Wolf's Glen," with all its tumultuous horrors. The overture was admirably given, and excited a tempest of applause, though it had been listened to with a deep silence which seemed little less than marvellous in so crowded a house. Ample justice was done to the whole of the music by the able orchestra, and, with some few exceptions, by the singers. The choruses, the finish and melody of which excite increasing admiration, were performed to perfection. This may be accounted for by the attention paid to the music by the singers of this class, who are constantly practised in church-music, for which the Russian forms of worship afford such ample occasion.

The amateurs of church-music were gratified by an effective performance of that most expressive of sacred compositions, the *Requiem* of Mozart. It was given under the direction of Kapellmeister Scholz, with an orchestra consisting of one hundred and twenty persons, among whom were the pupils of the Musical School, who displayed their rising talents to great advantage.

## NAPLES.

*Teatro S. Carlo*.—Our season opened with a new opera from the pen of a young member of the Neapolian Conservatorio, a

\* A German phrase for a reprimand.

native of Catania in Sicily, of the name of Vincenzo Bellini. It is intitled *Bianca e Gerardo*, and spoken of in terms of enthusiastic praise by the Neapolitan journals.

On occasion of the birth-day of the Queen, a new operetta was produced, intitled *Elvida*, from the pen of Signor Donizetti. It contained several pleasing passages, but, as a whole, was meagre, and full of common-place music.

After this we had another opera by the same composer, *Alahor in Granada*, which was first produced at the theatre of Palermo, and obtained great success. Its reception here was very favourable, and gave considerable scope for the talents of our excellent tenor, Winter. Several parts of this composition bespeak the true master; and could Sig. Donizetti but assume courage enough to free himself from the fetters of the Rossinian-school, that bondage of imitation upon imitation, better things might certainly be expected of him.

*Teatro Fondo*.—A new opera appeared here from the pen of Signor Giuseppe Mosca, intitled *L'Abbate dell' Epée*; a subject of a most promising kind, and said to be treated with considerable power and knowledge of the art. A new tenor, of the name of Bertozzi, made his début in it, and gave universal satisfaction, as well by his style of singing as by his chaste and effective acting.

*Teatro Nuovo*.—The season at this house has produced nothing new. *Una Follia*, an opera by Signor Cordella, pleased.

Signor Barbaja, the enterprising, the indefatigable, is again among us, after a tour to Milan, Paris, London, and Vienna. The terms he is said to have entered into with Mad. Pasta, are: 42,000 francs for an engagement for five months, beginning in November, exclusive of the payment of all her travelling expenses, and table, equipage, &c., during her residence here.

P.S.—Madame Pasta made her début here, on the 8th of November, in the character of *Medea*. The applause which she received on her entrance, was in the highest degree enthusiastic. Their Majesties, who honoured the representation with their presence, charged the Duke of Noia, the superintendent of dramatic exhibitions, to signify to Madame Pasta the gratification they had experienced from the performance. Nevertheless, her success has not been proportionate to the expectations which the eulogiums in the foreign journals had led the Neapolitans to form of her talents. They declare that her fame is built chiefly on her acting, which is of the French school, and therefore excited the admiration of the Parisians. The second representation of the *Medea* of Mayer drew only 280 ducats (about 50*l.*) to the vast and splendid theatre of St. Carlos, which can accommodate 2,500 persons with the utmost ease and comfort, and is always full when the performance is attractive.

#### VENICE.

*Teatro S. Benedetto*.—A NOVELTY of a very promising nature was produced in this theatre, in the opera seria, *Bianca e Fernando*; the work of a young composer, of the name of Pietro Campiuti. The overture, which was full of pleasing and original effects, was enthusiastically encored.

This opera excited a very lively sensation: the composer has aimed, and with success, to produce new effects; he has had the laudable courage to shake off the shackles of imitation, to think for himself, and draw fearlessly from the fund of his own feelings. Wearied as the public are of the eternal monotony of the school, which has but too long, and too exclusively, occupied every theatre in Italy, they look with anxiety for some spirit capable of effecting the wished-for revolution. The effort made by the present composer is, therefore, regarded with a very lively interest.

Signor Campiuti, who is a native of Udine, went through his course of poetry and rhetoric in the University of Padua with applause, being destined for the study of the law; but the more delightful art to which he has devoted himself had long before won his heart, and he had applied himself to it with all the zeal of a devotee: he completed his musical studies under Il Maestro Antonio Calegari of Padua.

#### MILAN.

THERE can surely be no complaint of the neglect of music in

our city, when it is known that we have three opera-establishments, with separate companies, in full activity at the same time. Besides this, Vaudevilles are given in what are termed our *Teatri diurni*; and here too we have singing, such as it is.

*Teatro alla Scala*.—The new opera with which the house opened, was *Il Precipizio, o le furcine di Norvegia*; the music by Signor Vaccaj. Though it contained some pieces which called forth applause, as a whole it was meagre, and did not meet with any great success. Signora Garcia pleased much; she possesses a voice of considerable compass, but its tone is defective in purity: the tenor Piermarini sung several of the pieces that fell to his share with taste and power, but he is very unequal.

This opera was followed by an old opera buffa of Donizetti, *L'Ajo nell'imbarazzo*, which obtained tolerable success. The music is not without beauties of the lighter and more graceful kind; but it abounds in reminiscences, some of which are too glaring to escape even the least experienced. The buffo Giordani obtained great applause in the character which he had to sustain; he has a fine round voice, and great humour and flexibility in his action.

*Teatro Carcano*.—The season opened with Mayer's *Rosa bianca e Rosa rossa* (first produced here so effectively about eleven years since), and which, on the present occasion, found a very flattering reception. It is full of pleasing melodies, and situations of interest, to which ample justice was done by the excellent acting, as well as singing, of Signora Contini and Mad. Weixelbaum, in which they were effectively seconded by the men-characters.

The other opera given was the *Evelina* of Coccia; a composition which has not been performed here for several years, but which, in every respect, merited a revival. Many of the airs possess great beauty and truth of expression; and the whole pleased so much, that it sustained several representations.

*Teatro Ré*.—Nothing new has been produced here; they are content to ring the changes upon Rossini's *Turco in Italia*, and the *Inganno felice*, with occasional comedies between.

Towards the close of the season, a new tenor, of the name of Marco Poletti, was engaged, who sustained the principal character in Paer's *Griselda*. Whether it was from their admiration of this singer, or from the relief experienced in getting free from Rossini, and Rossini under two forms only, I know not; but the public expressed their pleasurable feelings in a very warm and unanimous manner. Good taste is not extinct among us; all we want is men of sufficient judgment to administer properly to its wants.

We understand that the well-known singer, Tosi, has entered into an engagement with the *Impressario* Barbaja for the extraordinary term of fourteen years, commencing from the spring-season of 1827. She is at present at Trieste. It is said that the terms of her contract are so rigid, that she is not allowed to sing at any concert, or even to appear at Milan. The system pursued by Barbaja astonishes many.

We learn that Signor Domenico Cimarosa, youngest son of the celebrated composer of that name, a young man of twenty, is player of the bassoon in the band of the Lichtenstein corps, now in garrison here.

There has recently appeared here *Introduzione ed Allegro di bravura, composta da Francesco Pollini*; Op. 45. There must be some value in this composition, as the German journals, despite of all their prepossession against Italian instrumental music, speak of it in terms of praise.

#### ROME.

THE musical world here have been loud in their admiration of a virgin production from the pen of a young Maestro, Luigi Gambale, a native of Naples, and scholar of the famous Zingarelli. It is characterized in the *Diario di Roma*, as abounding with *moltà vivacità e dottrina*, and containing several melodies of great sweetness and expression.

A pamphlet has just appeared here, intitled, *Lettera sulla Musica di Rossini*, del Professore Carpani, which is full of the most exaggerated praises of the music of this master, who appears to be the god of Signor Carpani's idolatry. It is whispered, that as the influence of Rossini is found to be very perceptibly upon the decline, his admirers have taken the alarm, and deputed

this leader of the cause to try the effect of his eloquence in stemming a torrent which might sweep away the land-marks of Rosinian orthodoxy. [This is only a re-publication of the article in the *Biblioteca Italiana*, analysed in the 2nd Volume of the *HARMONICON*, page 153.]

## FLORENCE.

*Teatro Pergola*.—NOTHING new has been produced at this theatre since our last; the company is by no means effective.

*Teatro Cocomero*.—The only novelty here has been the revival of an old opera of Magagnini, the *Enrico IV.*, which was favourably received, for want of a better.

## BOLOGNA.

MUSIC rather languishes among us. The only treat we have had for some time was a visit from David and De Meric (so spelt in the bills, though the lady is usually known by the name of Demery). They gave two Concerts, which were well attended.

The *Crociato in Egitto* of M. Meyerbeer has been received here with an applause that may almost be termed violent (*strepitoso*). Mad. Festa and Sig. Tachinardi, in their respective parts, are nightly rewarded for their exertions by unanimous and continued proofs of approbation from the crowds, both of Italians and foreigners, that flock to hear an opera which surpasses, in genius and vigour, anything that has been produced since the days of the immortal composer of *Figaro* and *Don Giovanni*.

## VICENZA.

THE only novelty we have had for a long time, was the revival of an old opera of Pacini, *La Sacerdotessa d'Irmensul*. Among the many weak operas of this composer, the present is, perhaps, the least so. It contains situations which the composer has treated with considerable ability; but there is a distressing sameness in all his airs and concerted pieces; or, perhaps, to speak more correctly, they are so made up of shreds and patches, and so full of reminiscences, that, like Voltaire, we feel every instant tempted to get up and bow to an old acquaintance.

## PADUA.

THE season opened with what is considered Generali's best opera, *I Baccanali*. The subject is rather *outré*, but much of the music is far above the common stamp.

This was followed by an opera new to our stage, and which excited a very lively interest, the *Emma di Resburgo* of Meyerbeer. Even after the high expectations raised by this composer's classic production, *Il Crociato*, the critics found much to admire in this work, much that bespeaks great powers of fancy, joined to a thorough acquaintance with the rules of art. The piece was excellently cast, and enjoyed a run of several nights.

## BERGAMO.

THE principal piece given was the *Semiramide* of Rossini; but it did not excite any deep interest. The journals attribute the failure to the fault of the singers: they say the only person who distinguished herself in any way was Signora Centroni, who sustained only the second character, and consequently had but few opportunities of displaying her powers.

## BRESCIA.

MEYERBEER'S *Crociato* has been attempted; but the force of the company had not been properly estimated, and a sad business was made of it. Both the singers and chorus seemed to vie with each other in trying who could do their parts the most miserably. The consequence was—and to the shame of our establishment be it spoken—that the splendid career of this brilliant production received, in the present instance, and for the first time, a mortifying check.

It was replaced by a new opera of Luigi Maria Viviani, intitled *L'Erce Francese*, which, as it abounded in common-place music, was perfectly adapted to the capabilities of the company, and obtained its hour of success.

## ALESSANDRIA.

SUCH is the love for music that prevails in this little Piedmontese town, the population of which hardly exceeds 12,000 inhabitants, that concerts given here by Madame Catalani were well-attended, and productive to the singer; while in Turin she sung

to empty benches. Arrangements are now making to form an opera-company, and we hope shortly to enjoy the pleasures of the lyric drama.

## LUGO.

OUR season, though short, has been fortunate in an excellent company. The *Crociato* of Meyerbeer has been given, and was excellently sustained throughout; the singers and orchestra shewed the utmost zeal in their endeavours to do justice to this sweet and expressive, not to say ethereal, music. The amateurs of this place never before enjoyed so perfect a treat.

## CATANIA, IN SICILY.

THE company here this season has been highly respectable; Signora Parlamagni continues the favourite. Should this singer not rest satisfied with her present attainments, but exert herself to run with fresh vigour in the career of excellence, she may stand a chance of being second to few of the singers now in Europe.

## PALERMO.

THE first opera given was *Zadig e Astartea*, by Vaccaj, which contains much that is good, and is pleasing throughout. It was followed by Pacini's *Amazilia*, which also obtained great applause. The singers who most distinguished themselves in the latter opera were Signora Fischer and Signor Tamburini.

## UPSALA, IN SWEDEN.

THE following works, of a musical nature, have recently appeared here:—*Sänger, med Accompannement of Forte-Piano, &c.* (Song, with Piano-Forte Accom.), by J. E. Nordblom, in three Parts.—*Preludier till Melodierne, &c.* (Preludes to the Church Melodies), most commonly in use, by J. Christ. Fred. Haeffner; First Part.—*Svensk Choralbok, &c.* (Swedish Choral-book), edited by the same; with many additional pieces from the pen of the editor. Several of these religious melodies are said to be eminently beautiful; to possess a sweet and varied, yet truly devotional, character.

## PARIS.

MADAME, Duchesse de Berri, honoured the Odéon by her presence, on the 24th of November. The occasion drew together a numerous company. The thieves (*voleurs*) were very successful on this night. When *Leon* (in *Les Bohémiens*) sang the following two lines:—

Toujours, sur mon passage,  
Je crois voir un voleur,

there was much applause: but would to heaven, that, in returning home, none of this applauding audience had encountered one of these worthy rifiers, whose exploits may furnish many excellent jokes for the stage, but lose all their gaiety in the by-streets.

M. le Vicomte de la Rochefoucauld, accompanied by M. le Comte de Turpin, Inspector-General of the Fine Arts, recently visited the Royal Singing School, under the direction of M. Choron. For many years past the lovers of the musical art have witnessed, with great interest, the increasing efforts of the able head of this establishment; his excellent *System of Song* is universally adopted, and its application to purposes of practical advantage have been attended by the happiest results.

At the last general exercise, Mozart's *Dauid Penitente*, which had never before been heard in France, was performed. This grand work terminates in a fugue, with a double chorus of surpassing effect. Ninety voices, without any accompaniment, brought out all its beauties in a style of perfection worthy of the composition to which such justice was done. This was so much the more remarkable, as among the singers were more than forty who were only from six to ten years of age. Their exercise was crowned with a success altogether enthusiastic. Upon a suggestion proceeding from a high quarter, the establishment is in future to bear the new title of *Institution Royale de Musique Religieuse*.

M. Castel-Blaze is adapting *Mahomet II.* (*Le Siège de Corinthe*) to French words, and intends to produce it at the Opéra Comique.

It is rumoured that M. Cherubini, director of the Royal

School of Music and Declamation, has given in his resignation to the Vicomte de la Rochefoucauld, in consequence of the nomination of M. Rossini to the situation of Inspector-General of the Vocal Department.

M. Zuchelli is on his way to England. He has said that he is to make his débüt at the Italian Theatre in London, in *La Schiava*, a Comic Opera by Pacini, one of the weakest of his imitations of Rossini, and first produced at Turin, where it failed entirely.

The utility of cast-iron has been proved in various instances; steam-boats, roads, and bridges, have been constructed with it, and at Liverpool churches have been built of it. It is now rendered serviceable to the purposes of music; piano-fortes have recently been constructed in Paris, the frame-work of which is formed of cast-iron. To such perfection are these instruments said to be brought, as not only to rival, but, in many particulars, to surpass the best yet manufactured in the old way. The solidity of the frame is so great, that they seldom go out of tune; and, as the sound-board is relieved from those enormous pieces of wood with which it was formerly encumbered, in order to enable it to resist the power bearing upon that part, possesses much more elasticity, and seconds the vibrations of the strings much more effectively. The tone of these instruments is represented to be surprising, both in power and mellowness, and the mechanism to be so perfect, as to admit of the most delicate, as well as of the strongest touch. They are from the manufactory of MM. Pleyel, the same artist who recently obtained a patent for square pianos with single strings.

## The Drama.

### KING'S THEATRE.

THIS Theatre opened on Saturday, December 2nd with *La Vestale*, an opera-seria by SPONTINI, which had never been performed in this country.

#### DRAMATIS PERSONÆ.

<i>Licinius</i> , a Roman General . . .	SIGNOR CURIONI.
<i>Cinna</i> , Chief of the Legion . . .	SIGNOR GIOVANOLA.
<i>Chief Pontiff</i> . . . . .	SIGNOR DE ANGELI.
<i>Chief Vestal</i> . . . . .	MADAME BIAGIOLI.
<i>Giulia</i> , a young Vestal . . . .	MADAME CARADORI.
Consuls, Soothsayers, Vestals, Priests, Senators, Matrons, Girls, &c.	
The Scene lies in Rome.	

The author of the *tragédie lyrique*, from which the Italian translation of this opera was made, is the celebrated M. JOUY, who, in his preface, informs us, that the historical fact on which he has founded his drama goes back to the year of Rome 269, and is narrated in Winckelman's *Monumenti antichi inediti*. Under the consulate of Q. Fabius and Servilius Cornelius, the Vestal *Gorgia*, influenced by a violent passion for *Licinius*, a Sabine, admitted him into the temple of *Vesta* one night, when it was her duty to watch the sacred fire, which, in consequence of her neglect, was extinguished. The lovers were discovered; *Gorgia* was interred alive, and *Licinius* destroyed himself, to avoid an ignominious punishment.

But it was desirable that a lyric drama should end happily; M. Jouy, therefore, profited by the poet's licence, and—as the founder of the Roman Empire owed his birth to the amours of *Mars* and the Vestal *Ilia*—felt himself justified in appeasing once again the wrath of *Vesta*, who, by fire from heaven, rekindles the flame on the altar, at the moment when her votary is about to expiate her guilt. The chief priest interprets this omen favourably for the intended victim, and *Giulia*, instead of being wrapt in the icy embraces of death, is thrown into the warm arms of her lover. We need say no more of the plot here, as it will be found circumstantially related in a former page.

*La Vestale* was written for a French theatre; it is therefore calculated to display a fine stage, beautiful scenery, and a remarkably full, well-trained company. It was composed for a French audience, and consequently abounds in vehement decla-

mation, and splendid chorusses. How unfit, then, such an opera for the King's Theatre, where the stage—not half deep enough originally—is now contracted by the intrusion of fifty boxes; where the painter cannot work to advantage, for want of space; where, from the same cause, all numerous processions are masses of confusion; and where the chorus consists of a half-paid, half-taught, handful of starvelings! Never was want of judgment so exposed as in the choice of this opera for the present season, when, independently of the objections to it just mentioned, the troop is so uncommonly weak. The character of *Giulia* requires a voice of vast power; Madame Caradori's certainly does not possess this quality, and the putting her into such a part, betrays either the ignorance of the manager, or the poverty of his means. Her *forte* is in the tranquil, the delicate, the genteel, where little effort is called for, and passion is wholly out of the question. That she would perform her task like a good musician and with judgment, we expected, and were not disappointed: that she had not the means of imparting half the force and expression to the character that it imperiously demands, we foresaw, and were not deceived: she realized our hopes, and justified our fears. Signor Curioni always does his duty well; but though he alone, of all the persons engaged in this opera, has the power of giving sufficient strength to the music, and did not spare himself now, yet it was evident that he did not enjoy his part. Madame Biagioli was unsuccessful on this stage three years ago; and as to the two others, Signori Giovanola and De Angeli, they are beneath notice.

Of the music, the overture has a pleasing melody running through it: the chorusses, when well performed, are grand and imposing, but too numerous and long for the Italian theatre, even if executed in the best manner. There are some scattered, short-lived beauties in the opera, which are published in the musical portion of the present number, and one fine duet. The rest is declamation—fit for the Académie Royale, but not likely to please elsewhere.

“The manner in which the opera is got up,” it has been justly observed, “baffles all description. We have, in the year 269 of the Roman empire, a band of modern instruments parading the stage, with a large drum, bearing conspicuously upon it the arms of George IV. Then comes an eruption of a burning mountain in the city of Rome. At the close we have a descent of the gods and goddesses of antiquity into a burial-ground, to be present at a fête given therein, that enlivening spot being selected for rejoicings and dances.”

Such is the result of M. Bochsa's taste and knowledge as director. He first attempted to manage oratorios, an undertaking that required no great ability: these ended in his bankruptcy, and in the payment of sevenpence-farthing in the pound. He then engaged in certain *Concerts Spirituels*, but after the specimen offered in the first performance, nobody attended the rest, and they terminated abruptly. He has now got to the opera, and—all consideration of education and capability apart,—it must be allowed, that his character and virtues at least entitle him to a very conspicuous situation somewhere.

### DRURY LANE THEATRE.

No novelty, of a musical nature, has been brought out at this theatre, since our last. A new opera, by Bishop, is however in preparation;—to be followed by an English version of Rossini's *Turco in Italia*; and a third piece, the music of which, it is said, is to be composed by Braham.

### COVENT-GARDEN THEATRE.

WEBER's opera of *Oberon* has been performed two or three times each week, during the last month, with advantage to the treasury, and with an increase of popularity on each representation. Mr. Sapio undertook the character of *Sir Huon*, instead of Mr. Braham; and Mr. G. Penson that of *Sherasmin*, in place of Mr. Fawcett; the latter sang the music as composed for the part.

*La Dame Blanche* (under the title of *The White Maid*) will very shortly make her appearance at this house. The whole of Boieldieu's music has been retained, and great pains taken to render the opera complete.

## MEMOIR OF DR. CHRISTOPHER PEPUSCH, F.R.S.\*

JOHN CHRISTOPHER PEPUSCH, one of the greatest theoretic musicians of the last century, was born at Berlin, about the year 1667. His father, a minister of a protestant congregation in that city, discovering in him an early propensity to music, employed at the same time two different masters to instruct him in the theory and practice of the science. The former of these was the son of Gottlieb Klingenberg, compositist and organist to the churches of St. James and St. John, at Stettin in Pomerania; the latter, — Grosse, a Saxon, and an exceedingly fine performer on the organ.

Under the care of these masters, Pepusch continued only one year, the straitened circumstances of his father not affording him the means of further instruction; but labouring incessantly at his studies, he profited so largely during this brief period, that he acquired an early reputation, insomuch that, at the age of fourteen, he was sent for to court, and by accompanying one of the ladies who sung before the queen, recommended himself so effectually, that he was immediately appointed to teach the prince (father to the celebrated king of Prussia) the harpsichord, and that very day gave him a lesson.

Encouraged by such patronage, Pepusch prosecuted his studies with unremitting diligence; nor were they confined to practical points: he possessed an enquiring disposition, which led him to examine the principles of his art; and being completely skilled in the learned languages, he devoted his attention to the works of the ancient Greek writers, till he became a deep theorist in music. He continued at Berlin as a professor of music, and in the service of the court, till about the thirtieth year of his age, when being in the royal palace, he was eyewitness to a transaction that determined him to quit the land of his birth. An officer in the service of the Prussian king had, at a levee, made use of some expression, which so exasperated the monarch, that he ordered the offender into immediate custody, and, without a trial, or any other judicial proceeding, his head was struck off. Mr. Pepusch immediately resolved to leave a country where even the forms of justice were treated with such contempt, and to put himself under the protection of a government founded on better principles.

He therefore quitted Berlin, and arriving in England about the year 1700, was engaged at Drury-Lane Theatre. It is probable that he assisted in preparing for the stage the operas that were performed there, for in that of *Thomyris* is an additional song of his composition, to the words 'How blest is a soldier!'

While he was thus employed, he also prosecuted his enquiry concerning the music of the ancients, as taught by the Greek writers, and pursued it with such zeal, aided by his friend Abraham De Moivre, the famous mathematician, that he acquired more knowledge on the subject than any theorist could boast since the time of Salinas, and at length persuaded himself that the science,

instead of improving, had for many years been degenerating, and that what is now known of it, whether in principle or practice, bears little proportion to that which is lost. Nevertheless, this opinion did not operate so powerfully as to prevent him from exercising his inventive faculty, or from producing such compositions as were best suited to the public taste; a fact which appears from the works published by him at different times.

At the beginning of the last century, dramatic music, that of the opera in particular, was in so low a state, that it excited the ridicule of Addison, and other writers. Nevertheless, there were so many who affected to discover charms in Italian music, in recitative particularly, that great encouragement was given to the composers of the time to study it. Trusting to this disposition, Pepusch set to music six cantatas for a voice and instruments, the words by Hughes; and afterwards six others, the poetry by different authors. The compositions contained in these collections are evidently in the style of the Italian opera, consisting of airs intermixed with recitative; and he must be but very moderately skilled in music, who cannot discover between them and the cantatas of Alessandro Scarlatti a very near resemblance. They were received with much applause, but none of them is now remembered, except 'See from the silent grove Alexis flies,' which is yet heard with delight.

The talents of Pepusch as a composer were not likely to prove a source of wealth to him; his music was correct, but it wanted variety; besides which, Handel was in possession of the public ear, and the whole kingdom were forming their taste for harmony and melody, by the standard of his compositions. Pepusch, who soon became sensible of this, wisely adopted another course, and became a teacher of music in the strict sense of the word, namely, the principles of harmony, and the science of practical composition; and his disciples were not children, or novices, but in most instances, established professors.

In the year 1713, at the same time with Croft, Pepusch was admitted to the degree of doctor in music in the University of Oxford. About this time he reverted to the system of Guido, and revived the practice of solmisation by hexachords, which, for almost a century, had been discarded in favour of a method far less certain, in which only the syllables *sol, la, mi, fa*, were used.

His manner of inculcating the precepts of musical composition, and the method he took with his pupils to form their style, was somewhat singular. From the time that the works of Corelli first became known, Dr. Pepusch had formed a most exalted opinion of their merit; and conceiving them to be the perfection of melody and harmony, he extracted from them a kind of musical code; and the exercises which he enjoined his disciples were divisions on, and harmonies adapted to, basses selected from his favourite author.

In the course of his pursuits, Dr. Pepusch discovered the error of those who accounted for the effect of music on the principle of novelty: he saw with concern, persons who pretended to great skill in the science, treat with

\* Collected from Sir John Hawkins's History of Music; but with many alterations from the original.

indifference and contempt the productions of the preceding century; and being himself persuaded of their superior excellence, he laboured to retrieve and exhibit it to public view. To this end, about the year 1710, he concerted with some of the most eminent masters, and a number of gentlemen distinguished for their performance on various instruments, the plan of an Academy for the practice of Ancient Vocal and Instrumental Music\*.

About the year 1712, the duke of Chandos, in pursuance of a plan which he had formed of living in a state of regal magnificence, at Cannons, near Edgware, determined on having divine service performed, with all the aids that could be derived from the best music. For this purpose he engaged some of the most celebrated vocal and instrumental performers, and also the greatest masters of the time, to compose anthems and services with orchestral accompaniments, in the style of those used in the churches of Italy. It is well known that Handel's anthems, to the number of near twenty, were produced for the duke's chapel. It is also certain that the morning and evening services performed there were chiefly by Pepusch; many of these, among which is a very fine *magnificat*, as also some anthems composed by him at the request of the duke, were in the library of the Academy of Ancient Music, and occasionally performed in that society.

The conduct of Pepusch on the arrival of Handel in England, was very different from that of Dr. Greene: he acquiesced in the superior merit of his countryman, and chose a track for himself in which he was sure to meet with no obstruction. He had been retained by the duke of Chandos, as composer to his chapel, an appointment which he yielded to Handel. He continued to give instructions till about the year 1724, when Dr. Berkeley published his plan for the propagation of religion and learning in America, including a scheme for erecting a college in the Summer Islands, or Bermudas. Having obtained permission for this purpose, he engaged various persons of distinguished eminence in the several professions and faculties, to become professors in his intended establishment. Of these Dr. Pepusch was one. He and his associates embarked for the place of the intended settlement, but the ship was wrecked, and the undertaking frustrated; immediately after which such difficulties arose as put an end to the project.

Being returned to England, Dr. Pepusch married Signora Margarita de l'Epine, and went to reside in Boswell-court, Carey-street. The fortune acquired by Margarita on the stage, was estimated at ten thousand pounds, the possession whereof enabled the Doctor to live in a style of considerable elegance. This change in his circumstances was no interruption to his studies; he loved music, and pursued it with ardour. At the instance of Gay and Rich, he undertook to compose, or rather to adapt, the music of the Beggar's Opera. It is well

known that the music to this drama consists entirely of old ballads and country-dances; it was nevertheless necessary to arrange them for performance, and also to compose basses to the greater number. This Dr. Pepusch executed, and wrote for the opera an overture, which was printed in the first, and has been continued in every succeeding edition of the work.

Among the many that resorted to him for instruction, was Lord Paisley, afterwards Earl of Abercorn; to whom Dr. Pepusch had communicated lessons in writing for his private study, with no other stipulation not to impart them to the world, than is implied in the mutual relation of teacher and scholar: which, however, it seems, was so ill understood, that in the year 1730 the substance of these lessons was by his pupil published, under the following title: *A short Treatise on Harmony, containing the chief rules for composing in two, three, and four parts, dedicated to all lovers of music. By an admirer of this noble and agreeable science.* The editor of this studiously avoided inserting any of those examples in notes which the precepts contained in it required, for which omission he makes a kind of apology.

Dr. Pepusch complained of this book as injurious both to his character and interest; however it did not long, if at all, interrupt the friendship that subsisted between Lord Paisley and himself. For, among his papers was found a diary, in which appeared, an account of a visit he made to his noble pupil, at his seat at Witham in Essex, in the summer of 1733, which may serve to shew, either that the surreptitious publication of the book was not the act of his Lordship, or that the lapse of less than three years had effaced from the author's mind all sense of injury resulting from it.

Dr. Pepusch spoke the English language but indifferently, and wrote it very imperfectly: it may therefore be doubted whether he ever digested his lessons into the form of a treatise; but seeing that the work could not be recalled, and that he was considered as responsible for its contents, he adopted it; and accordingly in the year 1731, published a genuine edition, retaining the language of the former, but considerably altered and enlarged, and also illustrated with those examples in notes, which form an essential part of it. The precepts contained in this book are sanctioned by the practice of the best composers of that period; and the rules of modulation are evidently extracted from the works of Corelli. But the most valuable part of the work is the chapter treating of solmi-sation, which practice is explained with the utmost precision and perspicuity. In forming the diagrams, it is said that the doctor was assisted by Dr. Brooke Taylor, an excellent mathematician, and eminently skilled in the theory of music.

It has already been mentioned that Pepusch was one of the founders of the Academy of Ancient Music. That society met with no obstacle to its proceedings till the year 1734, when some disgust being taken by Mr. Gates, master of the children of the royal chapel, it was left without boys to sing the *soprano* parts. After endeavouring in vain to do without treble voices, the managers determined to enlarge the plan, and make the academy a seminary for the musical instruction of youth. Invitations to parents, and offers of education for their children, were made by advertisements, which produced numerous applicants, and such of these as were likely to become useful were retained. Dr. Pepusch generously undertook the care of their instruction, for a stipend less proportionate to his merit, than to the limited finances of the academy,

\* This afterwards took the name of *The Academy of Ancient Music*, which it retained till the dissolution of the society in 1792. The principal founders of it were Mr. Needler, a gentleman who held a considerable post in the Excise; Mr. Pepusch; Mr. Galliard, a fine performer on the hautboy, and an elegant composer; Mr. Bernard Gates, of the Queen's Chapel, and many others whose names at this distance of time are not to be recovered.

The foundation of this society was laid in a library, consisting of the most celebrated compositions, in manuscript and in print, that could be procured. With the assistance of the gentlemen of the Chapel Royal, the choir of St. Paul's, and the boys belonging to each establishment, together with the small contribution of half a guinea from every member, the academy set out.

and succeeded so well, that many of these pupils became afterwards eminent professors.

He was now little solicitous about anything of a professional nature, except the welfare of his favourite academy, and the investigation of ancient music; and for the prosecution of such studies an opportunity presented itself in 1737, by a vacancy in the place of organist to the Charter-House, which situation he obtained through the influence of the Duchess of Leeds, who had been his scholar. To apartments assigned him in that venerable mansion the doctor retired. In 1739 he applied for the professorship of Gresham College, but his being married proved a disqualification.

About the year 1740, his wife died; some time previously to which he lost his son, an only child. Being now deprived of his domestic comforts, he had no other resources left, except his antiquarian pursuits, and the teaching a few favourite pupils, who attended him at his apartments. Here he drew up an account of the *Ancient Genera*, which was read before the Royal Society, and published in the Philosophical Transactions for the year 1746; soon after which he was elected a fellow of that Society.

He died in the month of July, in the year 1752, and was buried in the chapel of the Charter-house. By a voluntary subscription of some of his friends, a tablet was erected near the place of his interment, on which is the following memorial of him:—

Near this Place lye the Remains  
of  
JOHN CHRISTOPHER PEPUSCH,  
Doctor of Music in the University of Oxford.  
He was born at Berlin,  
And resided at LONDON highly esteemed; above FIFTY YEARS,  
Distinguished as a most learned Master  
And Patron of his Profession.  
In the year 1737 he retired to the private Employment  
of  
ORGANIST to this house,  
Where he departed this life  
July 20, 1752, Aged 85.

#### NEW REMARKS ON THE MUSIC OF THE ANCIENTS, By M. PRONY.

THERE are some reasons for supposing that, among the ancients, the words *harmony*, *rhythm*, *measure*, related respectively to the succession of sounds from high to low, to time and measure, or the manner of dividing the time. It is an opinion very generally received, that harmony, in the modern acceptance of the term, was not practised, or even known among them; yet may we not be permitted to raise some doubts as to the correctness of this opinion? The ancients are allowed to have performed pieces in the *octave*, as well with the voice as with instruments; this they called *antiphonia*. When men and women sing together, the antiphonia is naturally produced. The execution in unison is called *homophonia*; but can we believe that the sensation of the perfect chord should, through so many centuries, have been unperceived by the delicate ears of Greek musicians? It is vain to allege that the too-powerful major third, engendered by a succession of true fifths, was regarded by them as a dissonance; for, even supposing the assertion to be true, the accidental concord

of voices, or of instrumental sounds, must have often caused the natural chord of the third to be distinguished; add to which, there still remained the fifth. We have instruments of percussion, for instance, the timbals, the origin of which may be traced to a very remote period, which, in our system, generally strike one of the lower octaves of the tonic, and its fourth flat, or fifth sharp, according to the tone of the piece performed. As to the double flutes, which, judging from the antique bas-reliefs and frescoes, were played together by the same musician, were they intoned in unison, in the octave, or in parts of a chord?—By-the-by, with respect to these flutes, I will mention a peculiarity which struck me on viewing the magnificent collection of designs brought by M. Pacho, from Cyrene. These sonorous conical tubes are furnished with pegs, nearly similar to those used in stringed instruments.

But, in a word, why are the players upon the harp portrayed in the paintings on the walls of the royal tombs at Thebes, in the excavation called the *Catacomb of Harps*, represented as employing both hands at once to strike the chords in the manner of our modern harpers?—(See the great work published by the *Commission d'Egypte*.)

These facts, to which others might be added, authorize the opinion that the ancients knew and employed simultaneously other intervals besides that of the octave.

To those who occupy themselves with the history and theory of music, this subject still presents a vast and fruitful field of research.

#### ON PERFECT FIFTHS IN SUCCESSION.

*To the* EDITOR *of the* HARMONICON.

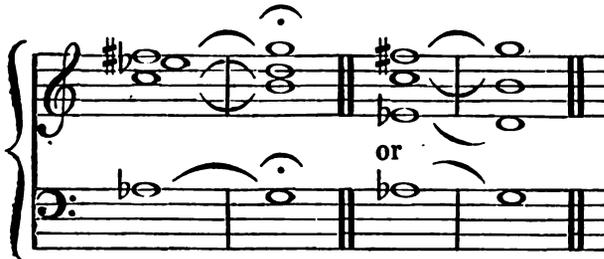
Edinburgh, November 18, 1826.

SIR,—It seems now to be generally admitted, that the laws of musical harmony ought to be founded, not on theoretical deductions from the physical phenomena of sound, but on the *practice* of the greatest masters of the art. It is discovered that the theories of Rameau, Tartini, &c., are totally unfit to be the ground-work of any practical system; multitudes of the most beautiful and approved progressions in modern music being totally irreconcilable to those theories. Some of the best practical works of the present day, therefore, consist merely of general rules, founded on the practice of the greatest composers, and illustrated by examples from their works. In this way, the legitimate resources of harmony have been enlarged by the admission of many combinations which modern genius has discovered; and it becomes the duty of the teachers of the art to watch its progress, and to distinguish between such new combinations or progressions as are found to be good, and such as are crude or injudicious. Novelties of the first kind are gradually adopted, while those of the second are avoided, even though they may appear in the scores of great masters.

When, therefore, any novelty in harmony has, from its intrinsic excellence, received the sanction of the greatest composers of the day, while, at the same time, its admission is contrary to the subsisting rules of the art, it ought to be pointed out, that those rules may be modified accordingly. A good many cases of this nature may, I believe, be brought forward; but I wish to direct your attention to one, which is of considerable importance.

Perfect fifths in succession, by similar motion, are prohibited by all our writers on harmony; and this rule is without exception for all the cases which are given as

apparent exceptions, are cases where the fifths are neither perfect, nor in similar motion. But there is one exception, which, from the present practice, ought now to be recognised in our systems of harmony: this is where the chord of the extreme sharp sixth is followed by a major common chord, forming a cadence on the dominant of the key; thus:—



This progression is positively forbidden by all our writers, even the best and most recent ones. The nearest approach which the celebrated Reicha allows to it, is the following, which, he says, is practicable but rarely, and only when the chord is so inverted as to avoid the succession of fifths.\*



Where the chord is not inverted, the scholar is directed to avoid the succession of fifths by suspensions, &c.

Now, all these rules proceed from a remnant of the old spirit of theory, and an unwillingness to encroach on the domain of a general principle. Reicha, himself, says that



It is not enough, certainly, that such passages as these have been used by great composers; but who will deny that, in the above instances, they have been happily used? And, such being the case, I apprehend that it ought now to be adopted as a canon of musical harmony, that consecutive perfect fifths, in similar motion, are admissible in

it is impossible to explain *why* consecutive fifths produce a bad effect; and that, therefore, they ought to be prohibited only in so far as they are disagreeable to the ear;† but the chord in question is *not* disagreeable to the ear, but the contrary—a fact, of which any musician may instantly satisfy himself; and, accordingly, it has been used, with excellent effect, in modern compositions.

Of this usage, many examples may be found, but the three following are amply sufficient.

In the chorus "*Udite or alto arcano*," in the *Crociato in Egitto*, there is the following passage:—



In the same opera, in the chorus of *Conspirators*, is the subjoined passage for the orchestra:—



And, though last, not least, Beethoven, in his Op. 5, (two sonatas for the piano-forte and violoncello.) one of the purest and most classical of his works, has the annexed passage, in the last movement of the first sonata, where the effect of the consecutive fifths in the violoncello part is striking and beautiful.

the case of the chord of the extreme sharp sixth, when that chord resolves, and forms a cadence upon the chord of the dominant.

I remain, Sir,  
Your very obedient Servant,  
G. H.

\* Cours de Composition Musicale, p. 45.

† lb. p. 132.

## HOPELESS STATE OF BEETHOVEN.

To the EDITOR of the HARMONICON.

SIR,

I BEG to offer you for insertion in your work the following extract of a letter, dated Vienna, the 5th of January, 1827, addressed to Mr. Stumpff, of this metropolis, in which a most melancholy account is given of the present state of health of the celebrated Beethoven. For the better understanding of the extract, I have to mention, that Mr. Stumpff, from a noble desire to testify the high esteem he entertains for so great a genius as Beethoven, procured, at a very great expense, the entire works of Handel, forty volumes in folio, Arnold's excellent edition, all handsomely bound, and sent them about three months ago as a present to M. Beethoven, the latter having on one occasion declared how proud he should feel in possessing the works of a composer, for whom he had so much admiration. To leave nothing to be wished for, in making this truly noble present, Mr. Stumpff took all the expenses of sea and land carriage of this valuable musical library, the whole way from here to Vienna, as well as the import and transit duties through the different states, solely upon himself.

"Vienna, the 5th of January, 1827.

"Agreeably to your desire, we made an arrangement, by which the forty volumes of Handel's works, which you consigned to us as a present to L. von Beethoven, were delivered to him free of any expense whatever, and it will be highly gratifying to you to learn that your present gave poor Beethoven, miserably as he is confined to his sick-bed, the greatest joy, and made him forget his melancholy situation. A book from an acquaintance of his in London was delivered to him at the same time with your Handel; he took it into his hand, and laid it aside without uttering a syllable. He then pointed with his finger to Handel's works, and said, with feeling and emphasis, '*Das ist das Wahre!*' Beethoven is laid up with a dropsy in the abdomen, and though the operation of tapping has been performed, his physicians have pronounced him to be in extreme danger. Under these circumstances, you will find it excusable that he does not thank you in writing; but he requested me to do it for him, and I have acquitted myself, I hope to your satisfaction, of that commission.

"I am, &c. &c."

"To Mr. Stumpff."

Though M. Beethoven did not himself write a letter of thanks to Mr. Stumpff, yet he has signed his name to the document acknowledging the receipt of Handel's works, with a legibility with which I never saw it written before. No doubt he took every possible pains to shew his friend the sense of respect he entertains for him.

R. S.

## PRACTICAL PRINCIPLES OF PICCINI;

OR, ADDENDA TO HIS MEMOIR.

To the EDITOR of the HARMONICON.

SIR,

As an admirer of Piccini and his compositions, will you allow me to send you some notes which I have found

\* That is the true thing, or, the very thing.

among my papers, and which, I think, will form no unimportant addition to the interesting memoir of this composer, given in your forty-eighth number? The name of Piccini stands so prominently forward in the Musical History of the last century, that any authenticated particulars respecting him, cannot fail to prove interesting.

I am, &c., &c.,

AN OLD AMATEUR.

The principles maintained by Piccini, as well in the remarks addressed by him to his scholars, as in some observations upon the art, which he left among his papers, were rigid and austere; and yet he contributed, more than any other composer of his time, to impart a character of ease and flexibility to the music of the Opera. Though his orchestra abounds in many of the riches of his art, yet he was always marked in his disapprobation of that prodigality of harmonic effects, which then began to appear in the scores of several of his contemporaries. It was a sacred maxim with him, not to entrench upon the domain of that noblest of all instruments, the human voice, but to leave its supremacy untouched and inviolate. Another of the canons of his musical criticism was, that the object sought to be produced by the accompaniment should never be vague or capricious, but be rendered expressive of the sense of the words, the actions of the personages, or the circumstances of the scene,—that is to say, of such parts as could not be rendered, or at least entirely rendered, by the voice. Figured accompaniments, without necessity, and without object, such as were frequently employed by composers of eminence, appeared to him as nothing less than absurdities and abuses of the art. Hence he strongly disapproved of those *obligati* accompaniments that Jomelli had brought so much into vogue, which were prolonged uniformly throughout the whole of a composition, though the words to which it was adapted, offered various shades of sentiments and ideas, in contradiction to the character of the music. As to that multitude of instruments indiscriminately employed, those indigested masses of harmony, and that eternal affectation of dissonance, which were so rapidly coming into fashion, particularly in France, he considered them in no other light than as so many monstrosities, repugnant at once to common sense and sound criticism. It is thus he expresses himself in one of the papers above alluded to.

"It is no difficult matter to become conversant in all the secrets of harmony; the question is not to know what to admit, but what to reject. With respect to the stringed instruments, which form the basis of the orchestra, they are almost equally adapted to every kind of expression. The same does not hold good with respect to wind instruments, and those of percussion. The hautbois has an expression altogether different from that of the clarinet, and this, in its turn, differs essentially from that of the flute. The horn varies according to the key in which it is employed; the bassoon, as contradistinguished from the bass, has a plaintive and melancholy expression; the trombone has one, only, predominant expression,—the lugubrious; the trumpet is altogether of a showy and warlike character; the deep-toned kettle drum, entirely military, so that I never hear it without expecting to see a troop of cavalry defile before me. If each of those instruments was set apart for that employment for which its nature and character are destined, effects the most varied would be produced, every thing might be represented in its proper keeping, and the picture diversified *ad infinitum*.

turn; but with our modern spendthrifts in harmony, everything is lavished at once, and with indiscriminate profusion. The ear becomes jaded and spoiled; nothing is addressed to the heart or the mind, to which good music directly makes its way. I should much wish to know what will be done when the public grows out of conceit with all this noise and confusion; what new devilry (*diavolezza*) will be thought of next. Perhaps they will feel the necessity of returning to nature and truth, and to those genuine means which the art is proud to avow; but you know what happens to the palate, when deadened by an excess of strong spirits. Never let this truth be forgotten, that it takes but a very short time to store the head with all the knowledge necessary to exaggerate effects; but that much time and study are required to produce true ones."

He reprobated the injudicious employment of a crowd of wild and capricious modulations, not less than the abuse of harmony. "To modulate," said he, "is to proceed on our musical journey to direct our course somewhere. The ear is desirous of following our steps, and, indeed, requires to be thus led along; but it is upon condition that when you have arrived at the destined spot, something may be found to repay it for the trouble of the journey, some objects upon which it may repose for a time with pleasure."

"To modulate," says he, "in another place, has nothing difficult in it; there is a routine in this, as in every other process. A proof of this may be found in those enharmonic modulations, which, in the eyes of the ignorant, constitute the very *ne plus ultra* of science, but which, after all, are the mere playthings of the scholar. It is to create song in some given modulation, never to depart from it unless for some determinate and adequate object, and that in order again to return to it in an easy and natural manner; to render a change of modulation, like every other process of art, a means of just expression and judicious variety: in this lies all the difficulty. But to start off from a key ere one has well entered upon it; to wander at random without a motive and an object; to go by starts and jumps merely for the sake of changing place, from a restlessness in remaining in the same position; in a word, to modulate for mere modulation's sake, is to prove that we are as ignorant of the end, as of the principles of art—is to affect a superabundance of imagination and science, in order to conceal our utter destitution of both."

As it is by no means uncommon to see considerable mistakes committed by writers upon musical subjects, through a confusion of names, it may not be amiss to acquaint your readers that there are two other composers of the name of Piccini.

The first of these, Luigi Piccini, the son of the celebrated subject of your memoir, was born at Naples, in 1765. He received his musical education from his father. In 1788, he gave, at the Opéra-Comique, his first piece, entitled *Les Amours de Chérubin*; and in 1789, at the Théâtre Beaujolais, *La Suite des Chasseurs*, and *La Laitière*. In 1791, he returned to Naples with his father, and composed in that city, two comic operas, *Gli accidenti inaspettati*, and *La Serva onorata*. In 1793, he gave at Venice, *L'Amante statua*; in 1794, at Genoa, *Il Matrimonio per raggiro*; in 1795, at Florence, *La Notte imbrogliata*; and in 1796, *Ero e Leandro*, a cantata, composed for Mrs. Billington, who was then at Naples. The same year, he was appointed to the situation of *Maestro di capella* to the court of Sweden, where he resided six years, and composed several pieces in the Swedish language, as well as an opera, entitled, *Le Somnambule*. He returned to Paris in 1801, the year after his father's death,

and composed for the Opéra-Comique, *Le Ciciabee*, in three acts, the poetry by Marmontel, *L'Ainée et la Cadett*, and *L'Avis aux Jaloux*. He also gave for the Académie Impériale de Musique, *Hyppomène et Atalante*, a piece in one act.

The second of these, Alessandro Piccini, the grandson of Nicolo Piccini, was born in Paris in 1780. He was a member of the Chapel Royal, and of the orchestra of the *Académie de Musique*. From the age of eighteen, he was a professor of the piano. He studied composition under M. Lesueur, maître de la chapelle to the Emperor Napoleon.

M. Aless. Piccini is author of the following works:—

For the Théâtre Montansior; *Le Terme du Voyage*, *La Forteresse*, *L'Entre-sol*, *Gilles en deuil*, *Les Deux Voisins*, and *Lui-même*.

For the Théâtre des Jeunes-Artistes; *Arlequin au Village*, *La Pension des Jeunes Demoiselles*, *Arlequin bon Ami*, and *Le Pavillon*.

For the Théâtre Saint-Martin, of the orchestra of which he was for some time leader, he composed the music of the melodramas, *Romulus*, *Robinson Crusoe*, &c.

For the Théâtre Feydeau; *Avis au Public*, and *Ils sont chez eux*.

#### ON MADAME DE STAEL'S MUSICAL OPINIONS.

To the EDITOR of the HARMONICON.

SIR,

THE name of Madame de Staël can never be pronounced without feelings of respect and admiration, and I therefore turned with more than common interest to the article in your number for October last, headed, "Observations on German Music." If the following remarks, which I was in consequence led to make upon some of the opinions contained in that article, are deemed worthy of a place in your valuable Journal, I shall be much gratified by their insertion.

Of all the female names that have graced modern literature, there is none so distinguished as that of Madame de Staël. To masculine powers of mind, she united that delicacy of sentiment and felicity of expression peculiar to her sex. There are few subjects on which she has not touched, and on almost all of them she has hazarded opinions remarkable for their boldness and originality. But in aiming at these qualities, accuracy has frequently been sacrificed. She was ambitious to be brilliant, rather than profound; the consequence is, that her sentiments are often singular, and not unfrequently erroneous. It will be found that this is the case with respect to her observations on music, a subject of which, as of many others, she evidently spoke rather according to a certain instinctive knowledge, than from an acquaintance with its laws and principles.

To answer satisfactorily all the misconceptions in Madame de Staël's critique, would demand a long discussion; brevity, therefore, requires that I should touch only the principal points.

She begins by reproaching the Germans with employing too much *mind*—in other words, too many ideas—in their music. Some persons would feel disposed to convert this source of blame into a subject of the highest praise. Handel, Haydn, and Mozart had minds stored with ideas, and it seems a singular accusation against them, that they were so profuse in bestowing from their abundance. Mozart's well-known reply to an exalted personage, will be found very apposite to the present question. "There are too many notes in your composi-

tion," said the Emperor Joseph.—"Sire," replied the artist, "there are exactly the number that is necessary."

When Madame de Staël makes the bold assertion, that *reflection* does not belong to the marvellous sphere of the arts, she surely forgets that Minerva is their presiding goddess; and that if enthusiasm were to be allowed an undivided controul, and to cast off the aid of reason, the temple of the muses would be little better than a mere dignified Bedlam.

Madame de Staël is very unreserved in her criticisms on the *Creation* of Haydn, and the *Requiem* of Mozart; it is surprizing that the other great masterpiece of the art should have escaped her critical acumen; it can only be accounted for on the supposition that she had never heard the *Messiah* of Handel. The celebrated passage in the *Creation*, intended to be expressive of joy at the birth of light, has always been regarded by connoisseurs as an instance of the true sublime in music. Before the days of Haydn, numberless composers, and among them the great Rameau himself, had imitated chaos but too successfully. It demanded all the science, and all the genius of a Haydn to paint the gloom and horrors of the real chaos disengaging themselves by degrees, till the burst of newborn light spread joy around. In this *tutti* of the orchestra, the sublime idea of Moses is admirably translated into music. The wag, whose joke upon this subject is cited by Madame de Staël, was probably ignorant, that it is not by the ear alone that music of this kind is to be appreciated; and that to be comprehended at all, it requires an ear of a very different conformation from his\*. If this subject must be accompanied by a joke, there is one that arose out of it by Haydn himself, to which the composer Reicha was witness, and by whom it was related to me. At one of the parties of the Prince Esterhazy, a coxcomb turned to Haydn in presence of a numerous company, and asked him in a flippant tone, how he had found the famous passage about the birth of light; "Why, in sounding my tuning-fork, to be sure," said the composer, turning upon his heel with conscious dignity, and leaving the inquirer to the laugh of the whole company.

With regard to *imitation*, I acknowledge that Haydn, in his *Seasons*, has been guilty of an abuse in this respect. It has been urged as one of the great defects in music, that it is incapable of determining objects. If rightly considered, what is here termed a *defect*, is rather a *quality*. It is this that constitutes the essential difference between painting and poetry, with which arts it is altogether erroneous to confound that of music. It is to this very quality of the vague and indefinite that it owes all its charm; it is like modesty, which if it sometimes admits a degree of freedom, always preserves a last protecting veil. Music ought to address herself to the feelings, rather than to the understanding; when she seeks to astonish rather than to move, she mistakes her object, and is in danger of falling into the rank of mechanical arts. She should therefore abstain from such imitations as are unfortunately to be found in the *Seasons* of Haydn. Among others is the croaking of frogs. When this was objected to him as a fault, he said in excuse, that the passage belonged to Grétry. But what defence was this? If the imitation is *meu per se*, the name of Grétry or of Haydn himself cannot ennoble it. But, after all, it is

\* At one of the representations of the *Alceste* of Gluck, a man who sat near the Abbé Arnaud, exclaimed; "Such music rends my very ears."—"What a blessing would it be," observed the Abbé, drily, "if, in so doing, it could provide you with another pair."

more than probable that the excuse, as far as regarded Grétry, was a sly joke of our great composer.

Madame de Staël ventures to affirm that church music is not so fine in Germany as in Italy. Was she really serious in making an assertion which, to confute, we have but to name the *Messiah* of Handel, the *Creation* of Haydn, and the *Requiem* of Mozart—three mighty works, to which all Italy has nothing to compare.

Another objection urged by Madame de Staël against German music is, that it is *too varied*. If by this expression she means that it loses sight of the *motivo*, or subject, she is decidedly in error, for the Germans are too well instructed in the art of counterpoint to be guilty of such a fault. But if she would signify that variety itself in music is an evil, then her opinion resembles that of the critic who complained of the English poet for having too much wit. But in the latter sense I rather think Madame de Staël means to be understood; for that monotony of which she seems to be so deeply enamoured, is nothing more than an absence of variety. But surely the term monotony is always taken in an unfavourable sense; therefore it is in vain for this writer to attempt to persuade us that "the arts, like sentiment, have an admirable *monotony*, which one would willingly concentrate into one everlasting moment."

As a concluding proof of her love of singularity in musical matters, Madame de Staël says, that she does not find the *Requiem* of Mozart sufficiently solemn. This is the very last objection to the unrivalled composition in question that I could have expected; for the united voices of all connoisseurs have declared it to be most impressive and devotional, and utterly devoid of that lightness which is justly imputed to the church music of other composers, German as well as Italian.

Allow me to remark, in parting, that aberrations such as these are no proofs of any weakness of mind on the part of this powerful writer; no, they proceed from the want of that positive information, the absence of which all the strength of mind in the world will not be able to supply.

By the way of a kind of *amende honorable* to this distinguished lady, for the liberty I have taken with her name and opinions, allow me to grace your columns with another extract from her writings, on the subject of music, of which it is scarcely too much to say, that it appears to have been written in a moment of inspiration.

"The Germans do not consider the mere imitation of nature as the principal object of art: it is ideal beauty which appears to them the principle of all masterpieces; and their poetical and musical theory accords, in this respect, with their philosophical. The impression made on us by the fine arts has nothing whatever in common with the pleasure we feel from any imitation; man has in his soul innate sentiments, which objects of reality will never satisfy, and it is to these sentiments that the imagination of the painter, the poet, and the musician gives form and life. Of what is music, the first of all arts, an imitation? And yet of all the gifts of the Divinity it is the most noble, for it may be said to be a superfluous one. The sun gives us light—we breathe the air of a serene atmosphere—all the beauties of nature are, in some way, serviceable to man; music alone has a noble inutility, and it is for that reason it affects us so deeply; the more it is without an object, the nearer it approaches to that inward source of our thoughts, which application to any object whatever checks in its course. Of all the fine arts, music is that which acts most spontaneously upon the mind. The others

direct it to such or such an idea, this alone addresses itself to the intimate source of life, and wholly changes the disposition of the mind. What has been said of Divine grace, which can instantly transform the heart, may, humanly speaking, be applied to the power of melody; and among the presentiments of a future life, those which give birth to music ought not to be disdained.

"Even that gaiety which music of the *buffa* kind in so lively a manner awakens, is not a low gaiety; this does not affect the imagination. With the joy it excites there is always mingled a certain agreeable pensiveness; nay more, even when it expresses grief, it gives birth to a most delightful sensation. The heart throbs with a quickened pulse in listening to it; the satisfaction which is caused by the regularity of the measure, while it reminds us of the rapid flight of time, bestows upon us the pleasure of enjoying it. There is no longer a vacuum; we are no longer in the midst of silence, life appears to be filled up, the heart is dilated, and we experience an internal feeling of a more active existence.

"Music multiplies the ideas we entertain respecting the faculties of the soul; when listening to it we feel capable of the noblest efforts. Under its inspiring influence we could march to death with enthusiasm, and be prodigal of life for our friends or our country. Music possesses the happy incapability of expressing base sentiments, cunning, or untruth. Even misfortune itself, in the language of music, is without bitterness and without despair. Music has the power gently to lighten that weight which is always found to press more heavily upon the sensitive heart, capable of deep impressions and lasting attachments; this weight, which we sometimes confound with the sentiment of existence itself, so habitual is the melancholy it produces. Hence, in listening to the pure and soothing sounds of music, we seem about to penetrate even into the mystery of our existence. No words can express the impressions thus made, for words drag heavily after them, as translators in prose attempting to follow the footsteps of a poet. It is a look alone that can convey to the mind some idea of these feelings, as the looks of a beloved object fixed for a long time upon the countenance, and, by degrees, penetrating so deeply into the heart, that it is at last necessary to cast down the eyes, in order to escape from too exquisite a happiness; as the radiance of another life, which would consume the mortal who should gaze on it with too fixed a regard.

"The profound, but indefinite, sensations produced by music accommodate themselves to all the varied emotions of the soul, and when we listen to a pure and expressive melody, we seem to find in it the image of all that is most desirable upon earth."

I am, &c.

FAYOLLE.

#### OBSERVATIONS ON THE TERM, "PLAYING AT SIGHT."

"Beaucoup lisent la note, et peu lisent le chant."  
Many can read the notes, but few the song.

J. J. ROUSSEAU, in his *Musical Dictionary*, has but few words on this subject, which deserve to be more fully developed. The explanation given by him is simply this: "To read *à livre ouvert*, *ad aperturam libri*; or to play *à la première vue*, *a prima vista*, *at sight*, are synonymous expressions."

Nothing delights the vulgar so much as a performer who can play *at first sight*, and who sits down to execute any piece of music whatever with imperturbable assurance. In the eye of a connoisseur, however, such an off-hand player will pass for no more than he really is—and what is that? Why, generally, a mere *croquenote*, to use Rousseau's expressive term, and which, for want of a better word, we will translate *note-grinder*, a man of mere mechanism, who can decipher, at first view, what he would be unable to understand after the hundredth attempt. Mechanically speaking, I prefer the automaton of Maelzel to your first-rate decipherer of notes, who, vain of the facility he has acquired, sits down unprepared to execute the masterpieces of the first composers, as if such works required no previous study or examination, in order to enter into their style and investigate their character. What should we think of the pedant who should undertake to recite from Homer or Sophocles, without having previously read the composition, and thus enabled himself to form a general idea, at least, of the subject and manner of treating it?

Speaking of those who play at first sight, Grétry thus expresses himself: "Many persons gain the credit of being able to perform perfectly at sight; but I declare that I never met with such a phenomenon, unless where the music was of the easy kind, and written in the prevailing taste of the day; or perhaps, to speak more clearly, *every-day music*. I am aware that the man who has to support the title of a performer at sight, displays all the hardihood of one sure of his object. But let us remember that it is the author whom he ought to satisfy, and not the hearers, who are ignorant of the true character and expression of a work, the execution of which they believe to be ably accomplished, merely because it is boldly got through."

We will adduce a few examples, to show how apprehensive some great virtuosi have been, lest they should commit themselves by playing at first sight, aware how much more forcibly great names speak, than mere dry precepts.

The violinist, Lamotte, was an able performer at sight. With the view of putting his skill to the test, the celebrated Jarnowick proposed that they should play a concerted piece together. "Agreed," said Lamotte, "provided you will allow me to make you a proposal in return. It is, to bring me afterwards a concerto of your composition, and I will produce one of mine; we will make an interchange, you shall perform mine and I yours." Jarnowick no doubt found the proposal rather hazardous, for he declined accepting it.

The celebrated singer, Garat, is another example. He was the pupil of Nature, and perfected the gifts he had received from her by assiduous and unremitting application. Yet, with all his abilities, he was never able to sing a single bar at sight: and happy, perhaps, it was for the art that he never attained this mechanical capability. It is true he was obliged to labour, and yet when once he had become thoroughly penetrated with the spirit and character of a composition, his expression was even more forcible than the feeling of the author in the very moment of inspiration. Few artists have yet appeared to rival his admirable manner of singing compositions of every kind, and in every style. "I allow," observed some one to the great Sacchini, "that Garat sings well, but then he does not know music." "Sir, he is music itself," was the reply of this fine composer. The celebrated Italian singer, Viganoni, was also once heard to say of Garat, "This

Frenchman possesses a more original taste than the Italians themselves."

The author of these remarks once heard an expression from Garat, which struck him very forcibly. "Others," said he, "attain the song by means of the notes, but I attain the notes by means of the song." These remarkable words might furnish an admirable text for some useful remarks on the true art of singing. In a word, with respect to Garat, he was all instinct for music. When he sang, so completely did he conquer all difficulties, as regarded the notes, that he stamped every composition with its true character, and astonished even the composer himself by the delicate shades of feeling and sentiment which he had the happy art of imparting to it.

Sebastian Bach used to call those performers *at sight*, who never hesitated to play off whatever was placed before them, whatever its difficulties might be, *hussars of the harpsichord*.

By the way, the mention of the name of this great composer recalls to my mind an anecdote relative to him, which bears immediately upon the subject before us, and which, if our *note-grinders*, of whatever description they may be, are at all capable of reflection, will afford them ample room for exercising it.

"Sebastian Bach," says Dr. Forkel, "had such an

admirable facility in reading and executing the compositions of others, (which, indeed, were all easier than his own,) that he once said to an acquaintance, while he lived at Weimar, that he really believed he could play every thing at first sight, without hesitating. He was, however, mistaken; and the friend to whom he had thus expressed his opinion convinced him of it before a week had elapsed. He invited him to breakfast, and upon the desk of his instrument laid, among other pieces, one which, at the first glance, appeared to be very trifling. Bach came, and, according to his custom, went immediately to the instrument, partly to play, and partly to look over the music that appeared on the desk. While he was turning over and performing what was laid there, his friend went into the next room to prepare breakfast. In a few minutes Bach got to the piece which was destined to make him change his opinion, and began to play it. But he had not proceeded far when he came to a passage at which he stopped. He looked at it, began anew, and again stopped at the same notes. 'No,' cried he to his friend, who was laughing to himself in the next room, and at the same time going away from the instrument—'No! one cannot play every thing at first sight; it is not possible\*.'"

\* Life of John Sebastian Bach, p. 26.

## Review of Music.

*A MORNING and an EVENING SERVICE; consisting of Te Deum, Jubilate, Magnificat, and Nunc Dimittis: composed by the late WILLIAM JACKSON (of Exeter): together with TWO ANTHEMS, never before published. The whole in Score, with 9 separate Accompaniment for the Organ or Piano-forte. (Bedford Musical Saloon, Southampton-row, Russell-square.)*

OPINIONS are divided on the subject of cathedral music: some think that its style should partake of those changes which time works in other things; while many—and these constitute by far the larger number—are persuaded that for effect it depends, in a great measure, on its preserving an unvaried character, which, like the language of our scriptural translations and liturgy, commands respect in proportion as it grows antiquated and becomes unlike that which, being modern, is apt to raise secular, if not unworthy associations.

Our belief is, that much of the influence exercised over the mind by this class of musical composition, is attributable to its age; that is, to the frequency of its performance, during a long course of years, in those venerable fanes which invest it with some of their own imposing solemnity. But much also is to be ascribed to the intrinsic merit of the music itself, and to its peculiar fitness for the service to which it is dedicated. The productions of Tallis, Birde, Morley, and Farrant, of Gibbons and Child, of Blow and Purcell, of Croft, Greene, Boyce, Nares, and we might add others, are not only excellent *quoad* compositions, but equally perfect as forming a part of our religious worship: they never for a moment lose the true devotional character, though their difference from each other, in many respects, is as wide as the several periods at which they were written.

Mr. Jackson, a man of very superior and highly-cultivated intellect, thought for himself; and it appears, from

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the present *Service*, that he saw no impropriety in admitting a lighter kind of music into the church than had been sanctioned by those, of any reputation, who preceded him as ecclesiastical composers. The opinion of so accomplished a scholar and so able a professor is entitled to great respect, and should have due weight; nevertheless we must acknowledge ourselves to be among those who recommend a close adherence to that principle of sacred composition which governed the great masters, and therefore are bound to oppose any introduction of a style that departs, in so marked a manner as Mr. Jackson's, from models that we cannot but consider as the best.

The work which has occasioned these remarks is a Verse Service, in E flat. On first turning over the pages, we were struck by a symphony at the beginning of each of the four divisions. This we believe to be without any precedent; for the *Te Deums* of Handel and Purcell—which might otherwise have been cited—have full orchestral accompaniments, and are hardly considered as belonging to the church. These *ritornels* are highly objectionable, inasmuch as they are a breach of custom, in a case where novelty in such a shape is not only devoid of any charm, but is absolutely distressing, by breaking into those habits which, as connected with religion, can never be disturbed without creating some uneasiness.

We continually have to complain of a want of air in many of the compositions that come under our notice. This is a defect never to be found in anything from the pen of Jackson; as a musician he was made up of beautiful melody and fine feeling. But though we do not venture to say that in his present work there is a redundancy of air, yet it seems to us that it is of too light a nature for cathedral music: we should think it very pleasing in the concert-room; not less so, and quite appropriate, in the oratorio; but for the church it is too gay, or else the theory of all with whom we think on the subject, is founded in error.

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This Service proves how much danger a composer's reputation is exposed to by the publication of his posthumous works, unless left by him in a state ready for the bookseller. In the present pages are faults which the author could never have allowed to go forth to the world. We have even doubts whether they are imputable to his manuscript; but at all events the editor is responsible for them: for having taken upon himself such a charge, it was his duty to send the work out in exactly the state that he might have supposed the author, had he been living, would have approved. Who the editor is we know not, for the title-page is silent on the subject; but we have now to show how he has executed his task.

At the sixth bar of page 3, the chord of the 4th and 2nd passes into that of the 7th and 6th, and the 7th in the latter is resolved by falling a third: *e. g.*

This hateful dissonance occurs both in the score and organ part. The whole passage shows a poverty of contrivance not discoverable in any of Jackson's works published by himself.

In the next page, bars 4 and 5, is the following *accompaniment* :—

We have two more instances of the 7th rising to its resolution, at pages 11 and 14. One example will suffice for both :—

A remarkable want of skill appears in the organ part at page 15, tenth bar, where a 9th occurs, with only a 3rd as its accompaniment, though the score contains also the 5th. This omission is for the purpose of avoiding what might have appeared as two 5ths. Real 5ths would have been a less evil; and even as the passage stands, two concealed ones remain.

We could have adduced many other instances to show that justice has not been done to the composer of this Service by publishing it in so incorrect a manner; but

the examples given will be sufficient to prove the fact. If Mr. Jackson left all these errors in his manuscript, it ought not to have been printed; but as the printing was decided on by those into whose hands his papers fell, the errors ought to have been corrected.

The two anthems added to the foregoing are by Langdon, formerly organist of Exeter, and Calah, who was organist of Peterborough. Both exhibit taste and feeling, though not unmixed with errors of musical construction.

1. *A COMPLETE TREATISE on the VIOLONCELLO; including Preliminary Instructions, the Art of Bowing, with Easy Lessons and Exercises in all the Keys, properly fingered. Written, selected, and composed by F. W. CROUCH, of the King's Theatre. (Latour, 50, New Bond-street.)*
2. *SUPPLEMENT to Ditto, containing Accompanied Scales in all the Keys, and Exercises on Double Stops. Composed and selected from the work adopted by the Conservatoire at Paris. (Same Publisher.)*
3. *The AIRS, "Assisa a Pie," and "Aurora ah sorgerai," arranged as a DIVERTIMENTO for the PIANO-FORTE and VIOLONCELLO, by the same. (Same Publisher.)*

THE books of instruction now held in the most general esteem for learners on the violoncello are, the *Méthode*, adopted by the French Conservatoire\*, the Violoncello-school of Dotzauer†, and Duport's Essay on the fingering of the Violoncello‡. The ability shown in the first of these tends strongly to confirm the opinion which we expressed in our thirty-ninth number, of the superiority displayed by French musicians in their didactic works; and we must be allowed to repeat what we there said on this subject—that they exhibit an activity of thought, and a spirit, bordering on the philosophical, that excite the surprise of our professors, without awakening their emulation.

Mr. Crouch, a violoncello-player, second only to our incomparable Lindley, seems, however, to have discerned the merit of the elementary book published by the members of the Conservatoire; for, without attempting to rival it, he has in his TREATISE translated the whole of their introductory matter literally. He has availed himself in a similar way of their explanatory pages, and profited also by their examples; but without that acknowledgment of his debt which candour demanded. The words "written, selected, and composed," certainly appear in his title-page, but they operate more as a blind than as an avowal, because the French work is never even alluded to; and "written" must be understood as relating to what may be called the literary part of the book, while "composed" refers to the musical portion. The term "selected" cannot apply to the former, for that is taken bodily, and the only alteration which it has undergone is in being put into an English dress.

Having thus done that justice to a foreign publication which it ought to have received at the hands of Mr. Crouch, we will not withhold from him the praise that is due for the general correctness and perspicuity of his translation, and for the judgment he has evinced in his selected music. As to his own compositions, we must be silent, for he has not furnished us with any means of discovering

\* *Méthode de Violoncelle, et de Basse d'Accompagnement, rédigée par MM. Baillot, Levasseur, Catel, et Baudiot. Adoptée par le Conservatoire Impérial de Musique, pour servir à l'étude dans cet Etablissement.*

† *Violoncell-Schule, von J. J. F. Dotzauer.*

‡ *Essai sur le doigté du Violoncelle, &c. par J. L. Duport.*

them; they are so intermingled with extracts from other works, and all without any name, a few popular airs excepted, that to distinguish them would cost more time than we can afford to bestow. There is really great disingenuousness in all this: why not say, "Air from the Zauberflöte," "Andante from Haydn's Symphony," &c.? But we lament to add, that for such a practice Mr. Crouch has an abundance of precedents; and, though it ought to be exposed, the blame must not fall on him alone. It has already been carried to so great an extent, that fifty years hence it will require the knowledge of an antiquarian to trace the real author of many of such airs as shall survive till that period.

Dismissing now all further consideration of the sources whence this Treatise has been derived, we cheerfully state that it is a most useful work: the precepts are all excellent, and calculated to make a good performer; and the lessons, both as to melody and base, are such as ought to create a taste in any learner possessing a moderate share of talent.

The Supplement to the Treatise is confessedly selected in part from the work adopted by the Conservatoire; but here it will be seen that the word "composed" is placed before "selected," intending, no doubt, to intimate that the original matter exceeds in importance and quality that which is borrowed. How the unsuspecting reader would exclaim, were we to exhibit a statement of what Mr. Crouch has composed, and what selected!—This is a valuable part; the exercises on the scales are ingenious and singularly useful. We are, and have long been, persuaded, that for musical students in general, no study is of more importance than that of the various accompaniments to the diatonic scale. It has not only utility to recommend it, but is highly interesting, as the practitioners of the present exercises will allow, if they possess a genuine feeling for the art. The fugue in two parts for one violoncello, by Baumgartner, is contrived in a clever manner for the instrument; and the exercise in double stops which follows, is good harmony; but there are in it

some few errors, which must, we suppose, be imputed to the engraver; the following for instance:—



The two airs, No. 3, are from the *Otello* and *Donna del Lago* of Rossini, and make exceedingly pleasing duets for the piano-forte and violoncello.

Reminiscences of Scotland, a FANTASIA on the Airs, "Scots wha hae," "The yellow-hair'd laddie," and "Kenmure's on and awa," for the PIANO-FORTE, with orchestral accompaniments, composed by J. B. CRAMER. Op. 73. (Cramer, Addison, & Beale, 201, Regent Street.)

MR. CRAMER has very recently been making a tour in the northern parts of the island, and from several quarters we learn that, during his progress, many provincial amateurs had an opportunity of hearing his performances, who had rarely before enjoyed so great a gratification. In return for the pleasure afforded by his talent, he doubtless was treated with some of the beautiful Caledonian airs, performed in the land, perhaps on the very spot, that gave them birth. With the impression left on his mind by these, we are much inclined to believe he sat down to compose the present fantasia, which includes two of the best and most popular Scottish melodies, and one that has the merit of being unhacknied and less known.

This piece commences with a short, slow movement for the whole orchestra, and at once takes a national tinge, retaining, at the same time, the characteristic elegance of its author, as the four first bars will show:—

LARGHETTO  
MAESTOSO.



A brilliant cadenza leads into the first air, which is given in a simple form, and then expanded by arpeggio and other passages into two pages. The next air is then introduced by another short cadenza, and forms an

andante movement. This is carried to some length by variations, though they are not so named. One of these is very original and remarkable:—

LARGHETTO.





The last melody is converted into a very spirited rondo, abounding in vigorous and showy passages, all of which require a first-rate performer to do them justice. Indeed no other need attempt this fantasia, unless for the sake of practice, for it is a difficult work: though, to the credit of the author be it stated, this difficulty is an unavoidable consequence, and not arising from design.

1. **THE CRUSADERS**, a characteristic **DIVERTIMENTO** for the **PIANO-FORTE**, (*Flute accompaniment ad lib.*) in which is introduced **DR. CALLCOTT'S Glee**, "The Red-Cross Knight," composed by **T. A. Rawlings**. (Callcott, 22, Great Marlborough Street, and Cramer and Co., 201, Regent Street.)
2. **HUNGARIAN AIR**, with variations for the **PIANO-FORTE**, by **M. C. WILSON**. Op. 6. (Birchall, 133, New Bond Street.)
3. **A RUSSIAN AIR**, with variations for the **PIANO-FORTE**, and an accompaniment for the **FLUTE**, (*ad lib.*) by **John Goss**. (Welsh and Hawes, 246, Regent Street.)
4. **AIR**, "Come buy my Cherries," *Do., Do.*, by the same. (*Same Publishers.*)

**DR. Callcott's** really and deservedly popular glee can hardly assume a shape that is not agreeable, and from its military character is capable of transformation into an instrumental piece without suffering any very material injury. This in fact constitutes nearly the whole of the present divertimento; or, rather, all that will excite any interest; the introductory portion and the coda, the only parts to which **Mr. Rawlings** ought to set up a claim, both showing how little labour he has bestowed on them, for they are made up of what has been in use, and in common use, for several years past. The title therefore should have run thus: *Dr. Callcott's Glee, arranged, &c., with an Introduction*. There would have been no great self-denial in this, and at all events it would have been just.

The Hungarian air, No. 2, is better known by the French words set to it, *Le gentil hussard*. This is an exceedingly good melody, as everybody has long ago confessed, and the variations, though not very enterprising, are pleasing. The Introduction, modestly termed a Prelude, has considerable merit.

The Russian air, No. 3, made its first appearance in England, if we are not much mistaken, in our work.\* **Mr. Goss** has transposed it into *E*, and added seven variations to it, which are composed in a very appropriate good taste.

No. 4, "Come buy my cherries," **Sir John Stevenson's** delightful round, is, like the glee above-mentioned, charming in almost any form. The variations now written upon it are clever, show much musical skill, and are worthy of their subject.

\* No. 8.

1. **VARIATIONS sur un Air de l'Opéra La Semiramide** *Riconosciuta de Mayerbeer, composées pour le PIANO, par J. DE MASARNAU*. Op. 2. (Boosey, 28, Holles Street.)
2. **LA FOSANICA, FANTASIA** for the **PIANO-FORTE**, on the theme, "Oh! come da quel," by **ROSSINI**, composed and published by the same. Op. 3.
3. **VARIATIONS** for the **PIANO-FORTE**, on a Spanish Song, "Madre, la mi madre," by **Gomis**; composed by the same. Op. 4. (Monzani and Hill, 28, Regent Street.)

THESE three pieces are so much in the same style, that they must have been classed together, even if the author had not announced himself. The name of this gentleman is quite unknown to us, but we should conjecture that he is young, as a composer at least, for there is a manifest want of habit in his notation, and of method in his design. The subjects, also, that he has chosen are ill suited to his purpose, and his mode of treating them betrays a want of information respecting the prevailing taste in piano-forte music. He introduces difficulties without proportionate effect, and inserts chords of five notes for each hand, though it does not appear that he has a sufficient motive for calling on the performer to make such efforts. But amidst these errors of inexperience, it is easy to discover that **M. de Masarnau** possesses a great deal of energy, a laudable eagerness in search of novelty, and some invention. If he will moderate his desire to shine, and strive more to please,—if he will devote more of his attention to rhythm and harmony, and be content for the present to be correct rather than brilliant, he will much sooner arrive at the object of his ambition, for the attainment of which we are by no means disposed to think that he will ultimately find himself deficient in talent.

- A **SERENADE** for two performers on one **PIANO-FORTE**, composed by **CHARLES NEATE**. Op. 15. (Cocks and Co., Princes Street, Hanover Square.)

THIS is composed in the style that belongs to the Serenade: it is flowing, easy, and unostentatious; and had it been limited to a dozen or fourteen pages, the materials would not have been too scanty for the length. But divided as it is into three movements, and protracted to thirty pages, we cannot avoid saying, that the subject-matter is decidedly unequal to the extent over which it is spread, and becomes quite attenuated before it has half performed the duty imposed upon it by the author. **Mr. Neate's** name may very likely sell the first edition, and the high price put on it will most assuredly tempt many masters to recommend it; but if, for future purposes, the composer will very much abridge it, and, of course, reduce the expense in proportion, we are persuaded that it will then answer his object much better than in its present state.

HAYDN'S GRAND SYMPHONY, containing the celebrated finale movement, *La danse des Ours*, newly arranged for the PIANO-FORTE, with accompaniments for Violin, Flute, and Violoncello, by J. B. CRAMER. (Cramer and Co., 201, Regent Street.)

THOUGH not one of the twelve symphonies written for Salomon, and denominated *grand* by Haydn, in his diary, yet this has grandeur enough to give it a most undeniable claim to the title. It is one of the most brilliant, exhilarating, and delightful of the great master's works; the fecundity of his genius is obvious in every part of it; each line shows his power of creating, and his skill in applying his inventions to the best purposes.

This does not appear among the symphonies of Haydn published in score by the elder Cianchettini, a fact which has often excited our surprise, for many of very inferior merit found a place in that work. It opens with a spirited allegro:—



The second movement, a moderated allegretto, has always been admired for the great beauty of its subject, and the delightful variety imparted to it by those changes in its form which are so strongly marked by fancy and taste. We insert the first four bars.



The final movement, said to have been suggested by a tune played on the bag-pipes to the dancing of a bear, shows how the newest and most striking effects may be elicited by genius from the simplest, nay the meanest, subject. It begins thus:—



As this is to the hearer one of the most charming of Haydn's symphonies, so to the performer it is among the easiest; and Mr. Cramer's knowledge of the instrument, united to his correct notions of piano-forte arrangements,

render it only necessary for us to say, that in his adaptation of it he has consulted the convenience of the performer without deteriorating the effect of the composition.

1. The Mermaid's Song, from *Oberon*, arranged as a RONDO for the PIANO-FORTE, by J. J. HARRIS. (Welsh and Hawes, 246, Regent Street.)
2. "O Araby," from the same, arranged for the PIANO-FORTE, and published by the same.
3. WALTZ, with Variations for the PIANO-FORTE, by J. A. NUSKE. (Paine and Hopkins, 69, Cornhill.)
4. *Oberon's Horn*, a Selection of WALTZES for the PIANO-FORTE, by the most esteemed foreign Authors. Nos. 1 to 10. (Ewer and Johanning, 20, Tichborne Street.)
5. *Euterpe*, a Collection of Pieces for the PIANO-FORTE, from the works of celebrated foreign Authors. No. 1. (Published by the same.)
6. WILLMETTE'S second set of QUADRILLES, from *Cendrillon*, with *George the Fourth's* WALTZ, for the PIANO-FORTE. (Published by the same.)
7. QUADRILLE, in *Airs in La Dame Blanche*, arranged for two Violins, Flute, Tenor, and Bass. (Published by the same.)

Nos. 1 and 2 are popular airs in Weber's admirable opera, arranged in a very easy manner, and not exceeding two pages and a half each; therefore very well suited to learners of the juvenile class, those in schools particularly.

No. 3 is clever, but M. Nüske has not studied the convenience of the player in his passages, which are rather awkward for the hand, and much too difficult for a bagatelle of this kind. The moderation of the price ought to recommend it to amateurs, though it will not so operate on the majority of masters.

*Oberon's Horn* is a remarkably neat publication in octavo, two pages in each number, and forming a collection of waltzes that are popular abroad, and ought (most of them, but not all) to be so here.

No. 5, the first number of a new work, consists of a Sonatina by Diabelli, which has one advantage, that of being easy: and a pretty Rondoletto by Kuhlau, affording equal facilities to the performer.

No. 6 is a set of Quadrilles selected with taste for a favorite ballet. They are also very easy. No. 7 is for a ball-room band. The airs are well chosen, and properly adapted to the respective instruments.

1. PRELUDES, with Chords and Scales, for the PIANO-FORTE, by DR. WILLIAM CARNABY. (Cramer and Co., 201, Regent Street.)
2. The Little Harmonist, or a Mother's Introduction to the PIANO-FORTE, &c. &c. by JOSEPH MAJOR. (Clementi and Co., Cheap-side.)

DR. CARNABY'S Preludes will be useful to such students as either are not willing, or not qualified, to encounter difficulties. There is much taste in some of them, but upon the whole they possess a sameness that will be apt to fatigue the ear.

Mr. Major's seven pages form an unpretending, but a meritorious, little elementary work. In teaching the names of the lines and spaces to children, he has, he says, often

seen a smile produced on their countenances, by telling them that the following notes represent something on which a good meal may be made.



A sensible master has no objection to this good-humoured mode of inculcating knowledge, particularly when the pupil is so young as the case presupposes.

1. Select Airs from SPONTINI'S *Vestale*, arranged for the PIANO-FORTE, with Flute accompaniment, (ad lib.) by J. F. BURROWES. Books 1 and 2. (Cramer and Co., Regent Street.)
2. Select Melodies from WINTER'S *Opera*, *The Oracle*, arranged for the PIANO-FORTE, with Flute accompaniment, (ad lib.) by ROPHINO LACY. 4 Books. (Welsh and Hawes, Regent Street.)
3. Favorite Airs from *La Dame Blanche*, arranged for the PIANO-FORTE, with Flute accompaniment, (ad lib.) by S. F. RIMBAULT. 2 Books. (Cocks and Co., Prince's Street, Hanover Square.)

We are bound to think that Mr. Burrowes has made his selections with judgment, for they are nearly similar to those published in our last number. He has arranged them upon his usual plan, and afforded every reasonable accommodation to the performer who is not much disposed to encounter obstacles.

Winter's opera, the *Opferfest*, or, as called in this country, *The Oracle*,—and Boieldieu's *Dame Blanche*, have not yet, it seems, exhausted the industry of adaptors. Mr. Lacy has not been quite so lenient to the player as Mr. Burrowes, and a great deal less so than Mr. Rimbault, in whose arrangements is to be found the maximum of ease. The two former produce more effect, and the latter gives less trouble; but no one of the three requires more than mediocre ability in the performer, and all are adapted with judgment, according to the different views of the parties.

#### VOCAL.

ELEGY—*The Maniac*; for four Voices. The words by the Rev. W. L. Bowles and Thomas Welsh. Composed by WILLIAM LINLEY. Parts I. and II. (Welsh and Hawes, Regent Street.)

THE present composition, a part-song, being on a mournful subject, Mr. Linley most correctly denominates an Elegy, instead of applying to it the usual term, *serious glee*. For though *glee* may be, as Junius thinks, a radical word, meaning music generally, yet it is so universally understood as significant of cheerful, that the epithet *serious* is never joined to it without a glaring contradiction, and a violation of accepted language. This Elegy is in two parts; the first in c minor for a soprano, alto, tenor, and a base: the second in F, for an alto, two tenors, and a base. To the former we shall chiefly direct the reader's attention; it is full of pathos, and the poet has found an able auxiliary in the musician, who has well expressed the sentiment of the verse, and occasionally added a force to it which language alone could not supply. Mr. Linley inherits his father's feeling; it is evident that his heart is in whatever he composes. To this cause, and to his re-

gard for melody, is to be mainly attributed the effect which his productions have over hearers of every description.

There are, however, a few points in the present work that attract a critic's notice: they are not important, perhaps, but they call for some remark. In the sixth bar are two fifths, false ones undoubtedly, but displeasing. At page 4, eighth and ninth bars, the effect of two perfect 5ths between the tenor and base is painfully heard, though the E flat which occasions it is, in strictness, a passing note. We likewise object to the emphasis on the word "its," in the first bar of page 3. But these are fully redeemed by numerous beauties; that, for instance, where the harmony modulates into the major key, in order to express the words, "gentle was her look." The passage has been employed before, but its application now is admirable. Something of a similar kind appears also, with an equally good result, in the third page, last bar.

There is much melody in the second part of this Elegy, and some masterly passages, but it does not exhibit the same unity of design as the first; it seems not to have flowed so freely from the author's pen,—it is less spontaneous. The one is written *con amore*, the other laboriously.

1. "Within his cell the captive pines," sung by Miss Cawse in the Castle of Sorrento, composed by THOMAS ATTWOOD. (Chappell, 135, New Bond Street.)
2. ROMANCE, the Farewell of Raoul de Coucy, by BLANGINI, the Piano-Forte part newly-arranged by IGNACE MOSCHLES. (Wessel and Studart, 1, Soho Square.)
3. "Meet me to-night," sung by Miss Paton, and Madame Vestris, composed by CHARLES E. HORN. (Welsh and Hawes, 246, Regent Street.)
4. CAVATINA, "I gave my love a budding rose," composed by MICHAEL W. BALFE. (Boosey, 28, Holles Street.)

THE first of these was composed for the revival of an opera which succeeded many years ago, when the music was performed in an entire state, and failed now, owing to some of the best pieces having been cut out. The present song, however, was received with an encore each night; it is a sweet air, short, and easy to execute, and the accompaniment in Mr. Attwood's most elegant manner. It were to be wished that, for the sake of accent, the first words in the third and fifth lines had been set to quavers in the preceding bars.

The story of the Chatelain de Coucy is not so well known here as abroad, which may diminish the attraction of the romance; it is notwithstanding very beautiful, and within the compass of every singer. The present edition has only Italian words set to it.

No. 3 will at its opening immediately bring to recollection Mozart's air, "Non so più cosa son," in *Figaro*. The first part of this is lively and pretty; the second, in the relative minor, is heavy. We cannot extol the poetry of it much, the author of which wisely conceals his name.

No. 4, incorrectly called a *Cavatina*, is a song that evidently means to make some pretensions. The words are not, as to relative measure, in that state of amity with the notes, which should subsist between poetry and music; they seem to have been wedded by compulsion, for they do not go on smoothly together. There is, however, merit in parts of the composition that entitle it to notice, though the triteness of the ending, in the bad style of the old bravura, leaves the auditor of taste somewhat out of humour.

1. SIX ITALIAN ARIETTS, with an easy Accompaniment of the SPANISH GUITAR, by FERDINAND CARULLI. Books I. and II. (Boosey, Holles Street.)
2. ROMANZA, with Accompaniment for the Same, by P. VERNINI. (Same Publisher.)
3. BOLERO, for One or Two Voices, with Accompaniment for Ditto, by the Same. (Same Publisher.)
4. CAVATINAS, "I've been roaming," "Primroses," and "The Moon is in the hill," arranged for the same, by C. M. SOLA. (Welsh and Hawes, 246, Regent Street.)

THE two books by Carulli—a composer for the Guitar, in high favour abroad—comprise six easy, short airs. They are in the light Italian manner, simple, and rather engaging. We cannot quit these without doing justice to the publisher, for whom they are composed: the engraving is uncommonly neat, the printing done with unusual care, and they are sold at an extremely reasonable price.

What we have said above, applies in all respects, except the price, to No. 2.

No. 3 is a duettino with Spanish words; very national and not less pleasing.

The title of No. 4 speaks for itself, for the airs are well known. We only need add, that the accompaniment is well arranged for the guitar.

#### HARP.

1. THREE NEW NOCTURNES, Concertante, for the HARP and VIOLIN, on themes from the operas of BERTON, by N. C. BOCHSA. (Boosey and Co., Holles Street.)
2. The same, for HARP and VIOLONCELLO. (Same Publisher.)

THE only difference between the above is, that the first has a violin, the second a violoncello, accompaniment. It must also be stated that instead of three nocturnes, there is yet but one; two others, it is to be inferred, are to come. We have attentively looked into this, and declare, without fear that our opinion will be disputed by any good judge, that so vapid a composition, if it must be dignified by such a name, has rarely been engraved. The melody, what there is of it, is of the commonest kind, approaching very near to vulgarity; and the mechanical part, namely, the arrangement, is in the same every-day manner: not a new thought, not a striking modulation, not a proof of superior taste, from the beginning to the end: it is job-work. And such a production as this is called an *opera*,—"Opera 250"!

Several composers of real eminence, from Corelli downwards, have numbered their chief instrumental works, and for more than half a century this practice has been general among musicians of acknowledged ability. Latterly, however, impudence and quackery have been allowed to rear their heads high, and many a pretender has attempted to give a little importance to his trash by aping the custom of talented men. But it was reserved for Monsieur Bochsa to raise mere adaptations to the rank of what are termed *works*: it was left for this *now well known* character to claim a share in the productions of Mozart, of Rossini, and of others, by placing them among his *operas*; for of course his arrangements from those masters are included in the 250, since the airs of Berton are, as we now see, thus classed.

Great composers have disdained to name as *operas*, works of comparatively minor importance, even though original. We will confine our view to the productions of

a few living masters, and shall find that Beethoven has numbered 130; Clementi about 45; Cramer 73; Ries 128; Moscheles 71; and Hummel, perhaps, 100; yet most of these eminent men have published half as many more, which they are too delicate to rank as operas. But how, with all his counting, Monsieur Bochsa contrived to make his works amount to 250, was a problem that for some time puzzled us sorely: we searched foreign as well as English catalogues, where, though we found but two things which even he had the hardihood to call original, yet we discovered a cloud of adaptations, from Italian, from French, and from German operas; from ballets and vaudevilles; from sonatas and songs: we found many airs with variations, being already acquainted with numbers of his variations without air. To all these we added a musical piece, ungently treated at Drury Lane: an Oratorio which met with as cruel a fate, and his *Lettre de Change*, scouted everywhere. Still we could not get near to the quarter of a thousand:—when, in a happy moment, his *notes* published in Paris, flashed across our recollection. Then it was we wondered that his works amounted to so few. A new light had broken in on us, and we exclaimed to ourselves, "Verily, he has under-numbered his operas!—but we marvel not, for modesty and virtue go together."

#### CHERRY-RIPE.

WE did before this expect to hear that some explanation or excuse had been publicly made on the subject of the above air. We almost put words into Mr. Horn's mouth; but as he must, by his silence, be supposed to think that our remarks were not founded on a correct comparison of his song with that of Mr. Attwood, we have, through the intervention of a friend, obtained permission from the latter of those gentlemen to republish his composition in our present number. Such of our readers, therefore, as possess "Cherry-ripe," will have an opportunity of collating the two, and of judging whether our mild observations were uncalled for, or unjust.

#### ITALIAN OPERA IN PARIS.

To the EDITOR of the HARMONICON.

Paris, January 14th, 1827.

ONE of our journals has observed, that when a minister finds himself incapable of ruling, he has nothing to do but to retire; and that this axiom in the political, ought to be applied to the theatrical system. The minister, therefore, in the department of the Théâtre Italien, having shewn his incapacity, is in duty bound to follow the example of M. Rossini, who, when he at length discovered that, whatever his genius for composing might be, he had no talent for directing, immediately withdrew in a becoming manner. That he did not leave it in better hands is too evident to everybody here to require further proof. The Italian Opera is however again opened, and a Madame Blasis has made her *débüt* as *Elena* in *La Donna del Lago*. She had already sung at Naples and Milan, but being a native of this country, born at Marseilles, her accent shews at once that she is no Transalpine in respect.

to birth. She has some good tones, and manages her voice skillfully, though she cannot altogether conceal some inequalities in it. The audience were at first disposed to judge rather severely of her, but the music restored their good-humour, and the performance was crowned with laudits.

Mademoiselle Cesari, with her fine contr'alto voice and exquisite feeling, makes great progress in public favour. Pellegrini, who quitted the theatre during the administration of Rossini, has re-appeared, in the *La Gazza Ladra*, as the *Podestà*. This excellent singer is not, however, what he was in 1819; his voice is a little worn, and he requires all his good style of singing to keep him from falling.

But as to Galli——I am obliged to confess that his voice, naturally hard and rough, becomes daily less agreeable. In the first act of *La Gazza*, he invariably sang out of tune. None more than myself has admired the talent shewn by him in some parts, but a few pathetic moments cannot repay the sufferings which the wounded ear undergoes in listening for a whole evening to intonation of so imperfect a kind.

MM. Labarre and Beriot, both of whom have obtained the suffrages of your connoisseurs, gave a grand Concert at the *Théâtre de Madame* on the 25th December, at which the Duchess de Berri was present. I send you the programme, as it may shew you the sort of music encouraged by our artists here.

## PART I.

Grand Overture	MEHUL.
Air, Mlle. Moncel, ( <i>Matilde di Shabran</i> )	ROSSINI.
Fragment of a Concerto of Rode, and Fantasia, composed and performed by M. de Beriot	RODE and BERIOT.
Duet, Mlle. Blasis and M. Galli, ( <i>La Sposa Fedele</i> )	PACINI.
Concerto, harp, M. Labarre	HUMMEL.
Air, M. Nourrit, "Ah! quel plaisir d'être soldat."	

## PART II.

Overture, <i>Siège de Corinthe</i> , arranged for a military band	ROSSINI.
Fantasia, harp, M. Labarre	LABARRE.
Duet, Mlle. Moncel and M. Nourrit	AUBER.
Rondo, hautbois, M. Brod	BROD.
Air, Mlle. Blasis, ( <i>La Sposa Fedele</i> )	PACINI.
Air, with variations for violin, M. de Beriot	BERIOT.

This is the sort of music admired by the *parvenus*: the old *noblesse* patronise nothing but what is classical.

## Foreign Musical Report.

## VIENNA.

*Kärnthnerthor Theater*.—THE management of this theatre seem determined to break through the dull routine of the old repertoire, and treat us to something new: thus we have lately had two operas unknown to our stage—Auber's *Maçon*, and *La Voiture renversée*, of Boieldieu; both of which were effectively cast and excellently performed. The merits and demerits of both these pieces are too well-known to render it necessary to say anything on the subject. We would only remark on the former, that it appears sprinkled over not unsparingly with the down of the swan of Pesaro. The constant employment of the shrill piccolo,—the trotting accompaniment of the flute and clarinet in the soft ariosos, starting off into a gallop at the close,—and the cabaletti pizzicati,—all bespeak the school upon which Auber has found it profitable to form himself. But in spite of all this, it would be injustice not to allow him merits of a superior kind—taste, science, and invention. The two duets in the second and third acts, are incontestable proofs of his

intimate acquaintance with the comic powers of the art; and the air of Pietro, in the scene of the rescue,—a scene upon which the main interest of the action hinges,—is of the highest dramatic order; the frequently-repeated motivo, which forms, as it were, the connecting link of the whole piece, impresses upon the feelings of the hearer the importance of this moment of the action. The characters were cast as follows:—*Marianina*, Mlle. Schröder; *Brigitta*, Mlle. Uetz; *Paolo*, Mr. Preisinger; *Irma*, Mlle. Franchetti; and *Leone di Peralto*, Mr. Eichberger. The chorusses, several of which were very striking, were given with a precision and keeping which does honour to this department of our theatre, and which other establishments would do well to imitate.

In Boieldieu's opera, the pieces that pleased the most were—1. The Introduction, a sestetto, full of melody and expression; 2. *Dormenil's* air; 3. the grand scena of *Madame Meloul*, which was admirably given by Mlle. Schechner; 4. the finale of the first act, which is full of humour and powerful colouring; 5. a highly-impassioned duet, to which full justice was done by M. Forti and Mlle. Heckermann; 6. a characteristic canzonetta, by Mlle. Aurore; 7. a canou, in seven parts; 8. the duet between Mlle. Schechner and Signor Cramolini, in the third act, which, in point of melody and expression, we consider as the masterpiece of the whole opera. The performance throughout was highly creditable to the singers, who were perfect in their parts, and zealous to render justice to the composer.

*Josephstadt Theater*.—In this theatre also we have to boast of something new, in a fairy drama, with songs and dances, called *Die Steinerner Jungfrau* (The Maiden of Stone); the music by Kapellmeister Gläser. It contains several very pleasing subjects, particularly a romance, sweetly sung by Mlle. Vio, whose superior talents adorn this second-rate theatre; and render it an object of great attraction.

*Leopoldstadt Theater*.—This house has followed the laudable example of the other two, in its wish to treat its frequenters with novelty, and produced a comic opera in two acts, called *Die Abenteuer nacht* (The Night of Adventures); the music by Kapellmeister Drechsler. Of the piece, in a literary point of view, little can be said in commendation; but much of the music is gay and sprightly, and deserves a better fate than to be united to such dullness.

A solemn dirge has been performed in *Der Pfarrkirche*, to the memory of the lamented Carl Maria von Weber. On this occasion the whole of Mozart's *Requiem* was given, in which the solo parts were admirably executed. All the members of the musical profession united on this occasion to pay their homage to the memory of an illustrious brother, whose name, had his life been spared, would, in all probability, have appeared on the same tablet of the temple of fame with those of Haydn and Mozart.

## BERLIN.

*Die Königliche Theater*.—ON occasion of the birthday of the Crown Prince, Salieri's grand opera, *Palmira*, was produced here, translated from the Italian, and adapted to the German stage, by Music-director Blum, with appropriate dances by Telle. This opera, which first appeared in 1796, abounds with much beautiful and highly-characteristic music. On the present occasion some additions were thought necessary; for instance, the original overture was superseded by that to Winter's *Calypso*, and two brilliant bravura airs were introduced, one from Sim. Mayer, and the other from Zingarelli. How far sound criticism would justify the liberties thus taken with the work of an esteemed master, we are not prepared to say; but certain it is, that the effect of the whole was in the highest degree delightful. The characters were cast as follows:—*Palmira*, Mad. Schulz; *Alcindor*, M. Bader; *Orontes*, M. Blume; *Alderano*, M. Devrient. This opera had a run of six nights, when Weber's *Buryanthe* was resumed—the part of *Lysiart* by M. Hanser, of the Theatre Royal of Dresden: this character was never supported here to such advantage.

An attempt has recently been made here by a party of your countrymen to revive the pantomime, a species of entertainment which has for some time rather fallen into disuse. It was called *Das Golden Schlüssel* (The Golden Key), a magic pantomime.

with music, dances, and machinery, by J. L. Lewin, of the Theatres Royal, London and Vienna; *Harlequin*, Mr. Lewin; *Columbine*, Miss Rosa Lewin; *Pantaloön*, Mr. Keene; and *Pierrot*, Mr. Evans. The music was extremely well selected and arranged, and much of it of an original character, and not known to us. The public seemed highly delighted with the treat afforded them, and the thing continues to enjoy its hour of success.

*Königstadt Theater*.—The novelty here has been a comic opera, in two acts, altered from Kotzebue, and set to music by Süsamayer, entitled *Wildfang*. It contains several pieces of merit, and among others a romance, which is becoming popular among us.

Heinrich Dorn's opera, *Rolands Knappen*, has been again repeated, and with increased success. The effect of the whole is highly pleasing, and several of the pieces are of a highly-dramatic character. We understand he is a very young composer, not yet twenty years of age; we are, therefore, justified in looking forward to him for something superior in the field of excellence.

In one of our musical soirées we were gratified by hearing a new cantata, called *Die Harmonie*; the poetry by F. F. Weidmann, the music by Ignaz Baron v. Seyfried. Much of it was remarkable for great beauty of melody, as well as for some striking harmonic effects. It cannot fail to add to this composer's reputation.

On the 4th of last month, a grand musical academia was given in aid of the fund for the widows and orphans of musicians. On this occasion, that glorious work of Haydn, the *Creation*, was performed under the able superintendence of Music-director Möser, who led the orchestra. The principal solo parts were executed by Mills, Sontag and Carl, and Mess. Blume, Strumer, and Devrient. The chorus, which was numerous and effective, was directed by M. Hausmann, head of the Singing Academy, who acquitted itself of its duty in a manner deserving of every praise. The improvement here, in this important department of the art, within the last few years, is astonishing. The greater part of the persons who compose these chorusses are themselves solo singers, either in musical societies, or in different church choirs, and are, therefore perfect masters of the art of song.

## DRESDEN.

*German Opera*.—SINCE my last, our theatre has enjoyed a triumph of no common kind, in the decided success which attended the production of a new opera, entitled *Die Bezauberte Rose*; the music by M. Wolfram. It is the first production of this gentleman's pen, who, we understand, is an amateur. Accustomed, as we have so long been, to masterpieces, and directed in so able a manner in their performance by the lamented Weber, it is no mean praise for any composer to have ventured with success into the same field where this master had reaped so many and such splendid laurels. The opera in question abounds with a variety of subjects of a pleasing and characteristic kind, and marked in several instances by great originality. We would particularly instance the introduction, an air and a terzetto, in the first act; and an air, a duet, and hunters' chorus, in the second. Since the splendid example given in *Der Freischütz*, it has become the fashion to compose hunter-chorusses, and it is but justice to confess, that of the compositions we have heard, the present deserves the next place to that of Weber. Several of the accompaniments are rich, and aim not unsuccessfully at new effects; but we could not help thinking several of the masses of harmony, with which it abounds, misplaced, however beautiful and scientific they might be in themselves.

M. Wolfram's success is still more entitled to praise when we consider the literary materials, if they are deserving of that name, upon which he had to labour. The subject is without interest, without effective situation, and the heroine of the piece, instead of having a regular *sortita* assigned her, enters in the midst of very humble prose. Great is the ridicule heaped, in general, upon the Italian poets of the theatre; but they would, perhaps, be treated with more leniency were a due estimate made of the difficulty of compositions of this kind, in which

the poet has at once to satisfy the wants of the composer, and yet not deviate altogether from the rules of dramatic action. Our writers of operas would do well to take a lesson from the Italians.—Nothing was neglected to set off the piece in respect to scenery and decorations, and the performers exerted themselves with laudable zeal to promote its success.

Another piece, new to our theatre, *Die Ochsenmenuel*, a subject excellently selected and arranged, from the music of Haydn, by Baron von Seyfried, pleased much. The performance of Messrs. Genée and Rosenfeld was admirable; the former has a powerful but flexible bass voice, and the latter, to considerable powers of action, joins great expression and richness of tone.

As the best possible tribute to the memory of our late illustrious Kapellmeister, his operas continue to be repeated at intervals. In order that the list might be complete, *Preciosa* has lately been brought out, in which a Mlle. Hartknoch, from the Weimar theatre, greatly distinguished herself; and the company are at this moment busily engaged in rehearsing *Oberon*, which has been translated into German, by E. Gehe. We know it is also in preparation at more than one other theatre; but should we be so fortunate as to get the start of them, and be the first to produce, in our native country, this *Schwangeseang* (Song of the Swan) of our lamented musician, which was breathed forth upon the banks of the Thames, it will be numbered among our most grateful triumphs.

*Italian Theatre*.—Our Italian opera has lately sustained a serious loss in Signora Tibaldi, who has returned to her native country. Signora Schiasetti has been engaged to fill her place, and appeared here for the first time in the *Italiana in Algeri*, in which she obtained deserved applause. Our other Italian operas were, Morlacchi's *Teobaldo ed Isolina*, *La Pastorella Nobile*, by Vaccaj, and the *Cenerentola*, *Matilde di Shabran*, and *Moscé* of Rossini. In the latter opera, the part of *Faraone* was admirably sustained by Signor Salvatori.

## STUTTGARD.

AFTER an interval of very uncommon length, our opera season has commenced with more than usual spirit. Our list of singers can boast some names of importance, as witness the following:—Female Singers; Mlle. Fischer, Mlle. Sigl, principal singer of the Royal Bavarian Chapel, and Signora Canzi: Principal Men Singers; Mr. Haizinger of Carlsruhe, Mr. Urspruch, of Dessau, Mr. Hambuch, and Messrs. Pezold and Kunz. The season opened with the *Zelmira* of Rossini, that was new to our stage, as was also the *Leocadie* of Auber, which followed. The principal character in the latter was admirably sustained by Mlle. Fischer, who introduced, in the second act, a new air composed for her, to suit the situation of the piece, by Kapellmeister Lindpaintner. It is a composition of great sweetness, and pleased much. For the sake of the same effective singer, and Signora Canzi, the following operas were also revived, after an interval of some years; the *Achilles* of Paër, Rossini's *Elisabetta*, and the *Romeo e Giulietta* of Zingarelli. They were all well cast, and excellently performed.

We had afterwards a visit from the well-known Mlle. Schlässer, of St. Petersburg, who delighted all the lovers of genuine and unaffected song, by her impressive performance of the principal characters in *Tancredi*, *La Gazza Ladra*, and *Das Unterbrochene Opferfest*. Spohr's *Jessonda* is in active preparation for her, and as the music of this opera is new to us, our amateurs are anticipating something above the common order.

## STRASBURG.

DURING the last season we have had a French opera here, which has given general satisfaction. The company is as follows:—First female singers; Madame Boulard-Dufresne, and Milles. Deschanel and Hortense; first men singers, Messrs. Monroe, Mezeray, and Theophile, 1st tenors; Messrs. Jouanno and Leclerc, 2d tenors; and Adolph Leclerc, first bass-singer. The director of the orchestra is M. Fournierat, a performer of considerable talent on the violin; but a sad perverter of movements, in as far as regards several of the operas brought out under his direction. The chorusses not powerful but good, and kept under excellent discipline. The first opera given was *Le Sacri-*

*see Interrompu*, by Winter, which was very respectably cast; M. Theophile in particular distinguished himself by taste and science, and delighted all hearers by a *voce di petto* of a pure and sonorous quality, as also did the bass-singer Leclerc. All would have gone off well, had it not been for the ladies who sustained the second characters, who knew not how vast a difference exists between shrieking and singing.

Next came *Il Tancredi* of Rossini, as "adapted to the poetry of Voltaire, and the poetry of Voltaire adapted to the music by M. Dussert." It was remarked that the music and the poetry were astonished to find themselves together, and that this union, without the previous consent of parties, did not appear to be a very happy one.

After this, we had *Les Noces de Gamache*, a comic opera, in three acts, by Mercadante, translated and arranged by Messrs. Sauvage and Dupin, and adapted to the stage by M. Guénée: we suppose it would be unpardonable to omit any of these important particulars, as the authors always show such marked anxiety to bring them before the world. Of the opera itself, which is of course written in the Rossinian manner, there is nothing to remark, except that it contains some light and pleasing melody, and that the subject is from Don Quixote. It obtained a sufficient share of success.

Of our concerts, the most popular was that given in aid of the Greek struggle for liberty, which was attended by all the people of consequence in the town. The capacious hall of our public establishment, the *Réunion des Arts*, was crowded to excess long before the concert began; and so many were disappointed, that it was judged advisable to repeat the performances the following day, when the attendance was scarcely less numerous. A composition of the director of the concert, Mr. Berg, entitled *Die Sache der Griechen* (The Cause of the Greeks), was warmly applauded.

#### SALZBURG.

LATELY died here the Danish Counsellor, Von Nissen, husband to the great Mozart's widow, who is still living here. It was known that this gentleman, whose name is familiar in the world of letters, had long been employed upon a life of Mozart, collected from the most authentic sources, and illustrated by the original letters and papers of this extraordinary man in the possession of his widow. We have heard, from a quarter upon which we can rely, that this work was brought nearly to its close. The counsellor had entered upon the task with an enthusiasm which had never abated, and had spared no labour or expense in collecting materials from every quarter. We trust that the public will soon be enabled to judge of the merits of this performance.

We are happy to say, that music seems awaking from the trance in which it had for some years lain in this classic spot, consecrated to the recollections of a mighty genius. The influence of that immortal name appears again to be felt; and the efforts of several able dilettanti will not, we feel assured, be exerted in vain.

#### NUREMBERG.

OUR town has long had the reputation of being very religious; if you glance your eye upon the list below given of sacred pieces, performed here during the last twelve months, I think you will give us the credit of endeavouring, in respect to music at least, to maintain our good old character. First, on occasion of the grand jubilee, celebrating the three hundredth year of the foundation of our university, were given the *Creation* of Haydn, and the *Deluge* of Schneider, with an orchestra consisting of two hundred and fifty persons, under the direction of Kapellmeister Blumröder. Besides these, we had, on various charitable occasions, &c., *Christus am Oelberge* (The Mount of Olives), by Beethoven, with an orchestra of one hundred and fifty persons, under the leading of music-director Georg; Graun's *Tod Jesu* (Passion of Christ), performed by a band consisting of more than five hundred persons; an ample selection from that immortal work, *The Messiah* of Handel, together with the *Alexander's Feast* of the same great master; the *Requiem* of Mozart, Schicht's *Te Deum*, and two new compositions—a *Grand Mass* by our Music-director Georg, and a sacred cantata by Schneider.

Of these numerous masterpieces, it may be generally said,

that they were correctly and powerfully given; and it is not too much to assert, that the chorusses, those important portions of sacred music, were never executed with greater precision, judgment, and effect.

#### KONIGSBERG.

OUR opera, during the late season, was more effective than for several years past, and the laudable exertions of the management met with all the encouragement to which they were justly entitled. The orchestra had several able additions, particularly in the new music-director, Keller, a young musician, only twenty years of age, but possessed of great talent and activity. Our opera list was augmented by the following names, of whom the greater part are singers of first-rate talent:—Female singers; Madame Braun, Madame Geissler, and Mademoiselles Devrient of Berlin, and Voght of Munich; Men singers; Mr. Seebach, a new debutant, Mr. Schröder of Berlin, Mr. Barlow of St. Petersburg, and Messrs. Jermann, Lenz, and Wiedemann.

We have not, it is true, been indulged with any novelty; but our list has been full, varied, and judiciously selected, as witness the following:—The *Don Giovanni*, *Nozze di Figaro*, and *Clemenza di Tito* of Mozart; the *Preciosa*, *Euryanthe*, and *Der Freischutz* of the lamented Weber; *La Vestale* of Spontini, *La Molinara* of Paisiello, and the *Otello*, *Barbieri*, and *Mosé* of Rossini.

*La Vestale* was given for the first time this season, for the benefit of the poor Greeks, and drew an overflowing house.

One of the great attractions, at the close of the season, was a charming young singer, who first appeared in the Hamburg theatre, of the name of Emilie Pohlmann. She made her début in *La Molinara*, and excited a deep sensation by a voice of great power and sweetness, joined to great expression and a very pure intonation. Her cadences were admirably executed, and her acting effective throughout; and all these superior qualifications were heightened and set off by a great modesty of demeanour, and total absence of everything like affectation.

Of our numerous concerts, that given by Professor Scherberlechner, was the most spoken of. It opened with a new overture by the Professor, full of charming effect, and met with a warm encore. After this, he gave a new grand concerto for the piano, variations upon a theme from *La Cenerentola*, and ended with an extempore fantasia, all of which were deservedly applauded. Next to Hummel, this virtuoso is considered here as the most elegant and powerful piano-forte player of the present day. In the course of the evening, his young wife, daughter of the celebrated contra-bassist Dall' Occa of St. Petersburg, sung several pieces with great taste and feeling, particularly Agatha's grand scene from *Der Freischutz*, "Una voce poco fa," from *Il Barbieri*, and a charming Russian air, accompanied by herself on the piano, and in the three respective languages.

In church music we have made an important advance since our last, as will be seen by the following list of pieces given; the two latter of which were entirely new to us. Caldara's *Lauda Jerusalem*, Durante's grand *Magnificat*, Lotti's celebrated *Crucifixus*, in eight parts, with a full instrumental accompaniment adapted to it by our Kapellmeister Salmann, Graun's *Tod-Jesu*, Handel's Dettingen *Te Deum*, and a copious selection from the *Messiah* of the same immortal composer, whose works, strange to say, have, till recently, been scarcely known in Germany, beyond the collections of amateurs. With respect to Kapellmeister Salmann's new accompaniment to Lotti's *Crucifixus*, whatever may be the opinion of the critics as to the propriety of accompanying a piece *alla capella*, the effect of the whole was grand and imposing in the extreme.

#### BERNE.

BEYOND occasional concerts, by our native artists, we have had nothing of novelty here, except we may reckon as such two publications of some interest. The first is entitled, *Sammlung von Schweizer-Kühreihen und Volksliedern*, &c., a collection of Swiss Ranz des Vaches and national melodies, collected by a musical amateur. The second, *Texte zu der Sammlung*, &c. Words to the above collection, &c., by Johann Rud. Wyss, Professor of Poetry, &c.

## ZURICH.

OUR Winter Concerts have commenced here with more than ordinary spirit. By the unremitting exertions of our music-director, Von Blumenthal, our orchestra has been enriched with several very important additions; we now count from ten to twelve violins of a side, with a proportionate increase of power in violas and basses; so that the works of Mozart, Beethoven, Weber, Ries, &c., are performed in a very effective manner. Indeed, you may judge of our accession of power, when I inform you that, in our last concert, Beethoven's Grand Battle Symphony was executed with a fulness of effect not often surpassed, and which at once surprised and delighted the host of our amateurs.

But how difficult is the task to please all parties! Accordingly, our worthy director is taxed with an undue bias to instrumental music; with what justice this was urged, you may judge from the following list of vocal performers, remembering that the greater portion of the pieces given are altogether new to this place.

Second Concert:—An ample selection from the compositions of Meyerbeer, and particularly from his great work *Il Crociato*, the reputation of which is now become European.

Fourth Concert:—A selection from Kapellmeister Schneider's much-spoken-of work, *Weltgericht* (The Day of Judgment); from Kreutzer's too little known oratorio, *Moses Sendung* (The Mission of Moses), which contains many melodies, choruses, and combined pieces of great power and beauty; and the grand concluding movement of a *Te Deum* by Letzterm, a work now rarely heard.

Fifth Extra-Concert:—The entire music of Weber's *Freischütz*, which excited a degree of enthusiasm rarely witnessed among us. People flocked from far and near, and numbers were unable to obtain admittance. The parts of *Agatha* and *Annetti* were ably supported by Mlles. Hardmeyer and Hirzel, and that of *Max* by M. Arter. The chorus and orchestra vied with each other in their efforts to render justice to the merits of this music, which is now regarded with little less than veneration. On this occasion, ample proof was given that the real attraction of *Der Freischütz* is in the music only, for here we had neither scenery nor decorations of any kind, and yet the effect produced was truly magical.

## NAPLES.

A NEW opera has lately appeared here, from the pen of Pacini, entitled *Niobe*, the principal character in which, was written expressly for Madame Pasta. This distinguished actress, as well as singer, evinced powers in the delineation of this character, which will not diminish her former fame.

## MADRID.

A VIOLENT war is raging here, between the public and Mad. Cortesi, a first singer at the grand theatre, notwithstanding which she persists in appearing on the stage. She performed on the 10th of the present month (December) in *La Cenerentola*. The police had received orders to watch all those who manifested any signs of disapprobation; but the public, having got intelligence of this, preserved a dead silence after her songs, though they applauded in a violent manner Mad. Cortesi, who is decidedly and allowedly her inferior. In consequence of this, the former had no sooner finished her part in the opera than she found herself very ill; since which she has become really indisposed, and is confined to her bed.

The engagement of Mercande [Mercadante is most likely meant] with the director of our theatre, entitled him to the profits of one night's performance;—a kind of benefit. He chose *The Two Figaros*, but the local authorities forbade it. This censorship, composed of capuchins and jesuits, have inserted in their *index expurgatorius* many airs of this composer, which they, doubtless, consider as opposed to morality and orthodox opinion. It is said that the *Barber of Seville* will be allowed, but it is a question whether the character of *Basilio* will be suffered to remain. Mercande, who did not enter Spain very willingly, furnished himself with a passport to quit it, immediately after this event.

## PARIS.

SINCE M. Rossini has been appointed a member of the Council

of the ROYAL SCHOOL of DECLAMATION, he has laboured incessantly to fulfil properly the duties of his office. He has lately been heard thus to recite the first line of *Attila*, which he has given to be studied:

Si, zé viens dans soun temple adourer l'eternouil.

Madlle. Cinti is happily relieved from the indisposition which, for a few weeks past, has kept her from the theatres. She has only lost some of her emboupoint, being otherwise perfectly well.

Madame Pasta has appeared at Naples in a new Opera by Pacini, *La Niobe*, in which she was very successful.

Mr. Powel, an Englishman by birth, but an Italian in countenance, gave a concert lately in the *Salle* of M. Dupont, the piano-forte maker, and executed, in a brilliant style, a polonaise. But he pleased most in a romantic Scottish air, which he performed in a simple and affecting manner.

The establishment of an English theatre has been authorized by the government; it is to be formed in the saloon situated in the *rue Chantreise*. The director of this enterprise is a Frenchman, and it is said that his *troupe* is well selected.

The printed score of *Le Siège de Corinthe* is *au greffe*; (q. d. under an injunction.) M. Soumet has placed it so, it having been published without his permission. This academician is one of the authors of the drama, conjointly with M. Balochi.

## The Drama.

## KING'S THEATRE.

SIGNOR ZUCHELLI, a singer of a superior class, who made a considerable impression here four years ago, appeared again in this theatre on Saturday, the 30th of December, in *La Schiava in Bagdad*, a comic opera in fact, though denominated *semi-seria* in the bills, composed some years ago by PACINI.

The following are the characters:—

<i>The Caliph of Bagdad</i> . . . . .	SIGNOR ZUCHELLI.
<i>Nadir</i> , lover of <i>Zora</i> . . . . .	SIGNOR CURIONI.
<i>Tamas</i> , a confidant of the Caliph . . . . .	SIGNOR DE ANGELI.
<i>Rustano</i> , a Slave Merchant . . . . .	SIGNOR DE BIGNIS.
<i>Zulima</i> , Keeper of the Seraglio . . . . .	MAD. DE ANGELI.
<i>Zora</i> , a Slave in the Seraglio . . . . .	MADAME CARADORI.

Scene, BAGDAD.

The story is this:—A Caliph of Bagdad had in his youth been devotedly attached to a female slave, by whom he had a daughter, who being secretly removed, is supposed to be dead. At the expiration of many years, the Caliph is on the point of espousing one of the most beautiful captives in his harem, at the moment when *Nadir*, an Arabian Prince, the first and favoured lover of the lady, aided by an intriguing slave, has succeeded in corrupting a sort of Oriental duenna, (a grand absurdity, by-the-by) who keeps the keys of the seraglio, and has thereby obtained admission into the palace. *Nadir* contrives to shew himself to his mistress, pronounces the name of *Zora*, and then disappears! The lady faints, and the act discreetly terminates. In the second act a meeting between *Zora* and the Arabian prince is accomplished in the gardens of the harem, by aid of the duenna, whose fidelity has yielded to the persuasive influence of the master's gold, and a promise of marriage on the part of *Mustafa*, his man. Their intrigues, however, are discovered, and the mistified caliph determines to console himself by putting the offenders to death; when, fortunately for all parties, he observes some jewels and a portrait on the person of *Zora*, which, after a brief examination, shew him that she is his lost daughter, and this discovery of course removes the bow-string, and, at the same time, all his objections, to the union of the lovers.

All this is about as trite and as dull as the generality of Italian lyric dramas: but it were loss of time and waste of ink to complain of what seems incurable.

PACINI is an imitator of ROSSINI, and, it has been well observed, belongs to that class of composers who rather find

than make their operas—whose talent lies in distinguishing between their own sterility and the abundance of their more gifted contemporaries and predecessors, and in appropriating the conceptions of others instead of attempting to draw anything from their own slender resources. This aptitude is particularly apparent in the finale to the first act, most of which is borrowed from Rossini, who himself obtained many of the materials thus retaken from him, by loans from others. Allowing for all this, there are some few, though very few, brilliant things in this opera, the sestetto, "*Ammutisci, ti confonda, donna*," particularly; and an aria, sung by Mad. CARADORI, "*Come provar quest'anima*" is very pretty, and was loudly encored. A duet too for this lady and CURIONI, "*Dimmi, che quel tuo core*," is dramatic, and was exceedingly well sung. Indeed to both of these performers, and to ZUCHELLI, much praise is due for their successful exertions. DR BEGNIS is often comic in this piece, but we regret to observe, that he is getting into the fault of over-acting his part: his introduction of *English* into his dialogue, cannot but displease those who exercise their judgment at an opera: the jokes may be very entertaining to Italians, and to all who do not understand our language, but to Britons the humour of them—if they possess any—is quite undiscoverable.

The chorus-singers were wretchedly untutored; but fortunately they have not so much to do in a comic as in a serious opera, and so escape with less notice. SPAGNOLETTI, the leader, wrought such an effect by a ritornello, a violin solo, to an air sung by Mad. CARADORI, that he actually obtained an encore; which however his modesty did not allow him to comply with, till after repeated proofs from the audience that the demand was made to gratify themselves, rather than as a compliment to the performer.

The getting-up of this opera, as to scenery, dresses, decorations, &c., is mean, and betrays the greatest inattention to costume. The interruption made in the first act by an unmeaning dance or two, is a decided proof of defective judgment somewhere: while the gauze lanthorns, with divers little children who ought to be sleeping quietly in their beds, throw an air of ridicule over the scene, which, if not meant as downright burlesque, produces all its effect.

#### DRURY-LANE THEATRE.

THE affairs at this theatre are going on flourishingly, for the manager is neither an author nor a performer, and is abolishing the system of giving orders,—so offensive to the public generally, and so ruinous to the finances of the house.

Up to the moment at which we are writing, nothing has been produced of the musical kind since our last; but before the present number is delivered, a new opera, *Englishmen in India*, composed by Mr. Bishop, will, most likely, have been performed.

#### COVENT-GARDEN THEATRE.

BOIELDIEU's opera, *La Dame Blanche*, which had long been promised, was at length brought out on Tuesday, the 2d of January, under the title of *The White Maid*. It is translated from the French, and the songs, &c. adapted to the original music, by Mr. HOWARD PAYNE, who has been so scrupulous in not altering a single note, that he found himself under the necessity of apologising for the badness of his verses. Although we admit that, in giving a tolerably faithful translation of the words, and then adapting them without making any alteration in the music, is a most difficult task, and that it is rarely accomplished without many sacrifices, yet it appears to us, that, in the present instance, the English writer has fallen short of what is usually achieved, and been unfortunate in his efforts; though more has been said, certainly, on this subject by the daily press than the case warrants. In fact the papers have done injustice to the music of M. BOIELDIEU, which is full of originality and effect, though these critics have not been able to discover its merits. For want of a singer possessing talents of a superior order to fill the principal part—for want of Miss PATON—a damp was thrown over the opera, and the composition was most

unjustly made to bear a blame that was imputable only to untoward circumstances. The parts are thus cast—

George Brown	Madame VESTRIS.
Sandy Mac Phear	Mr. G. FENSON.
Glossin	Mr. PHILLIPS.
Mac Job	Mr. J. ISAACS.
Louise	Miss CAWSE.
Ailie Mac Phear	Miss GOWARD.
Margaret	Mrs. DAVENPORT.

The hero is, in fact, *Julian of Avenel*, who, on his arrival in Scotland, does not know that his name is not plain *George Brown*. While a child, he had been stolen from his family by *Meg Merrilies*, but had subsequently served in the army, and obtained the rank of Lieutenant. He agrees to stand godfather to *Sandy M'Phear's* son, and then learns that the Castle of Avenel was haunted by a White Lady, who watches over it as a sort of guardian spirit. *M'Phear*, for 2,000*l.*, has bound himself to the *White Lady*, to perform her bidding upon all occasions. By a billet she requires his attendance at the Castle; and instead of complying, he employs *George Brown* to go in his stead, and he has a long interview with the spirit, during which they shake hands, without any discovery that she is a shadow. However, he has a notion that he has seen her before, and that she is very like a mysterious, benevolent, and beautiful female who attended him once, after being wounded in battle. The *White Lady* informs him, that the family of Avenel being extinct, the Castle is about to be put up to public auction, (or roup as they call it in Scotland), and that he must "do her bidding" for her on the occasion against *Gilbert Glossin*, the agent of the estate, who was about to endeavour to buy it. She is aware that *George Brown* is no other than *Julian of Avenel*, so that nothing could be more lucky than the substitution of him for *M'Phear*, on this occasion. The auction takes place before the sheriff, *M'Job*, and, after great contention among the bidders, the castle is knocked down to *Brown*, as the highest, for 40,000*l.* Now, *Brown* has not a cross in the world, but he is promised the whole purchase-money by the *White Lady*; and by a law of Scotland, (made for the occasion, we presume,) if it be not forthcoming by noon next day, he subjects himself to be thrown into jail. This is rather an awkward predicament, more especially as he makes a long and a vain search after the spirit, which, like other spirits, has evaporated. Just as *Brown* is about to be taken into custody by the sheriff's officers, the *White Lady* re-appears, to the astonishment of the beholders. *Glossin* seizes her, finds her to be real flesh and blood, and discovers her to be no other than *Louise*, an orphan brought up in the family of *Avenel*, who had been taken into the confidence of *Meg Merrilies*, as to the real birth and parentage of *Brown*, just before her death; she declares him the rightful Lord of the Castle, and the ambitious project of *Glossin* is defeated.

Thus all that is actually supernatural in the original novel is changed to mere matter of fact, and contrivance on the part of *Louise* for the laudable, but disinterested purpose of restoring *Julian of Avenel*, with whom she is in love.

There are absurdities in this, no doubt, as there are in all operas; but the getting rid of the supernatural agency,—the loss of which some of the critics so much deplore—is a proof either that the French dramatic writers are in possession of more good sense than ours, or that a French audience will not bear the fooleries that are not only tolerated, but applauded, by an English one.

Of the music of this we have in our work already given a very decided opinion: it is well got up as a whole; and though *Miss CAWSE* could not give that importance to the character of *Louise* that it would have derived from *Miss Paton*, she nevertheless got through her task with considerable ability, and was much applauded.

This opera is now cutting down to an after-piece, in which form it will immediately be produced, and probably in such a shape will have a run.

DR. CROTCH will commence a Course of Lectures on Music at the London Institution, on Wednesday the 7th of February; and MR. S. WESLEY will begin, at the same place, a similar course, on the 22nd of March.

## MEMOIR OF FRIEDRICH ERNST FESCA.

FRIEDRICH ERNST FESCA was born in Magdeburg, on the 15th February, 1789. His father, a highly respectable man, who filled a situation in the magistracy of the town, was an able performer on the piano and violoncello; and his mother, a distinguished scholar of the celebrated Hiller, *Kammersängerin* (chamber-singer) to the Duchess of Courland. It may, therefore, be said that a love for music was instilled into Fesca's mind from his very cradle, and this bias was still more confirmed by the various masterpieces that he heard performed at his father's house, which was a rendezvous for many musical amateurs of ability. Proofs of his native talent, and the love thus ingrafted, began early to display themselves. When only four years old, the child, following the guidance of his ear, contrived to pick out little tunes on the piano-forte, and imitated, with great correctness, the airs sung by his mother. Neither pains nor expense were spared by his parents in his education; but his predilection for music was marked and decisive, it

Grew with his growth, and strengthened with his strength.

In his ninth year he began a course of instruction on the violin, under M. Lohse, first violinist of the Magdeburg theatre, an able musician, and experienced teacher, under whose care he made an astonishingly rapid progress. The correctness of his taste, and his eager ambition to excel all his competitors in the field of excellence, daily displayed themselves in a more active manner. He soon became perfectly master of the works of Pleyel, and other pleasing compositions current at that period, and began to aim at authors deemed far beyond the capacity of scholars of his age. Nothing then satisfied him but the masterpieces of Haydn, Boccherini, and Mozart; he devoured their beauties with avidity during his leisure hours, and was never so proud as when he could find his way into amateur parties, and join in the quartetts of these great masters.

So decided was the proficiency he had made on reaching his eleventh year, that he was invited by several eminent friends of the art to a musical meeting at Magdeburg, where he first exhibited his talents, in public, in a concerto on the violin. The warm encouragement he obtained excited him to more vigorous exertion; and he soon found an ample field for the display of his talents in the subscription concerts of that town, which were then much in repute, and attended by many artists of eminence.

At the age of twelve he applied himself with more than common zeal to the study of the theory of music, and was so fortunate as to obtain the instructions of the well-known Zachariä, who, at that time, filled the situation of music-director to the academy of Altstadt. He afterwards received a very liberal offer from the highly-talented and generous Pitterlin, music-director of the Magdeburg theatre, which he accepted; and under the auspices of this able master, he became more intimately acquainted with the highest branches of his art. But, unfortunately, he was shortly after deprived of these advantages by the death of his friend and instructor, which took place in 1804.

As the loss, thus sustained, could not be repaired in

Magdeburg, Fesca, now in his sixteenth year, went to Leipsic, in order to complete his studies under music-director Aug. Eber. Müller. Encouraged by the example of this excellent master, he now turned his attention to the study of the ancient church-composers, for which abundant opportunities were afforded him in that city. Nor was it long before he began to make trial of his own powers in composition, and his first essay, made in the following year (1805), in every respect encouraged him to proceed. It was a concerto for the violin, which he performed on a public occasion, before a very numerous auditory, by whom it was received with the most flattering marks of approbation. This successful exertion of his talents proved the means of introducing him to the notice of several men of talent, musicians and others, in whose society he found abundant means of improvement, but there was no one to whose acquaintance, and ultimately to whose friendship, it was the means of introducing him, who proved a more valuable acquisition to him than concert-master Matthai, an enlightened musician, who lost no opportunity of assisting the youthful aspirant to renown, both by counsel and example.

In 1806, the Duke of Oldenburg, when on a visit to Leipsic, was so much struck with the talents displayed by Fesca at a public concert, that at his desire the young artist was presented to him, and he made him an offer of a situation in his chapel. The motives which induced Fesca to accede the more willingly to this proposal were highly honourable to his feelings. His parents were by no means in flourishing circumstances; a considerable sum had been expended upon his musical education, and there were several sisters to be provided for. His acceptance of this situation would enable him to assist in this important object, at the same time that it would afford him means and leisure for the prosecution of those studies which circumstances had been the means of interrupting; and yet this want of sufficient occupation for a youthful, active, and aspiring mind, however excellent his situation might be in other respects, made him sensibly feel that he was not in his proper place.

A visit to his native town of Magdeburg, towards the close of the year 1807, opened prospects to him more favourable to his further advancement. The new royal Westphalian chapel, and the Opera in Cassel, both of which were under the direction of the celebrated Reichardt, afforded an ample field for the exercise of talent, and rewarded it sufficiently; for whatever might be the faults of the newly-established court of Jerome Bonaparte, parsimony, as far as the arts were concerned, was certainly not one. To find an admission here, was therefore an object of Fesca's ambition; nor was it long before an opportunity presented itself. He had formerly been known to Marshal Victor, and finding a favourable moment to make him acquainted with the object he had in view, the latter exerted his influence in his behalf. Fesca was sent for to display his talents before the court; his admirable performance excited the notice of the illustrious personage in question, as well as that of his consort, herself a distinguished musician, and shortly after he was

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appointed to the situation of first violinist, with a handsome salary.

He remained in Cassel till the great political changes in 1813, and has often been heard to say that the years he spent there were some of the happiest of his existence. Constant activity in the field of art, and the advantage of finding able co-operation in the numerous artists of merit by whom he was surrounded, formed his chief delight. Added to this, he was blessed with a happy disposition, and a liberality of feeling which denied entrance to anything like envy or jealousy. In this place, too, he appeared publicly as a composer, and enjoyed no common share of renown. He produced here his first seven quartets (Op. 1 and 2, and from Op. 3, that in D major), and his two first symphonies (those in E minor and D major). He contrived to keep these works a profound secret, till they had been performed, and their merits acknowledged. In thus taking his friends by surprise, he did but delight them the more, and he had the advantage of hearing the impartial voice of criticism, uninfluenced by his presence. It has been remarked that, in these compositions, Fesca did not forget himself, the part for the first violin being finished with particular care; but it would be injustice not to add that the other parts are not thereby thrown into the shade, but given with all the relief which the subject seemed to require. Fesca's forte lay particularly in the adagio, that true touchstone of a performer's abilities, and it was in giving effect to this that his whole soul shone forth. No wonder then, that, in the quartets particularly, the slow movements show a delicacy not so observable in the rest of the composition; and who will undertake to say that, after all, it was not a pardonable favoritism?

In 1812, he married the daughter of M. Dingelstedt, one of the members of the concert-chapel, an accomplished woman, and good musician. She proved the solace of his latter years, and brought him seven children, of whom four sons are still living.

After the dissolution of the kingdom of Westphalia, he paid a visit, in 1814, to his brother at Vienna. There every homage was paid to his talents; and though he had for some time ceased to play in public concerts, he was prevailed upon to sustain the principal part in his favourite quartets, and was heard with a delight that was little short of enthusiasm. In such request were those productions, that he was induced to publish them during his stay in Vienna.

In 1815 Fesca received an offer from the Baron von Ende, superintendent of the court-theatre at Carlsruhe, of the situation of first violin, which he accepted; and the following year was appointed concert-master to the Grand Duke of Baden. During the eleven years that he filled this situation with so much honour, he composed his other nine violin quartets, and four quintets, besides several overtures. He had early turned his attention to compositions for the voice, and he now gave a proof of the proficiency he had made, in two operas, *Cantemire*, and *Omar und Leila*, which were produced at the court-theatre, and admired for several successful airs. For various private musical societies he composed numerous songs, as well as some concerted pieces for four voices; and for the church he composed several anthems and psalms, particularly the celebrated 103rd psalm, which is still a favourite in Germany, and generally found to claim a place in all selections of sacred music. These compositions are admired for a character of piety and naïveté peculiarly his own, which, at the same time, does not exclude

great pathos, energy, and depth of feeling; they are also marked by so much clearness and beauty of harmony, as to claim the distinctive honour of being chosen as exercises in most of the schools for song in Germany. The characteristic expression of some of these psalms may be accounted for from the circumstance of their having been composed on particular occasions, and under peculiar impressions of the author's mind; for instance, the psalms 13th and 103rd (Op. 25 and 26), which were composed after the author's recovery from a severe illness, and are admirably expressive of the fervency of gratitude, and a tender and feeling sense of blessings received. One of these illnesses was in the spring of 1821, when he was reduced to almost a hopeless state by frequent attacks of hæmorrhage. His recovery from this affliction was never effectual; it left him in a state of such debility, that he was obliged to decline several offers that would have tended to improve his circumstances. The consequence was a painful depression of spirits, a settled melancholy which nothing could dissipate. Hopeless, however, as his situation appeared, there were occasional moments of serenity and self-possession, during which he composed various pieces, by no means inferior to his earlier productions; nay, what is singular, some of them are of a much more cheerful and lively character.

A visit to the chalybeate waters at Ems, in 1825, appeared to be beneficial to him; indeed, so far was he invigorated as to be able to compose an overture for a full orchestra (Op. 41), and a flute quartet (Op. 42), but, alas, this was his last production! It was the scintillation of a genius which was on the point of becoming extinct for ever. He died the 24th of May following, and his end was soothed by every consolation that religion and friendship could bestow. Nothing could be a better testimony of the general esteem in which his character was held, than the anxiety shown to do honour to his memory. He was followed to his grave by almost every person of respectability in the place, without mentioning the numerous train of brother artists, some of whom came from a considerable distance to assist on this mournful occasion. His own beautiful and solemn composition to the psalm, "From the depths have I cried to thee, oh Lord," was impressively sung, under the direction of Kapellmeister Strauss. A few days afterwards, a concert was given, under the superintendence of a committee of gentlemen of Carlsruhe, for the benefit of his widow and family; it was numerously attended, and the laudable object in view fully attained.

The public voice has been unanimous as to the general merits of Fesca's instrumental compositions; and without carrying our enthusiasm so far as to side with those who rank his quartets in the same list with those of Haydn, Mozart, and Beethoven, we are yet anxious to bear testimony to their merits. No common proof of their excellence is the applause which they obtained in the musical circle at Paris, where the selection was made by some of the first artists of the day, who were uninfluenced by any undue bias, and actuated solely by the desire to render a tribute to excellence, where that tribute was due. In the lists of musical performances in his own country, his name will always be found, not in quality of an instrumental composer merely, but as excelling in his compositions for the voice. Of the latter kind, besides those already mentioned, it would be injustice not to notice his admirable *Vater Unser* (Lord's Prayer), for eight voices, which is scarcely ever omitted upon solemn occasions. Several of his songs, with piano-forte accompaniments, are

also spoken of in high terms, for their sweetness and expression.

The following is a list of Fesca's works, from a paper in his own hand-writing; the asterisks prefixed by him to some of them were intended to point out such as held the highest place in his estimation.

1. Three Violin Quartetts, E flat major, F minor\*, and B major.
2. Three Ditto, B flat minor, G minor\*, and E major.
3. Three Ditto, A minor\*, D major, and E flat major.
4. Grand Quatuor for Violins; E minor\*.
5. Six German Songs, with p.-forte accompaniments.
6. First Symphony; E flat major.
- Potpourri for Violins, in C.
7. Two Violin Quartetts; F minor, and E minor.
8. Violin Quartett; D major.
9. Ditto; E flat minor\*.
10. Second Symphony; in D major.]
11. Potpourri for Violins, in B.
12. Violin Quartett; D minor.
13. Third Symphony; in D major.
14. Violin Quartett; B major.
15. Violin Quartett; E major\*.
16. Six German Songs, with p.-forte accompaniments.
17. Four Quartetts for soprano, alto, tenor and bass voices, with accompaniments\*.
18. *Vater Unser* (Lord's Prayer), for eight voices.
19. *Cantemire*, an Opera in two Acts, with p.-forte accompaniments.
- Overture to *Cantemire*, for full orchestra.
20. Violin Quartett, in B.
21. The 9th Psalm (score), for full orchestra\*.
22. Flute Quintett, in C major.
23. Potpourri for Violins, in A major.
24. Six German Songs, with p.-forte accompaniments\*.
25. 15th Psalm, in four parts, with p.-forte accompaniments\*.
26. 103rd Psalm, Ditto, Ditto\*.
- Hymn to St. Cecilia, for four voices, with p.-forte accompaniments.
27. Five German Songs, with p.-forte accompaniments.
28. *Omar und Leila*, a Romantic Opera, in three Acts, with p.-forte accompaniments.
29. Overture to the same, for full orchestra.
30. Six German Songs, with p.-forte accompaniments.
31. *Tafelleid* (Social Song), in four parts, for two tenors and two basses.
32. Five German Songs, with p.-forte accompaniments.
- *Der Katharrh*, a Song, with accompaniments.
33. Italian Airs, with orchestral accompaniments; also with p.-forte accompaniments and German words.
34. Violin Quartett, in C major.
35. Six *Tafelleider* (Social Songs), in four parts, two tenors, and two basses.
36. Violin Quartett, in C major\*.
37. Flute Quartett, in D major.
38. Ditto, in G major.
39. Andante and Rondo for the Horn.
40. Flute Quartett, in F major\*.
41. Overture in C major, for full orchestra\*.
42. Flute Quartett, in D major\*.
43. Overture for full orchestra; one of his earlier compositions.

## ON ENTHUSIASM IN THE ARTS,

By the BARONESS DE STAEL.

MANY people are prejudiced against enthusiasm, from a misconception of its real nature. It is not an exclusive passion, the object of which is opinion: enthusiasm is connected with the harmony of the universe; it is the love of the beautiful, it is elevation of mind, and fervour of soul, a feeling which at once combines grandeur and repose. The sense of this term among the Greeks, affords the noblest definition of it; enthusiasm signifies *God in us*. In fact, when the existence of man becomes expansive, it has something in it divine. The selfish make themselves the object of all their efforts, and value nothing in the world but health, riches, and power. They know nothing of that superfluity of soul which it is sweet to consecrate to what is noble and beautiful; they have not that within them which can enable them to taste all the wonders of the heart, and of the thought. There are also those who play the hypocrite with themselves, almost as much as with others, by continually repressing the generous emotions which struggle to revive in their bosoms, regarding them as so many phantoms of a diseased imagination, which the light of heaven should at once chase away. How impoverished is the existence of those who treat as delusion the source of the most beautiful deeds, and the most noble conceptions! Such men imprison themselves in an obstinate mediocrity, which they might easily have expanded, to receive the light of knowledge which everywhere surrounds them; they sentence and condemn themselves to that monotony of ideas, to that deadness of feeling, which suffers the days of existence to pass one after the other, without deriving from them any advantage, without making in them any progress, without treasuring up any matter for future recollection.

Some reasoners there are, who object that enthusiasm produces a distaste for ordinary life; and that as we cannot always remain in the same frame of mind, it is more for our advantage never to indulge it. Why then, I would ask, have they accepted the gift of life itself, since they well know that it is not to last for ever? Why have they loved—if indeed such men ever have loved—since death may at any moment tear them from the objects of their affection? Can there be any more wretched economy than that of the faculties of the soul? They were given us to be improved and expanded, to be carried as near as possible to perfection, even to be prodigally lavished for a high and noble end.

The more we benumb our feelings, and render ourselves insensible, the nearer (it will be said) we approach to a state of material existence, and the more we diminish the dominion of pain and sorrow over us. This argument consists, in fact, in recommending us to make an attempt to live with as little of life as possible. But it is very rare that any man can settle peaceably in this confined and desert sphere of being, which leaves him without resource in himself, when he is abandoned by the prosperity of the world. Man has a consciousness of the beautiful as well as of the virtuous, and in the absence of the former he feels a void, as in a deviation from the latter he finds remorse.

It is a common accusation against enthusiasm, that it is transitory: man would be too blessed if he could fix and retain emotions so beautiful; but it is for the very reason that they are so easily dissipated and lost, that we should strive and exert ourselves to preserve them. Poetry and the fine arts are the means of calling forth in man this happiness of illustrious origin, which raises the

depressed heart; and which, instead of an unquiet satiety of life, gives an habitual feeling of the divine harmony in which nature and ourselves claim a part. In a word, there is no duty, no pleasure, no sentiment, which does not borrow from enthusiasm I know not what charm, which is still in perfect unison with the simple beauty of truth.

Writers and composers who possess not enthusiasm, know nothing of the career of literature and art, except the criticisms, the reviling, the jealousies which attend upon it, and which must necessarily endanger our peace of mind, if we allow ourselves to be entangled amidst the passions of men. Unjust attacks of this nature may, indeed, sometimes do us injury; but the true, the heart-felt enjoyment which belongs to talent cannot be affected by them. Long before the public appearance of a work, and before its character is yet decided, how many hours of happiness has it not been worth to him who wrote it from his heart, who poured it forth as an act and duty of his homage to the beautiful! The creative talent of imagination satisfies, for a time at least, all his wishes and desires; it opens to him treasures of wealth, it offers to him crowns of glory, it raises before his eyes the pure and bright image of an ideal world.

How can he who is not endowed with an enthusiastic imagination, flatter himself that he is, in any degree, acquainted with the earth upon which he lives, or that he has travelled through any of its various countries? Has he, in the heart of solitude, shed tears of rapture over the wonders of life, love, and glory? Has he, in his transports, enjoyed the air of heaven like a bird, the waters like a thirsty hunter, the flowers like a lover who believes he is breathing the sweets that surround his mistress? Does his heart beat at the echo of the mountains, or has the air of the south lulled his senses in its voluptuous softness? Does he perceive wherein countries differ the one from the other? Does he remark the accent, does he understand the peculiar character of their languages? Does he hear in the popular song, and recognize in the national dance, the manners and genius of a people? Does one single sensation at once fill his mind with a crowd of recollections?

Is nature to be felt without enthusiasm? Can common men address to her the tale of their mean interests and low desires? What have the sea and the stars to answer to the little vanities with which each individual is content to fill up each day? But if the soul be really moved within us, if it be alive to a sense of the beautiful, of glory and of love, the clouds of heaven will hold converse with it, the torrents will listen to its voice, and the breeze that passes through the grove seems to deign to whisper to us something of those we love.

There are some who, although devoid of enthusiasm, still believe that they have a taste and relish for the fine arts; and indeed they do love the refinements of luxury, and they wish to acquire a knowledge of music, painting, and poetry, that they may be able to converse upon them with ease, and with taste, and even with that confidence which becomes the man of the world, when the subject turns upon imagination, or upon nature. But what are these barren pleasures when compared with true enthusiasm? What an emotion thrills the soul when we contemplate, in the Niobe, that settled look of calm and terrible despair, which seems to reproach the gods with their jealousy of her maternal happiness! what a kind of consolation, when we turn from this to the beauty and grace of the Apollo Belvidere and the Venus de Medicis! In contemplating the St. Jerome of Domenichino, we are penetrated with a lofty feeling which tramples under foot

all the nothingness of this world. In listening to the masterpieces of a Handel, a Haydn, a Mozart, how pure, how exalted is the admiration which they inspire!

Can it be said that there is such an art as that of music for those who cannot feel enthusiasm? Habit may render harmonious sounds, as it were, a necessary gratification to them, and they enjoy them as they do the flavour of fruits, or the beauty of colours; but has their whole being vibrated and trembled responsively like a lyre, if at any time the midnight silence has been suddenly broken by the song, of one of those instruments which resemble the human voice? Have they in that moment felt the mystery of their existence, in that softening emotion which re-unites our separate natures, and blends in the same enjoyment the senses of the soul? Have the beatings of the heart followed the cadence of the music? Have they learned, under the influence of these emotions so full of charms, to shed those tears which have nothing in them of self, nothing in them of earth; those tears which do not ask for the compassion of others, but which relieve ourselves from the inquietude that arises from the need of something to admire and to love? How great and how sublimed is the pleasure that springs from this sweetest and most ethereal of the arts! The interest it excites is freed from all apprehension and remorse; and the sensibility which it calls forth, has nothing of that painful harshness, from which real passions are never exempt.

#### SWISS MUSICAL LITERATURE.

To the EDITOR of the HARMONICON.

SIR,

January, 1827.

Two musical works of considerable interest have recently appeared at Berne, which are deserving of particular notice. The first is entitled, *Sammlung von Schweizer-Kühreihen und Volksliedern*, &c.; a collection of Swiss Ranz de Vaches and national melodies, collected by a musical amateur.

The second is called *Texte zu der Sammlung von Schweizer-Kühreihen*, &c.; words adapted to the above collection of Swiss Ranz de Vaches, &c., by Johann Rud. Wyss, Professor of Poetry, &c.

We learn from the preface to the first of these, that it is the fruit of the researches of an industrious connoisseur named Kuhn, who spent several years in forming the collection. The first part contains those Ranz de Vaches which have been long received as genuine; the second consists of a number of new pieces, partly communicated to the writer by private collectors, and partly obtained by him in his researches through the different cantons. Several of them were noted down on the spot as sung by the shepherds and others. The collector has added simple and appropriate accompaniments to the whole, for the guitar or piano, as well as a copious glossary for the better understanding of the *Patois* dialect in which they are written. The whole performance is highly creditable to the talents and industry of M. Kuhn, who has not only deserved well of his country, but of the public at large.

The publication of Professor Wyss is an attempt, and as it appears to me, no unsuccessful one, to do that for the melodies of Switzerland, which Moore has so happily accomplished for those of Ireland; by substituting for the vulgar, the coarse, and unintelligible, verses in which elegance, good feeling and good poetry may be found

blended together. In these respects, the present author appears to me to have in general succeeded well; the songs are in accordance with the character of the music. Some few are of a lively and jocose kind, but the generality are of the same melancholy cast as the wild mountain airs to which they are adapted.

This work has a long but interesting preface, containing a variety of observations relative to the Swiss national melodies, which show the writer to be a man of taste and

discernment. Several other subjects are also touched upon, as having a reference to the subject of the work; thus, for instance, several curious particulars are mentioned respecting the old Alp-horn, which are well worthy the attention of the curious.

As the Swiss national melody of a lively character will probably be less familiar to your readers than the more serious air of that country, I have great pleasure in offering to them the following specimen:—

ALLEGRETTO.

While yet a soft and sil - ly lad, I married an old wife: I found when but three days, three

days, were past, Sir, I'd caught a Tar - tar for the rest of life, I'd caught a Tar-tar for the rest of life.

I hid me to the church-yard by,  
And looking on the dead,  
"How quiet all the wives lie here!  
"Have you not room for mine, good folks?" I said.

When back into my house I came,  
I found my old wife dead;  
I yoked my horses to my wain,  
And joyful bore her to her grassy bed.

With caution to my lads I said;  
"Hush! gently drive the wain;  
"Let fair and softly be the word,  
"For fear you wake the beldame up again.

"God rest thee there, God rest thee there,  
"Thou vixen of a wife;  
"No more shalt thou, both day and night,  
"Teaze a poor wretch out of his very life."

As back into my house I came,  
How gay felt I and light;  
And scarcely waiting three short days,  
I married a young wife, the old to spite.

Repentance came with my young dame,  
Ere waned the honey-moon;  
Again I to the church-yard hied;  
"I hope you'll find her room, good folks—and soon!"

I remain, Mr. Editor,  
Yours, &c., A. B.

SOME ACCOUNT OF MARCHESI.

(From the *Revue Encyclopédique*.)

LOUIS MARCHESI, generally called MARCHESINI, the most celebrated perhaps of all the Italian sopranists, was born at Milan in 1741, and not about 1755, as stated by the authors of the *Dictionnaire des Musiciens*. He was the son of a Milanese trumpeter, and at first studied the horn; but attracted by the style in which he was destined to obtain the first rank, and jealous of the praises lavished on the sopranists of that period, he repaired to Bergamo, where, putting himself into skilful hands, he was prepared to follow the steps of those singers whose talents he so much envied. He then received lessons from FIORONI; from the sopranist CAIRONI; from the tenor ALBRUZZI, and was soon admitted amongst the pupils of the Cathedral.

He went to Rome in 1774 and made his *débüt* in a female part, a law at that time forbidding females to appear on the stage in the Pope's territories\*. In 1755, he returned to Milan, and for a considerable time played second-rate characters. At this period, when excellent singers were so numerous, actors of the second class considered it a privilege to perform in conjunction with transcendent talents, and they often became the rivals of those whom they had at first regarded as their masters. In 1779 MARCHESI quitted the secondary characters, and appeared at Florence in BIANCHI'S *Castore e Polluce*, and SARTI'S *Achille in Sciro*. His part in the latter acquired him an extraordinary reputation; he surpassed himself in the charming rondo *Mia speranza io pur vorrei*, and it is

\* This law was renewed about a year ago; but it does not appear to have been at present enforced.

not difficult to understand why this piece has been since so often repeated. I heard it sung by a very skilful musician who had learnt it of Marchesi; and as I was in extacy with the beauty of the air, and the expression which the singer gave to it, he exclaimed, as Æschines did, speaking of Demosthenes;—"What would it have been, if you had heard *him*?" On his return to Milan, Marchesi became the object of universal admiration; the Academy caused a medal to be struck in honour of him, and all the singers took him as their model. He afterwards sung at the theatres of the principal towns of Italy; then at Vienna, Berlin and Petersburg; and lastly at London, where he remained two years—during which time he not only performed at the Italian opera, but also in Westminster Abbey, where some of Handel's finest sacred music was allotted to him, and which he executed in a manner that both astonished and pleased his audiences.

In 1790 he took leave of the stage, and returned to Italy, where he lived in honour and in wealth. He died at Bologna in 1826, having attained the great age of eighty-five years.

The excellence of his style was universally admitted, and it would be difficult for language to describe the sensations which he excited. CRESCENTINI alone had the power to give an idea of the purity of his expression, the good taste of his embellishments, and the clearness of his voice. MARCHESI was also an excellent actor, a talent very rare in good singers, and the only sopranoist that ever carried the histrionic art to any degree of perfection.

We cannot terminate this article without regretting the time when Italy never was without a dozen first-rate, and a hundred second-rate, singers. This period also produced a crowd of composers, who were almost all skilful and scientific musicians. Now, however, we meet with not more than one or two singers of the first class; composers are daily becoming more rare, and musical studies are more and more neglected. Many causes might be assigned for this decline, but we do not hesitate to say that it would be easy to provide a remedy, and to restore to the music of Italy its ancient splendour, without re-establishing a barbarous custom, which degrades humanity, and is incompatible with our advanced knowledge, and improved manners.\*

J. ADRIEN-LAFASSE.

#### POEM ON MUSIC.

Milan, August, 1826.

A VOLUME has recently appeared here, entitled *Versi di Teresa Albarelli Vordoni*, of which the different Journals speak in terms of high praise. The argument of one of the poems in this work is Music, and turns upon the now almost threadbare subject of the relative merits and demerits of the music of Rossini. An old amateur is introduced, who deploras the want of masters after his own heart—in other words, of masters according to the spirit of the good old school. He is made to exclaim:—

Ah, si; il vostro canto  
Era diletto, che non sol gli orecchi,  
Ma l'anime nutrive; oggi aspre selve  
Son di crome i spartiti; oggi è cantante,

\* For other particulars concerning Marchesi, see HARMONICON, Vol. IV., page 307.

Chi ha polmoni di ferro, e a testa grida  
Quanto n'ha in gola: son falangi armate  
Di suonatori le moderne orchestre,  
Di oricalchi, di timpani, e tamburi,  
E cannoni, e bombarde."

Ah, yes; your song  
Was a sweet spell, that not the ear alone,  
But soul enchanted; now the howling wilds  
Are music's drear domain; the singer now  
Is he who boasts of iron lungs, and screams  
In wild caprice all that the throat can utter:  
The modern orchestra is like a phalanx  
Of armed performers, where the trumpet's clang,  
The clattering cymbal, and the rolling drum,  
Vie with the deep-mouth'd cannons' roar.

The good old man continues his laments, till some one interrupts him with the remark, that neither the arts have declined, nor artists become scarce in Italy, but that the hearers of music are changed.

Gli uomini d'un tempo  
Non son quelli d'un altro. Smisurati  
Elmi e loriche i smisurati membri  
Difendean degli Achilli; oggi è gigante  
Chi lancia o spada può impugnar del avo.  
Ossi, muscoli, nervi, e fibre, e sangue,  
Tutto è moderno in noi; moderne teste  
Han moderne cervelli."

Vast difference lies between  
Men born in different ages. Mighty helms,  
And armour of gigantic size encased  
Limbs of Achillean mould; he now-a-days  
Is deemed a giant who can merely grasp  
The spear and sword which erst his fathers wielded.  
Bones, muscles, nerves, and fibres too, and blood,  
In us are modern all; and modern heads  
Have modern brains.

The old man does not attempt to deny the justice of this reasoning, but contents himself with rejoicing, in a tone of irony,—

Europa tutta  
Offre il serto a Rossini; or chi d'Europa  
Tutta si ride, ai passerelli danna  
Giudice tutto il mondo. Ebbe nell'arti  
Il suo gusto ogni età; volge una ruota  
Tempi e costumi; un dì risorgeranno  
I Cimarosa ed i Sarti; intanto io lodo  
Musica di cannoni e di bombarde."

All Europe  
Offers Rossini music's crown; now he  
Who should all Europe's judgment dare condemn  
Would as a madman by the world be deemed.  
Each age has had its own peculiar taste  
In what regards the arts; for times and manners  
Have their revolving cycle; time shall see  
New Cimarosas and new Sarti's rise;  
Meanwhile I must content myself to praise  
The music of the cannon and the bomb.

There is a good deal of sound philosophy in these last verses, and expressed not without grace and energy. It proves too, that the Italians are not so wedded to their national prejudices, as to be unable to form a correct judgment of the errors of a popular composer, who, had he been content to follow the career upon which he first entered, might perhaps have added more to the fame of his country, in a musical point of view, than any composer that preceded him in the same department of the art.

## OBSERVATIONS ON MUSIC,

By USHER.

THERE are few who have not felt the charms of music, and acknowledged its expressions to be intelligible to the heart. It is the language of delightful sensations, which is far more eloquent than that of words : it breathes into the ear the clearest intimations ; but how it was learned, to what origin we owe it, or what is the definite meaning to be affixed to some of its most affecting strains, we know not.

We plainly feel that music gently touches and agitates the agreeable and sublime passions ; that it wraps us in melancholy, and elevates us with joy ; that it dissolves and inflames ; that it melts us in tenderness, and rouses to rage : but its strokes are so fine and delicate, that, as in a tragedy, even the passions that wound, please. Its sorrows are charming, and its rage heroic and delightful : as people feel the particular passions with different degrees of force, their taste for harmony must proportionably vary. Music then is a language directed to the passions ; but the rudest of these put on a new nature, and become pleasing in harmony : let me also add, that it awakens some passions which we do not perceive in ordinary life. The most elevated sensation of music arises from a confused perception of ideal or visionary beauty and rapture, which is sufficiently distinguishable to fire the imagination, but not clear enough to become an object of knowledge. This shadowy beauty the mind attempts, with a languishing curiosity, to collect into a distinct object of view and comprehension ; but it fades and escapes, like the dissolving ideas of a delightful dream, that are neither within the reach of the memory, nor yet totally fled. The noblest charm of music, then, though real and affecting, seems too confused and fluid to be collected into a distinct idea. Melody is always understood by the crowd, but almost always mistaken by musicians, who are, with hardly an exception, servile followers of the taste of the day ; who having expended much time and pains on the mere mechanical and practical part, are induced to lay too great a stress on those dexterities of hand, which have no real value, except as they serve to produce sounds, or collections of sound, which move the passions. The present taste for music bears a striking resemblance to that rage for tragi-comedy, which about a century ago gained so much ground upon the stage. The musicians of the present day are charmed at the strange union they form between the grave and the fantastic, and at the surprising transitions they make to the wildest extremes ; while every hearer who has the least remainder of the taste of nature left, must be shocked at the strange jargon. If the same taste prevailed in painting, we should soon find the monster of Horace realized on canvass ; we should see the woman's head, the horse's body, and the fish's tail united by soft gradations, and set off in the most imposing manner. Musicians should take particular care to preserve in its full vigour and sensibility their original, natural taste, which alone can feel and discover the true beauty of music.

If Shakspeare, Milton, or Dryden, had been born with the same genius and inspiration for music as for poetry, and had passed through the practical part without corrupting the natural taste, or blending with it prepossession in favour of those sleights of hand and curious dexterities of which our musicians are so ambitious, then would their notes have been tuned to passions and to sentiments as natural and expressive as the tones and modulations of the voice in eloquent discourse. No great difference would be found between the music and the thought ; the hearers would only think impetuously, and the effect of

the music would be to impart to the ideas a tumultuous violence, and give a divine impulse to the mind. Any person conversant with the classic poets, sees instantly that the passionate power of the music I speak of was perfectly understood and practised by the ancients ; that the muses of the Greeks always sung, and that their song was the echo of the subject which swelled their poetry into enthusiasm and rapture. It were devoutly to be wished that the Grecian taste for impassioned music could be once more restored, to the delight and wonder of mankind. But as, from the disposition of things, and the force of fashion, we can scarcely hope in our time to rescue the sacred lyre, and place it in the hands of men of genius—all that can be done is to try and reclaim musicians to their own natural feeling of harmony ; to inculcate this important truth, that the genuine emotions of music are not to be found in compositions of a laboured, fantastic, and surprising kind, but rather in those pieces that are the growth of a native, simple, and unvitiated taste. Such emotions are discoverable in the swelling sounds that wrap us in imaginary grandeur ; in those plaintive notes that make us in love with woe ; in the tones that breathe the lover's sighs, and agitate the breast with gentle pain ; in those noble impressions that coil up the courage and fury of the soul, or that lull it in confused visions of joy : in a word, in those affecting strains that find their way to the inmost recesses of the heart—

Untwisting all the chains that tie  
The hidden soul of harmony.—MILTON.

## ZINGARELLI AND CRESCENTINI.

To the EDITOR of the HARMONICON.

SIR,

Leghorn, January 3, 1827.

A FEW days ago, an English gentleman here, who possesses the whole of your monthly publication, read me a passage from it, in which the air "*Ombra adorata*," in the *Romeo e Giuletta* of Zingarelli, is ascribed to the *Musico* Crescentini. Now, from my intimate acquaintance with the excellent Neapolitan composer,—having as a dilettante studied music under his direction,—I am enabled to state, that only a few notes at the beginning of the motivo are by Crescentini, and were given by him to Zingarelli, for the purpose of conveying his idea of the style in which he wished the words to be set, but not with any intention of dictating the actual air. The composer, however, did take the first four bars from the suggestion of the celebrated and admirable soprano ; but all the rest was his own, as will be readily admitted by those who are much acquainted with his compositions, and have compared them with the productions of Crescentini, which are stamped by a different character.

I intrude thus much on your time at the request of the above gentleman, who tells me that you will not be displeased by the communication, as your object is to obtain information on musical subjects from all unprejudiced persons, wherever or whoever they may be.

Accept, &amp;c. &amp;c.

G. V.

\*.\* Our correspondent—to whom we feel greatly obliged for the trouble he has taken—alludes to a passage in the memoir of Zingarelli, Vol. IV., page 110. We can only say that the story was current in Paris when *Romeo e Giuletta* was performed there, and was also repeated here, and in neither place contradicted. We have no doubt, nevertheless, that our informant is right ; though we possess compositions by Crescentini, which, in point of construction, are not inferior to "*Ombra adorata*." (EDITOR.)

## STATE OF BEETHOVEN.

Extract from a Letter addressed to Mr. J. A. STUMPF of London, dated "Vienna, the 31st of January, 1827."

"I CONSIDER it my duty, to inform you of every thing relating to the great composer for whom you justly entertain such high esteem and veneration—our friend Beethoven. Last Sunday I paid him another visit, and found him still confined to his bed, yet apparently somewhat better. The operation of tapping has been three times performed upon him, and, I am very sorry to say, without any visible improvement, as the water collects again. He is, fortunately for him, full of hopes of recovery, in which he is not undeceived by his two physicians Malfatti and Staudenheim. It is feared that his liver is affected, and they entertain but slender expectations themselves.

Beethoven intends writing to you very soon, which he has not had strength enough to do hitherto. England he has always much at heart—(*liegt ihm immer sehr im Sinne*)—and he speaks of it as a matter of certainty, that he shall make a journey there one day or other. In that case he will certainly alight at your house, as I did some years ago. I, however, fear with too much reason, that poor Beethoven will neither be able to carry his intentions into effect, nor to write to you. Still less chance is there of his paying you a visit in England."

## PHENOMENON OF THE THIRD SOUND.

To the EDITOR of the HARMONICON.

SIR,

Feb. 10th, 1827.

IN the number of your valuable Journal for December 1826, you ask if any of your readers or correspondents can give a satisfactory answer to the question: *Who was the German writer who discovered the phenomenon of the third sound, before Romieu and Tartini?*

Chladni, in his Treatise on Acoustics, asserts that G. A. Sorge, a German musician, was the first to start the question of the production of a third sound: an error which will be found refuted in a work that I published some time ago, entitled *Histoire du Violon*. This industrious writer, to whose labours in a particular branch of physics the public are much indebted, has been betrayed into an error with regard to dates. The work of Sorge here spoken of, entitled, *Instructions for tuning organs and harpsichords*, bears the date 1744, and those of Romieu and Tartini, 1751 and 1754; M. Chladni therefore concludes that he has a right to claim priority of invention for Sorge: forgetting that all the pupils of Tartini, from Pagni down to La Houssaye, have attested that it was in 1714 that this great violinist discovered the phenomenon of the third sound, and made it the basis of his school, though he has not as yet made it the subject of a Treatise.

Tartini, therefore, still retains his claim as the first who announced this phenomenon to the musical world.

I am, &c. &c.

FAYOLLE.

## Review of Music.

**PRACTICAL THOROUGH BASS**, or the Art of playing from a Figured Bass on the Organ or Piano-Forte, by WM. CROTCH, MUS. DOC., Professor of Music in the University of Oxford, and Principal of the Royal Academy of Music, London. (Welsh and Hawes, 246, Regent-Street.)

WE cannot help regretting that, in writing on the subject of playing from a figured base, Dr. Crotch did not at once get rid of the unsatisfactory, the illogical term applied to the art in England; his name would have been admitted as a sufficient authority for the change, and the acquiescence of every reasoning person, who thinks at all on the matter, would, we are persuaded, have immediately followed.

*Thorough-Base* is a compound word, that may, with the utmost correctness, be applied to the violoncello part of a symphony, &c., which is *base all through*, without a single figure, written or implied; but when used to express an accompaniment of two, three, or more sounds to every essential base note, it is, in our opinion at least, contradictory, for it seems to announce independence, and to exclude the idea of an auxiliary. We may be wrong, but if so, we err with most, if not all, reflecting people, never having yet met with an individual who could, till after long habit, annex any such meaning to the term thorough-base, as it is intended to convey.

The Germans are not much better provided than we are in this respect; the word *general-basse* is, in point of clearness, only one degree removed from ours: but the *basse-chiffree* of the French, and the *basso numerato* of the Italians, have a very distinct, intelligible import; and had the author

of the present work transposed his title, putting "Figured Bass" first, and retained the other merely to satisfy the advocates for ancient usage, we should have remained silent on this point: though in lieu of all these denominations, we wish that the simple term *harmony* were substituted, the highest branch whereof, or its application to the purposes of the composer, should be called *musical composition*; abandoning altogether the term counter-point, which, in modern music, is never understood in its original signification.

Dr. Crotch's present publication consists of twelve folio pages of letter-press, containing the rules, and forty-five of engraved examples. He commences with a definition of *Thorough-Base*, which, he says, "is the art of playing from figures." If so, it may be the art of playing from a sum in addition, or from a table of logarithms. We would propose, by way of amendment, that the word "figures" be left out, and that a *figured base* be inserted instead. Shortly after, however, he furnishes a much better definition of the same:—"it is the *habit* of playing an extempore accompaniment to a given bass, or treble and bass, by the aid of figures." Change the word "habit" into *art*, and no cause for complaint will remain. But we cannot agree in the proposition, that "a person may compose who cannot play at all." Compose what?—a bad melody, peradventure. The author, however, is speaking of harmony. It is true, that this is stated potentially; and, by a miracle, a man certainly may paint a fine historical picture, who cannot draw the simplest outline.

At page 8, Dr. Crotch confesses the absolute necessity

for "the performer from a figured bass" to have a "complete knowledge of the major and minor keys," but he supplies him with no further information on the subject, than what is to be gathered from "a list of a few of the keys," which he inserts. These few amount to no less than eight-and-twenty! In the name of reason, what number would the Doctor consider as entitled to the epithet *many*? To be sure, he has, in another work\*, proceeded as far as C double-sharp major, or C fourteen sharps. These are quite enough for ordinary men to deal with at one time. Still, as "few" must signify a minority, *many* may include keys with an array of double and of triple sharps and flats, even more appalling than that just mentioned.

Dr. Crotch does not seem to think the Accompaniment of the Scale worthy of much notice, for he dismisses the subject in six lines. To us, it has always appeared as a matter of primary importance in the study of harmony. Let it not, however, be supposed, that we mean simply *La règle de l'octave*, as the French theorists call it, but the scale accompanied by every variety of harmony that ingenuity and labour can find out—transposed into every key, and placed in the three positions which every chord may take. This, if well understood, will enable the performer to play with greater facility from a figured base, and to do that which is of infinitely more importance, accompany without the aid of figures. It will teach him how to fill up and how to reduce his harmony, as circumstances may require. And though where a composer's intention is not fully expressed, the Accompaniment of the Scale will not furnish exact means of supplying the want, yet it will always afford a correct and agreeable harmony in the absence of the real one, and seldom differ very widely from it. Such being our opinion, we lament that it has not engaged more of the scientific professor's attention. He says that the scales "generally taught, contain modulations, and are sometimes incorrect. But the chief objection to them is that they are generally given him (the learner) to perform by rote, before he has learnt the meaning of either discords or modulation," page 16. That the descending scale, in common use, both here and abroad, contains a modulation, by the introduction of a sharp sixth, is a valid objection to one or two chords in it certainly; though many think that this is overruled by advantages gained. But in reference to the alleged "incorrectnesses," &c., we must say, that a system should not be slighted, because some instructors in it are incompetent to the proper discharge of their duty. Music in all its branches, that of harmony particularly, is less frequently well taught than otherwise, and the time and expense that, consequently, are unprofitably bestowed on it, are worthy of the most serious consideration.

The rules laid down by Dr. Crotch for playing from a figured base, are so orthodox and incontrovertible, that no good musician will ever be found to dispute them. But with all the merit of unexceptionable accuracy, they are written with such studied conciseness, that, we much apprehend, they will only be well understood by those who are previously acquainted with the subject. They are compressed into so few words, that they are more like texts given to be expatiated on than explanations which ought to leave no doubt unresolved, and Horace's *Brevitas esse laboro, obscurus fio*, was never more applicable than to the present book. Besides this, a want of arrangement,

a want of something like classification, is felt by the reader from the beginning to the end. Dr. Crotch writes not only as if he were fearful of being charged with prolixity, but as if he thought himself in perpetual danger of becoming pompously methodical. This modesty is, we are told, a prominent feature in his character; but amiable as it is, we must regret that it should injuriously extend itself to his didactic publications.

It is in the exemplification of his doctrines that Dr. Crotch shows his superiority: what he has composed and selected for this present purpose, are proofs of his skill in musical illustration. His knowledge of the best composers of the seventeenth and eighteenth centuries is surpassed by none, and the good use to which he applies this musical reading, is witnessed in the above work; though it found more ample room for display in his interesting publication, the *Specimens of various styles of Music*\*. That he does not shine less in discriminating the peculiarities and beauties of different styles, may be seen in the subjoined extract from the volume now reviewed; with which we close this article.

"The student is recommended, while performing the above selection from classical works arranged in chronological order, to observe the gradual increase of the various discords and modulations, and the application of them to different styles and effects. Let him notice the simple sublimity of the church style, the chaste beauty of the madrigal, and the varied expression of the cantata, with the invention of the ornamental style, so appropriate to instrumental music. By thus arranging his ideas, he will form his taste, and learn to appreciate real excellence of various kinds, without expecting or wishing to see these styles confounded, as they too often are by composers of the present day, who improve church music and madrigals on the same principles that the ecclesiastics of earlier times improved our Gothic cathedrals, by adding screens, stalls, and altar-pieces of Grecian architecture. The taste of this nation has acknowledged, and is quickly remedying these barbarities. Let, then, our lovers of music also endeavour to understand the characteristic merits of each style. So may we hope that our composers will not be tempted to follow the example of the continent, in mingling sacred, secular, vocal, and instrumental music into one incongruous whole."

1. RONDEAU EXPRESSIF, pour le PIANO-FORTE, sur un Air favori de la Collection de Romances de J. B. Cramer, par J. MOSCHELES, Op. 71. (Cramer, Addison, & Beale, 201, Regent Street.)

THE Collection of Romances whence M. Moscheles has derived the subject of his Rondeau, is one of the few things of Mr. Cramer with which we are unacquainted; how much therefore of the present publication is to be ascribed to the latter, and what portion of it to the former, we know not, but between these two excellent professors, a work of very superior merit has been produced: one that will please connoisseurs by its ingenuity, and every admirer of music, by its expression and taste. In this, as in all the compositions of the same author, may be observed the effects of a really good professional education, founded on the basis of harmony and counterpoint, and completed by the study of the best ancient masters, as they are now called. Unless such a course as this be followed, it is as improbable that a great musician should be formed, as

\* *Elements of Musical Composition*, 4to. 1812, a work containing much excellent information.

that a fine painter, sculptor, or architect, should be made without studying perspective and the rules of proportion, and without any acquaintance with the celebrated models of art. Knowing from long observation, and the practice of criticising, how defective the system of musical education is in England, we would willingly pursue this subject further, for the benefit of the younger branches of the profession, but shall perhaps find, at no distant period, a better place for our remarks, in another department of our work.

This Rondo is in A flat, three crotchet time, *andantino*, *quasi allegretto*, and extends to nine pages. It contains no passage that need deter a moderately good player, though it requires a sensibility which is much more rarely met with, than either rapidity of finger, or neatness in execution. Unless possessed of this feeling, it is not likely that the performer will do it justice; nor indeed, should it be undertaken by young or inexperienced players. After a preparatory page, the subject is introduced:—

This motivo is immediately taken an octave lower, and slightly varied by a few elegant arpeggios in the left hand. In the same page are the following expressive bars, which may be considered as a second subject.

These specimens show the general style, but many brilliant, though strictly relative, passages are blended with the other parts; and some few beautiful modulations are introduced, particularly at page 6. In the first bar, fourth base staff, page 1, is a D flat, which, as it rises, ought to have been written as C sharp.

Mr. Moscheles shows the estimation in which he holds this *Nocturne*, (as he elsewhere names it,) by dedicating it "à son épouse;"—*charmante*, we would fain add. It is not unworthy of her acceptance.

1. WELSH AIR, *Tri chant o Bonnau*, arranged as a Rondo for the PIANO-FORTE, by CHARLES NEATE, Op. 14. (Cocks and Co.)

2. RONDINO, *La Gaieté*, for the PIANO-FORTE, composed by D. Schlesinger. Op. 5. (Cramer and Co., Regent-Street.)

THE Welsh have very few native airs; most of those ascribed to them are of Irish origin, and we much deceive ourselves if the above be not amongst the latter, for it possesses all the tenderness that characterises the melodies of unfortunate Erin, and is devoid of that uncouthness which, with three or four exceptions, marks those of more happy Cambria.

The present air is so sweet, and so well accompanied by Mr. Neate, that we insert the first part of it as a specimen of his taste in this kind of harmonizing.



In expanding this into a Rondo of eleven pages, Mr. Neate has kept the subject constantly in view, and except towards the end, preserved the character of the air with sufficient faithfulness. The semiquavers at the conclusion we could have spared, but readily allow, that the majority of ordinary hearers like something rather bustling to wind up with,—require to have their tympanums stimulated by a quantity of sound. To this desire the composer and performer must often surrender their better judgment.

M. Schlesinger's Rondino is a successful effort: it is light and gay, without being trifling; and a clear, well-connected air, so diversified as not to fatigue the ear, runs throughout the piece. A second subject at pages 2 and 6, is written in very good taste, and suspends the first in a judicious manner, till the auditor is ready for its recurrence. We wish that it had been restored in the most simple manner, for the very soul of the rondo is the frequent return of the theme, with which it should not only begin, but likewise end.

*The OVERTURE and AIRS in WEBER'S Opera, OBERON, arranged for Two Performers on one PIANO FORTÉ, by THOMAS ATTWOOD. Nos. 1 and 2. (Welsh and Hawes, 246, Regent Street.)*

HAVING in the review of this opera\* entered so much at length into its merits, we have little more to add, than that our prediction of its ultimate popularity seems likely to be fulfilled; but not until the expiration of some such period as we estimated must elapse before its beauties would be generally understood.

There is less of the familiar style in *Oberon* than in any work of the same rank that we are acquainted with; for even in the matchless *Don Giovanni*, the most scientific, as well as the most exquisite musical composition of the dramatic kind that the inspirations of genius ever produced,—the OPERA *par excellence*—are pieces calculated for the "universal ear," which strike instantaneously, and win the favour of the commonest auditor at the very first hearing. Not so Weber's last, we had almost said his death-bed, production; nearly every page of it contains something, which, to the untutored multitude, requires repeated performance before it is comprehended. It was easy, therefore, to foresee that its progress with the public would be, as it has proved, slow; but its final success is not the less certain.

Nothing is more likely to forward this success than arrangements for an instrument which is now found in almost every house. By means of these, all become habituated to combinations that at first obscure the melody, but which in the end render it, considered as a kind of language, more eloquent, and heighten its effect as a mere sensual gratification.

\* Vol. IV., p. 141.

Mr. Attwood's two first books comprise the *Overture; the Introduction, or Chorus of Fairies, "Light as fairy-foot;" the Air, "Fatal vow!" the Vision, and the Trio with Chorus, "Honour and joy."* These make charming duets for the piano-forte, and the adaptor has shown that he knows how to employ in the most advantageous manner such valuable materials.

*MUSICAL SOUVENIR, or New Year's Gift for Children, dedicated by permission, to H. R. H. THE DUCHESS OF KENT, by EVELINA HULLMANDEL, 1827. (The Author, 51, Great Marlborough Street, and the principal publishers.)*

THE object of the Musical Souvenir is, the author tells us, "to render the acquisition of the rudiments of music a less laborious task to children, than it has hitherto been found." \* \* \* \* "Having remarked that children, however averse they may be to learning to spell in a book, are generally fond of combining letters and syllables, when printed on counters and cards, it occurred to me, that a similar plan might be adopted with respect to the first principles of music. I have therefore cast them, as much as possible, into the form of a game; that, by playing with the cards contained in the different compartments, the child, whilst pursuing its amusement, may gradually learn by rote the dry rudiments just enumerated."

We are always favourable to any scheme for converting a dry, unentertaining study into an interesting and amusing pursuit; and have invariably set down, as destitute of the necessary resources, those instructors, who make their first lessons little less nauseous than old-fashioned phisic. By following Miss Hullmandel's plan, instruction may certainly be conveyed; and, it appears to us, that amusement will as surely be combined with the instruction. If so, a considerable point is gained.

This work, or apparatus—we hardly know how to name it—consists of a handsome box, divided into compartments, containing cards with the various musical characters, &c., printed on them. There are also two engraved "key-boards" of the full dimensions; a book of explanations in duodecimo, and another containing exercises and examples. The whole is got up with much taste and elegance, and its external merits alone are such as will, past all doubt, predispose the juvenile pupil in favour of the art which it is intended to teach.

Although perhaps unnecessary, yet we feel it a duty to say, that the author of this method is the daughter of the late Mr. Hullmandel, one of the most distinguished and respected masters of his time.

*1. OVERTURE to the Opera of Faust, composed and arranged for the PIANO-FORTE by LOUIS SPORR; with a FLUTE accompaniment (ad lib.) by C. DUMON. (Wessel and Stodart, Soho Square.)*

2. *Les Etrennes, a Mélange of Twelve AIRS for the PIANO-FORTE*, by BEETHOVEN, MOZART, WEBER, ROSSINI, and MEYERBEER, with the *March from La Vestale, adapted and figured by CZERNY and PAYER.* (Same Publishers.)
3. *The Fall of Paris, with familiar Variations for the PIANO-FORTE*, by S. F. RIMBAULT. (Cocks & Co, Princes-Street, Hanover-Square.)
4. *L'Union Agréable, a Mélange for the PIANO-FORTE, on four National Melodies; arranged by A. VOIGT.* (Lindsay, 35, High Holborn.)
5. Ewer and Johanning's *Collection of Marches, &c., for the PIANO-FORTE*. No. 18. (20, Tichborne-Street, Piccadilly.)
6. *Rondeaux à la Masquerade, consisting of popular AIRS, selected and arranged for the PIANO-FORTE*, by J. DE PINNA, Nos. 1 and 2. (Pinna, St. Michael's, Cornhill.)
7. *Popular London Cries, for the same. Composed and published by do.*

No. 1, the overture to *Faust*, is a republication; the accompaniment, taken note for note from the score, required no second name. This is a composition which will never become popular, particularly as a piano-forte piece, for it is awkward for the hand, difficult, and offers no reward to the laborious practitioner.

The following are all perfectly easy, and adapted to young players:—

*Les Etrennes*, No. 2, is an exceedingly pleasing *mélange* of some most popular subjects.

No. 3, may be given to a child who has learnt only a few weeks. The theme is the well-known air, with five variations.

It is, perhaps, already known to those who amuse themselves with the *Curiosities of Music*, that the airs of Rousseau's *Dream*, *Lieber Augustin*, the *Groves of Blarney*, (or "Tis the last rose of summer") and *Robin Adair*, may, with very slight alteration, be played together in good harmony. The author of No. 4 undertakes to show this; but the demonstration is imperfect, inasmuch as it throws into the minor, melodies that ought to be in the major. If changes are thus allowed to be made, *ad libitum*, almost any two or more airs may be played simultaneously, without violating musical laws, or wounding musical ears. Independently, however, of this license, the combinations are ingenious, and the results worthy of observation.

No. 5 is the *March in La Vestale*, and a *Waltz from Olimpia*.

The two Rondos, No. 6, if they could by any miracle escape the grasp of the cheesemonger for a sufficient time, might serve to prove what we have so often asserted; namely, that from the disingenuous practice of using (often abusing) airs without acknowledging the composer, it will be difficult some years hence to assign them to the right owners. M. de Pinna has thus taken various melodies, and in every plate has engraved, "De Pinna's *Rondeaux*," hereby claiming them; for the words "selected and arranged" in his title-page, may be imagined to apply as well to his own, as to other persons' compositions. This publication he calls his *Opera 14!*—We beg leave to refer our readers to what we said of *operas* in our last number, page 33. The present is an excellent illustration; it is even more ludicrous than Monsieur Bochs's pretensions.

No. 7, by the same, consists of "Hot Chelsea buns,"—"I cry my matches," and such dignified airs; but as the titles are given, it is probable that M. de Pinna does not mean to hand them down to admiring posterity as the

fruits of his own genius. This, the reader must be informed, is *Opera 15!*—If the bun-maker and the match-manufacturer were to number all their *operas*, how many places of figures would he require to express the amount of them?

#### VOCAL.

*PAROCHIAL PSALMODY, a Collection of Ancient and Modern Tunes; Responses to the Commandments; Single and Double Chants, &c.; arranged, with an Accompaniment for the ORGAN or PIANO-FORTE*, by JOHN GOSS, Organist of Chelsea New Church. (Willis and Co., 55, St. James's Street.)

THE contracted form of this volume, and the moderate price fixed on it, being considered, we may venture to assert that a more complete collection of music for the use of parochial congregations has never appeared. The psalm-tunes, ancient and modern, amount to between sixty and seventy; there are five sets of responses; twenty double and single chants, chiefly by our best old ecclesiastical composers,—mixed with some of recent date; letter-press, giving the words of Psalms used on particular occasions, &c. &c. Amongst the new compositions, are many things of merit: but what most engages our attention in this unpretending work is, the excellent disposition of the harmony in every part of it, which renders it equally useful in the chamber and the church, to those who have a taste for that music of the solemnly-religious, unornamented kind, in which this, and most Protestant countries excel.

*SIX ITALIAN DUETTINOS da Camera, composed by SIGNOR MAESTRO COCCIA. In Two Books.* (Boosey and Co., 28, Holles Street.)

THE modesty of the *Maestro Coccia* has prompted him to add the diminutive *ino* to his duets, perhaps because they are shorter than those written for the stage, and do not partake of the grand, or dramatic character. There is a happy tendency to the German style in the accompaniments to these, which will not render them less pleasing to the English amateur, though the vocal parts are purely Italian, easy, and within moderate compass for a soprano, and a tenor, or alto. As *duetti da camera*, or chamber-duets, they possess abundant claims to the notice of such singers as prefer elegance to difficulty, and expression to brilliancy: For this species of music too, which is always under some restraint, they have a variety and an originality that are not met with in more than one case out of ten. A careful attention is bestowed on the sense of the words, and the accents are rigorously correct.

The first duet, *La Pace*, is gay, and derives a peculiarity from the situation of certain chromatic intervals introduced. The second, *L'Aurora, il Di, la Sera, la Notte*, is very clever and new, though the four stanzas, instead of all having the same melody and accompaniment, should have received a little variety of colouring. The third, *La Pastorale*, with a drone base—*alla zampogna*—is the most remarkable of the six, and will always fix attention, if sung in an unaffected manner. The fourth, *L'Amore, e la Speranza*, with a bolero accompaniment, is little less striking than the third. The fifth, *L'Amor felice*, is simple and charming. The sixth and last, *La Serenata*, is the most novel of the whole; it is particularly animated in its style, and exceedingly effective in performance.

These duets are composed for a lady of rank, one of the

best dilettanti of the present day: we will confess ourselves false prophets if they do not become popular among the admirers of good Italian music.

1. "Proud Babylon's Waters among," words by the Rev. B. H. TURNER, M. A.; the Melody by JOHN TURNER, Esq., arranged with a Piano-Forte Accompaniment, and for Three Voices, by JAMES CALKIN. (Goulding and D'Almaine, Soho Square.)
2. THE LORD'S PRAYER versified, set to Music, with Piano-Forte Accompaniment, also harmonized for Four Voices, by A. VOIGT. (T. Lindsay, 35, High Holborn.)

THE first of these, which may be considered as a kind of hymn, or sacred song, is an easy, pretty melody, within the compass of any soprano, or tenor voice. The accompaniment is quiet, appropriate, and evinces a very correct taste.

The Lord's Prayer is set in quite a devotional and rather an elegant manner. The accompaniment is in a few instances rather redundant, particularly at the word "angels," where the fifth would be better omitted; but upon the whole the composition is pleasing. Both this and the foregoing are well adapted for the use of religious families.

1. ROMANCE, Words and Melody by W. H. BELLAMY, Esq., Symphonies and Accompaniments by C. E. HORN. (Cramer and Co., 201, Regent Street.)
2. CAVATINA, the Humming Bird, sung by Miss Paton, the Poetry by W. H. BELLAMY, Esq., composed by J. BARNET. (Same Publishers.)
3. "Trip with me." Ditto, ditto, ditto, ditto.
4. BALLAD, sung by Mr. Sinclair, the Poetry by BURNS, composed by J. BLEWITT. (T. Lindsay, 35, High Holborn.)
5. The Violet; Words by CUNNINGHAM.
6. The Morning Lark; Words by THOMPSON.
7. The Redbreast; Words by LANGHORNE.
8. The Bee; Words by WATTS.
9. "Gather your Rose-buds."
10. The Drum; Words by SCOTT.

(All composed and published by J. DE PINNA, St. Michael's Cornhill.)

IN the first of these, taste and feeling are the predominant features; the general sentiment is well expressed, and the accents all perfect. With so many good qualities, we less regret the absence of that originality which, it seems, becomes daily more difficult of attainment.

No. 2 is a pretty melody, and possesses a great deal of elegance; the musical imitation of the imaginary song of the humming-bird, and the poet's notion of its "hovering o'er the rose's breast," are both excusable in a song, provided the latter have, as in the present case, compensating merits.

No. 3 is in every way equal to Mr. Barnet's foregoing composition: the subject will recal to memory a favourite sonata of Mozart, but it is well employed. The harmony of the old madrigal kind, at the words "waves I've calm'd," would have proved quite charming, had the phrase been completed in the same style. The whole is, however, more than usually good, and likely to give general pleasure.

In No. 4, the beautiful stanzas of Burns "to a mountain daisy," are set to music in a very chaste and delight-

ful manner; the pure harmony of the accompaniment, and the justice done to the poet, both as to expression and accent, entitle Mr. Blewitt to great praise. The Scottish peculiarity of a short note preceding a longer, is here judiciously imitated, and if not sung jerkingly, adds to the effect of the air, by giving to it the true national character.

The six Songs, Nos. 5, 6, 7, 8, 9, and 10, of the above list, are easy, and the accentuation correct. Having said thus much, it is impossible to bestow another word of praise upon them, for more common-place, meagre things have rarely been placed before us.

#### FLUTE.

1. Beauties of Caledonia, for the FLUTE and PIANO-FORTE, with Embellishments, by RAPHAEL DRESSLER, Nos. 1 to 12. (Cocks and Co., 20, Princes Street, Hanover Square.)
2. PETITE FANTAISIE, for ditto, on the Air "Isabel," composed by T. LINDSAY. (Lindsay, 35, High Holborn.)
3. JOURNAL DE FLUTE, or the Flautist's Manual, &c. No. 4. (Ewer and Johanning, 20, Tichborne Street.)

IN a former number we mentioned a collection of popular airs arranged by M. Dressler; who has now produced a second series, but entirely Scottish, consisting of the following,—*There's nae luck; Auld Robin Gray; Over the water to Charlie; Donald; Auld lang syne; Blue bells; Roy's wife; John Anderson; Green grow the rushes; Yellow-hair'd laddie; Within a mile, and Ye banks and braes.* These are arranged and ornamented in a manner that demands more skilful performers, as well on the piano-forte as the flute, to do them justice, than the former set required. We observe a few deviations in some of these from the original melodies, and an occasional dryness of harmony in the accompaniments, which we cannot entirely approve; but taken altogether, the work is useful and agreeable, and is likely to have as great a sale as its precursor.

No. 2 is a well-known Spanish air. This piece is short, and not difficult for the flute; while the piano-forte accompaniment, which presents little more than chords and a few sixths, wants only the qualification of a good timeist.

The fourth number of the Journal de Flute contains airs by Himmel, Meyerbeer, Spohr, Kuhlau, Keller, Gabrielsky, Kreutzer, Rossini and Blangini; together with a duet for two flutes, by Gabrielsky. Sixteen quarto pages, nearly as large as ours, for the moderate sum of three shillings.

#### GUITAR.

1. A Course of Preceptive LESSONS for the SPANISH GUITAR, designed for the assistance of Master and Pupil, by JAMES TAYLOR. Two Books. (Lindsay, 35, High Holborn, Clementi and Co., and Cramer and Co.)
2. THREE WALTZES, for ditto, composed by A. T. HUERTA. (Mori and Lavenu, 28, New Bond Street.)

THE author of the Preceptive Lessons says, "the experience of thirty years has convinced me of the difficulty of procuring GUITAR MUSIC sufficiently easy and progressive for beginners; this, added to a desire to save myself the trouble of writing lessons for my scholars, has induced me to publish this work, which is, in fact, little more than a printed copy of those exercises, &c., which, in the course of teaching, I have been in the habit of supplying to my pupils in MS." He afterwards adds, what we are much pleased to find confessed by a master of this instrument, that "the guitar is less used as a solo instrument than as

an accompaniment to the voice; and as the principal object of all the pupils I have taught, has only been to play a few light airs, with occasional variations, and above all to accompany the voice in singing—for such are these preceptive lessons intended."

This shows the author's good sense; the guitar thus employed is, in a private room, very delightful: but to introduce it in a grand public saloon, for the purpose of tinkling on it a concerto or sonata, is, in our mind, the height of absurdity. Mr. Taylor's instructions are clearly delivered, his examples are well chosen, and the accompaniments show him to be an experienced musician.

The three waltzes by Signor Huerta are the first of his productions that we have seen. They are not, we conceive, what he means to rest his fame on, but rather fugitive trifles, intended to answer a temporary purpose. We therefore shall not examine them minutely, but merely hint, that an attention to the rules of harmony are indispensable in guitar music, which is in the constant employment of chords, simultaneously struck, or in arpeggios; and the present publication either abounds in errors of the engraver, or its author has suffered many things to escape him which stand in great need of correction.

We have received a polite letter from A. B., criticising the criticism in our last number, of Mr. Lanley's *Elegy. The Maniac*. We have very seldom had occasion to acknowledge communications of this nature, and of the few which have been addressed to us, have answered a still smaller number; not from want of proper respect for the writers, but because such a correspondence, if encouraged, would speedily widen, and prove interminable: for how rarely does an author acquiesce in an anything like disapproval, however just or temperate, of his productions!—But, for a reason which will soon appear, we feel it right to reply to the present communication.

A. B. differs from us respecting the second part of the *Elegy*. As this is a mere matter of opinion and taste, we must decline entering into it. But he has been betrayed into a great error by not comparing the printed copy of the first part of the *Elegy* with what we observed concerning "the effect of two perfect fifths." The following is the passage:—

Grave.

Seyfried; besides two choruses from Handel's celebrated *Alexander's Feast*. The first is introduced at a banquet; it is the Dithyrambic to Bacchus, beginning, "Bacchus ever fair and young;" the second was the stormy chorus:—

"Break his bands of sleep asunder,  
And rouse him, like a rattling peel of thunder."

The effect produced upon a numerous audience by this spirit-stirring music, unknown to our public, it would be difficult to describe. It had the power of giving a considerable run to a piece, which, without this unexpected impulse, would, in all probability, have dropped at once into its old oblivion.

In sacred music we had two novelties: the first was a grand mass by Cherubini, the last of his composition, which the critics concurred in pronouncing to be a master-piece in its kind, abounding with all the science, taste, feeling, and originality, which characterize this master's works. It would lead us too far to enter into an analysis of this composition: suffice it, therefore, to say, that the satisfaction it excited was universal; and that some of the movements, particularly the *Benedictus*, awakened the enthusiasm of the hearers.

But great as was the treat just mentioned, the public of Vienna has enjoyed a still greater in witnessing the first bursting forth of talents till now unknown among us, and in the person of one of our townsmen. A grand mass was performed last month in the *Augustiner Hofpfarrkirche*, of so powerful and strikingly original a character, that the cognoscenti were instantly all alive to know the author; and before the question was satisfactorily answered, many were the great and veteran names to whom it was confidently assigned. At length the secret transpired, and all was wonder and amazement at finding it the production of a youth, who had not yet attained his twentieth year. His name is Franz Limmner, a native of Vienna; we have not yet been able to learn any further particulars. Curiosity was raised to the highest pitch: those who had heard the music but once, longed to hear it repeated; and those who had not heard it at all, were dying with impatience to be able to form a judgment for themselves. At length a repetition is obtained; the church is crowded to excess, and all come away in raptures at the beauty of the performance. We had the good fortune to be of the number of those who obtained a seat on this occasion, and never in our lives did we witness so great an ardour, so unbounded an anxiety, as that testified on the moment in question. The first bars of the *Kyrie* were listened to with breathless attention; the prayer of supplication was expressed in tones of humbled yet ardent devotion. At length burst forth the triumphant *Gloria*; the tones of joy were radiant and sparkling, but still it was a joy chastened by the true spirit of church-music. The youthful artist had shown the maturity of his judgment by keeping within that delicate and scarcely definable line, which separates sacred music from profane. A ritornello of indescribable beauty, expression, and sweetness, introduced the *Gratias agimus tibi*; a movement of a very original kind, with a highly-wrought accompaniment for three violoncellos. The concluding movement of the *Gloria* is a magnificent fugue of mingled power, sweetness, and ingenuity of contrivance; it consists of four principal subjects, which mutually adorn and illustrate each other in their ever-varying progress, and at last shine forth in a closing passage with united splendour. The *Credo* corresponds in power and originality with the *Gloria*; the *Et incarnatus est*, and the *Crucifixus*, were two of the movements that seemed to be regarded as most touching and original. But the triumph of the young master's art seemed reserved for the *Benedictus*, a canon *a quattro*, of which it is difficult to say whether the melodies, or the varied and eloquent harmonies by which their power is enforced, are most to be admired.

That the praise here bestowed is in no respect exaggerated, we are happy to say the public will shortly have an opportunity of verifying; for we learn with pleasure that the work is in the engraver's hands.

A public display of the talents of the pupils of our Imperial Conservatory lately took place. It was attended by several distinguished personages, and, among others, by his Imperial Highness, the Cardinal Protector of the establishment. The

music-director was rather officious in pointing out to the notice of this illustrious personage the pieces performed, from Haydn, Mozart, &c. At length came a tedious terzetto by Pacitta; it was instantly pointed out, and specified like the rest. "Why, how now!" exclaimed the Cardinal, in no very subdued tone; "how long, Mr. Music-director, has *Saul been among the prophets*?"—No doubt a rebuke so judicious will have its desired effect.

Among the *on dits* that circulate in our musical societies, it is whispered that we are to have an Italian company early in the year; and, what is more, that it is to be headed by Madame Meric Lalande, and Lablache. This would indeed prove a jubilee for the cognoscenti!

## BERLIN.

*Königliche Theater*.—AFTER no small preparation and delay, caused principally by the stay of Mad. Seidler in Baden, we have at length been treated to *La Dame Blanche*, known here under the title *Die Dame auf Schloss Avenel*. It was translated and arranged for the French by Baron von Lichtenstein, and cast as follows: *Gaveston*, M. Blume; *Anna*, Mad. Seidler; *George Brown*, M. Strümer; *Dickson*, M. Devrient; *Margaret*, Sig. Valentini; *Jenny*, Mad. Dötsch. Of the music of this piece, it is not necessary to say a single word; every journal has teemed with criticisms upon it for the last six months. Suffice it to say, that the music of Boieldieu has a vast majority of voices here in its favour, and that it reckons among the number nearly all those whose opinion is of any value. It had an uninterrupted run of twelve nights; and was then given alternately with *Il Tancredi*. The latter was re-produced, in order to serve for the farewell benefit of Mad. Marschner, of Cassel: who sustained the character of *Amenaïde* with her usual power and force of expression; and though her voice is not of the first order, she has the happy art of employing all its resources to the best advantage.

*Königsstadt Theater*.—This house has treated its frequenters to a little piquant novelty, in a farsa in one act, entitled *Den Gasthof zum Goldenen Löwen* (The Golden Lion Inn); the music by Ignaz von Seyfried. The piece generally pleased; more, perhaps, through the excellent acting and comic humour of M. Spitzeder and Mlle. Felsenheim, than from any intrinsic value in the composition. A canon, however, and a terzetto, met with applause, and not undeservedly.

Of our concerts, the most interesting was that given by the celebrated Moscheles. We shall say nothing of his learning, taste, and brilliant execution; it is superfluous to speak of what is known to all the world. Suffice it to say, that he called forth the same enthusiasm here as elsewhere, though possibly here in a still greater degree. Among other of his compositions, he executed, with uncommon brilliancy, a subject new to us, entitled *Erinnerungen an Irland* (Recollections of Ireland), which gave universal delight. We trust that, for many years to come, we shall enjoy the happiness of an occasional visit, at least, from this distinguished artist, who ranks as one of the ornaments of his country. Another extraordinary concert was that given by M. Belke, the celebrated professor on the trombone, who has practically shown the possibility of rendering this unwieldy instrument subservient to the purposes of taste, ease, and even delicacy of execution. In proof of this, on the present occasion, after having shown the powers of his instrument in a stormy accompaniment to a movement from Beethoven, he displayed, as a striking contrast, all its capabilities in a subject of the greatest tenderness and pathos. He accompanied, *obligato*, Mad. Hauser in the *Voi che sapete* of Mozart, in a manner that touched every heart, and drew down a tempest of applause. This meritorious artist has lately favoured the virtuosi with an Essay upon the character and qualities of the trombone, and the true method of its treatment, which is at once a proof of his science, and of his disinterestedness.

The band of the Royal Guards, which is one of the most complete in Europe, lately gave the friends of the lamented M. von Weber, or, in other words, the whole musical public, a treat of no common kind. They played over the whole of the music of *Oberon*, as arranged for a full military band by Kapellmeister Welter, and in a manner that does him the highest credit.

Lately died here, in the 57th year of his age, M. Jacob

Berger, known to the public by several musical works, and particularly by some songs possessing a merit far above the common.

The following curious instruments have been lately presented to the musical department of our Royal Museum: by M. Karl Wolf, a violin by Antonio Stradivarius, together with a bow by Tourte; by M. F. Kaselitz, a treble-chorded harpsichord of 6½ octaves; by M. F. A. Matthes, a lyra-guitarre of cedar-wood; by Job. Schneider, a piano of the horizontal kind, on which, by way of experiment, the strings of the two deepest octaves are of silver-wove wire; by M. Zattaah, a grand piano with English mechanism; and one of the same, of an upright form; lastly, by the academican Westermann, an upright lyra-form piano.

## LEIPSIK.

OUR theatrical year has, upon the whole, been dull and heavy; a series of repetitions without a single novelty, except the revival of Spohr's *Berggeist* (Mountain-spirit), deserves that name. It is a great favourite here, and we think deservedly. If it does not reach the lofty flight which the same composer has maintained in his *Faust*, at least, in the spirit of the conceptions and beauty of the melodies, we think it quite equal to *Jessonda*. Some of the choruses are highly wrought, and full of striking effects; on the present occasion they were excellently given. Mlle. Schulz performed the part of *Alma* with considerable power, and gave the highly dramatic air, descriptive of the approach of the spirit, with great feeling and force of expression. The part of the Spirit was sustained in a masterly manner by M. Köckert, who threw all the necessary energy, both of voice and action, into the fine air in the beginning of the third act. The duet in the second, and terzetto in the third act, are also much admired here, and were excellently given.

A selection of sacred music was lately given here for the furtherance of a charitable object. The orchestra was unusually well filled, several amateurs of eminence having volunteered their services on the occasion. The pieces given were *Spring*, from Haydn's *Seasons*, which was led by music-director Schulz; *Ecce quomodo moritur*, a grand and impressive anthem by Gallus, which deserves to be more generally known and performed; and Naumann's grand *Vaterunser*, (Lord's Prayer,) the text by Klopstock, which was led by music-director Pohlez. The whole was admirably executed by a body of singers, amounting to nearly 200; the solo parts were given with all due effect, and the choruses with a spirit and precision which cannot be too warmly commended.

The lovers of finished singing and genuine music enjoyed a treat lately of a very superior kind, in a concert given by the famous Madame Milder Hauptmann. We have heard a variety of voices of every character and compass, but never in our lives did we listen to one of so much depth of tone, joined to such melting sweetness and power of expression, as that of Mad. Milder. We have no hesitation in declaring, that we would sooner hear a single tone delivered with the peculiar energy, and modified by the liquid sweetness, of this singer's voice, than whole scenes and cavatinas, as they are called, from one of our every-day singers. Mad. Milder's style is that of the grand and simple school. There is no *remplissage*, no roulades, forced in merely to display the physical powers of the organ; with her, legitimate effect, and genuine expression, is all in all. She delighted us with a scena and air from Reissiger, a composition well adapted to display the peculiar qualities of her voice; next followed two airs from Wolfram's newly-composed, and so much spoken of, Opera, *Die Bezauberte Rose* (The Enchanted Rose), which delighted the more as they were new to us. Her last song was *Gruss an die Schweiz* (Salute to Switzerland), by Karl Blum; the passage from a powerful accompanied recitative, to a tender and plaintive Swiss national melody, was in the highest degree delightful, and left an impression on the minds of the audience which, we feel assured, will not be readily effaced. Madame Milder Hauptmann is no longer young; yet we trust, and the feeling is not merely a selfish one, that she may be preserved to an admiring public for many years to come, not merely to afford them delight, but to serve as a model of the true school of song, according to which, singers who feel ambitious to excel like her, should strive to form themselves.

## WARSAW.

WE had occasion to mention in our last, that preparations were making here to produce *Der Freischütz*, with suitable splendour of scenery, and with all the effect of which our stage was capable. After a long delay this object was accomplished. We have been accused of showing an undue partiality to the music of the Italian school, and, if I must say it, particularly to that of Rossini, to the exclusion of the productions of the native German school. The enthusiasm with which this masterpiece of the lamented Weber was received, will, we are assured, have the effect of redeeming our character in the eyes of our jealous neighbours. It experienced an uninterrupted run of twenty nights, and now quietly takes its place by the side of *Il Mosè*, *La Gazza Ladra*, and *Il Barbiere*, with which it continues to be played alternately. The characters were very effectively cast, particularly that of *Annchen*, which was admirably sustained by Mad. Kurpinski, with respect both to powers of voice and action. Every praise is due to our worthy music-director, M. Kurpinski, for his unwearied zeal in producing this composition in a manner worthy of its merits; a zeal which was, in every respect, corresponded to by our excellent orchestra.

In addition to this, we have enjoyed another grand musical treat of a sacred kind. A *Requiem*, or rather series of *Requiem*s, which extended to five days, were performed to the memory of the late Emperor Alexander of Russia. A temporary choir, capable of containing three or four hundred persons, was erected for this occasion, under the organ of the cathedral-church. The music of the first day was under the direction of Signor Soliva, professor of song in our musical conservatory. It consisted of the *Requiem* of Koslowski, with the introduction of the following pieces: as the procession entered the church, was sung the opening of the *Miserere* by Allegri, terminating with the grand *Amen* of Pergolesi's *Stabat mater*; and in the course of the service, the *Domine Jesu Christe*, from Cherubini's last *Requiem*; a *Benedictus*, by Sim. Meyer; an *O Salutaris Hostia*, by Cherubini; and, as a conclusion to the whole, the grand *Salve Regina* of Salieri. The solo parts were chastely and correctly given, particularly by Mad. Mayer and M. von Zaleski; the chorus, which consisted of above two hundred persons, was formed of the élite of the theatre, church, and conservatory; the orchestra was proportionably effective, and distinguished itself highly. Amateurs found the selection too long, and complained, not without justice, of a want of judgment in bringing together pieces of such very opposite styles.

The second, third, and fourth day's music was under the direction of Kapellmeister Kurpinski. The entire *Requiem* of Mozart was performed on these occasions, with an addition of fifty more instrumental performers. This was rendered necessary, in order to fulfil an idea of the good Kapellmeister. The music of Mozart is familiar to every ear; the whole score is known by heart by every musician; in a word, it has lost the charm of novelty—but so have Homer and Virgil. This, however, annoyed M. Kurpinski; nothing would do, but he must strengthen the too simple accompaniment of the original score, by a piquant addition of piccolos, flutes, oboes, clarionets, horns, &c. The *Dies Irae*, *Sanctus*, and chorusses, were helped out by the band of one of the horse-regiments; and the *Hostias Domine* and *Benedictus* were set off by a double harp-accompaniment. This might have been very charming to the multitude, but it could not but excite painful feelings in the minds of the judicious few. Every master has his particular style of colouring, calculated according to certain effects intended to be produced: alter the tone of the colouring, and the intention of the master is destroyed. What should we say of the taste of that man who should attempt to retouch the delicate and chastened tints of a Murillo, in order to heighten them into the polish and glare of the modern French school? and yet precisely the same was done by M. Kurpinski, in the case of Mozart. In other respects the performance was admirable: the solo parts were given with all due feeling and expression; and the character of the various movements, so important in order to render full justice to this sublime masterpiece, was faithfully preserved.

The performance of the fifth day took place in the great Lutheran church, under the direction of M. Zaworck, who gratified

the public by the performance of the new *Requiem*, composed by Professor Elsner. It is a composition of great taste, feeling, and, in parts, of great originality. The simple, yet sufficiently full and able, accompaniments, consisting, for the most part, of violoncellos, bassoons, and basses, mellowed throughout by the tones of a fine organ, and assisted, but not overpowered, in the chorusses by the full orchestra, formed a singular and gratifying contrast to the performances of the previous days; and which has tended to increase, in no small degree, the admiration already felt for the judgment and good taste of the worthy director. Many parts of the *Dies Irae* were admired for the faithful expression of the sense and spirit of the words; but the piece that produced the deepest impression was the *Benedictus*, a terzetto, sung with great feeling and truth by Mad. Mayer, and Messrs. Zulinski and Polkowski; it had a double horn-accompaniment, the effect of which was in the highest degree striking. So lively was the impression made by Professor Elsner's composition, that a subscription was immediately set on foot for its publication; and we understand it is now in active progress.

Our concerts have not been numerous, but good. One of the best attended was that of the youth Krogulski, who is returned to us after successfully making the musical tour of Germany. Amateurs remark with pleasure the progress he has made in the higher department of his art, during his year's absence. His touch is firmer, and his command of the piano more decided; and there is not a shade of the most difficult compositions which he does not seem to catch as if instinctively, and transmit instantly to the hearer as a triumph long since achieved. We had also a visit from three brother-artists, Messrs. Herz, Huber, and Wotke: their forte lies in vocal concerted pieces, which they give, for the most part, without accompaniment. They treated us to a variety of airs, duets, and terzettos, from the first German masters, with a purity, taste, and truth, which excited universal admiration. They seem ambitious to merit public applause by the very opposite methods usually resorted to by musical candidates for popular favour; they are not satisfied with "lip-service," but seem solicitous to win their way at once to the judgment and the heart. They are travelling artists; may they go forth like apostles of good taste, to carry it to their brethren!

## BRUNSWICK.

Our opera season opened with particular brilliancy. In the first place, the whole interior of the house has been decorated in a new and superior manner, and several important improvements have taken place, such as the enlargement of the orchestra, and a considerable elevation of the platform or ceiling, by which the sound of the theatre has been materially improved. In the second place, through the unremitting zeal and industry of Kapellmeister Wiedebein, assisted by Music-director Bösecke, a complete reform has taken place in the orchestra. Several of the former inefficient members have been replaced by persons of talent; the chorus has been strengthened, and indeed the whole organized in a new and effective manner. The following are the principal members of our opera company: first female singers; Mlles. E. Dermer and Marianna Linner, Mad. Schütz and Mad. Müller-Anschütz: first men singers; tenors, Mess. Rosner, Knaust, Meisinger, and Berger; buffo, M. Günther; and bass-vocies, Mess. Wehrstedt, Berthold, and Hammermeister. M. Rosner, possesses a surprising power in the falsetto tones, which enables him to give imitations of singers, male and female, with great felicity and correctness.

The season opened with *Die Prinzessin von Provence*, the music by Baron von Poissl, which was favourably received by a very crowded house. It was followed by a brilliant and well-selected list of the more popular operas of the day, including, of course, the four grand masterpieces of Mozart. The last opera given was Beethoven's grand masterpiece, *Fidelio*, which was very powerfully cast, and admirably performed, as well with reference to the singers as the orchestra. The overture, the celebrated canon in the first act, and several of the airs, were warmly applauded. Indeed, the whole had the effect of novelty with us, for it was the first time of its performance on our boards. Mlle. Dermer particularly distinguished herself in the character

of *Fidelio*, and was rewarded by continued plaudits. Spohr's *Faust* is the next piece to be given, and is in active preparation. This opera is also new to our public.

In addition to our own excellent company, we have also been favoured with a visit from M. and Mad. Reichel, of the Magdeburg Theatre; the first displayed his talents in the character of Richard Boll, in *Die Schweizer Familie*; and the Count Almaviva, in *Le Nozze di Figaro*; the latter in the parts of Emmeline and the Countess in the same operas. They are both artists of merit, and were fully deserving of the encouragement with which they were received.

## CASSEL.

OUR opera season has been successful, and in every respect creditable to the management. Besides a well-selected list of popular pieces, we have had the three following new works: *Concert à la Cour*, *Mathilde*, and *Œdipus zu Colonos*. The first little opera, from the pen of Auber, was admirably performed, and pleased so much, that this composer's other more recent opera, *La Neige*, was called for. Some stir was made for this purpose, but after a lapse of some weeks, it was found that the snow had all melted to water; for instead of it was given Cherubini's *Water-Carrier*.

The second novelty was *Mathilde*, a grand tragic opera, in three acts, the text by L. Pichler, the music by J. Hauptmann, an esteemed musician, and member of our chapel. The opera was well cast, the three principal characters being intrusted to Mlle. Schweizer, and Mess. Wild and Föppel; and several of the airs, but in particular the concerted pieces, appeared to be of a superior order, and were warmly applauded. But the piece did not maintain its place on the stage long; report says, and we are sorry to be obliged to believe it true, at least in part, that a cabal was formed against the opera within the walls of the theatre.

Sacchini's grand opera, *Œdipus zu Colonos*, was produced on occasion of the birthday of our eldest princess. The reception which this masterpiece of the good old time found here, is a satisfactory proof that taste and feeling for music of the clear, simple, and expressive kind is not lost; the spare accompaniment also, in which not only the clarinet, the trumpet, and the trombone, are missed, but also the bassoon is but sparingly employed, but which, with all its frugality, exhibits so much power, convinced us that it is not always great masses of harmony which produce great effects. The orchestra and the singers did ample justice to this classic music; the part of *Polixenes*, a true musical touchstone by which to try a good singer, was very effectively given by M. Wild; M. Föppel as *Œdipus*, the charming Mlle. Roland as *Antigone*, and M. Albert as *Theseus*, quite surpassed themselves. The choruses were full and correct, and given in the true time and character of the original. It continues to be performed, and has excited a general wish, in these times of musical poverty of spirit, to have recourse to the racy and vigorous productions of a period in which native genius abounded, and spurned the shackles of imitation.

We have been favoured by a visit from the well-known M. Forti of Vienna, who gave us a highly-favourable specimen of his talents in the characters of *Faust*, and *Figaro* in the *Barbiers di Siviglia*.

Kapellmeister Spohr lately gave a sacred concert in the Lutheran church, for the benefit of different charitable institutions. On this occasion was performed, for the first time, his new oratorio, *Die Letzten Dinge* (The Last Things). It is marked with all his talent, which is at once vigorous and creative, and abounds with a variety of subjects, which cannot fail to become popular. The accompaniments to the whole are in the highest degree rich and expressive.

## GOTTINGEN.

OUR town unfortunately cannot boast of much in a musical point of view. We have but few native amateurs, but critics in abundance; and it is remarked, that those among them are most ready to pronounce their opinions, who understand least of the matter. The drowsy uniformity of our concerts was pleasantly broken in upon lately by a visit from Mr. Rose, first oboe to the Royal Hanoverian Chapel. He delighted us

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with two concertos, composed by himself, for the instrument on which he so eminently excels. His tones are clear and decided, and yet accompanied at the same time with an airiness and brilliancy which are quite enchanting. Mr. Kirchner, who accompanied him, sang two airs from Mozart, with great taste and feeling.

## STUTTGARD.

CONCERTS, by a variety of artists, both native and foreign, have been numerous; but we are sorry to observe a great monotony in the pieces performed. Surely the object of the concert is, or ought to be, to make us acquainted with a variety of insulated pieces of merit, which can find no place on the stage, and above all, with selections from the classical works of the great masters. Numerous are the compositions of first-rate merit that lie buried in operas now consigned to the shelf, a revival of which we feel assured would well repay the industry of the amateur, and tend to revive that attention to the concert, which is now visibly upon the decline.

The most interesting concert of the season, was that given by the brothers Lewy, wherein, among a variety of delightful instrumental pieces, they gave a duet and variations upon the newly-invented Vienna chromatic horn; the effect produced by the transition from a subject of great tenderness to a sprightly Bohemian air, was perfectly magical.

In church music, we have had the *Messiah* of Handel, excellently performed throughout; *Das Weltgericht* of Schneider; *Der Ostermorgen*, a cantata, the poetry by Tiedge, the music by Neukomm, a work containing much music of the higher order.

Among our musical gossips it is whispered that Kapellmeister Lindpaintner is shortly to bring out a new opera of his own composition, upon which he is labouring unremittingly. It is said to be intended as a kind of atonement for the perversion of his talents in *Joko*, or *The Brazilian Ape*, for which he has severely smarted beneath the critical lash.

## STRASBURG.

In a concert given by Mr. Levy, hornist, from Vienna, this artist delighted a numerous audience by his admirable performance on the keyed-horn; in which taste and science, sweetness and power, were admirably blended. On the same occasion, we had a concerto played by Mr. Kunert on the *Mund-harmonica*, mouth-harmonica—vulgo, *Jew's-harp*. It is truly wonderful how, with such small and apparently discouraging means, this artist should have succeeded in producing such sweet and sustained effects. Schubert, in his pleasing work, *Der Ästhetische Tonkunst*, gave it as his opinion, that the Jew's-harp would one day assume a rank among musical instruments, and that artists might be found to draw from it resources hitherto unknown.

## SWITZERLAND—GENEVA.

As it has not fallen to the lot of our town to possess a theatre for the lyric drama, we are naturally led to seek the best means of supplying the deficiency. This is effectively done by our *Musical Society*, which continues to give us pretty regularly a *soirée* every fortnight, and during the winter season, frequently every week. Our increasing zeal in the cause of the art may be estimated, in some degree, from the prosperous state of the funds of this society, which has enabled it lately to erect a handsome musical saloon, a desideratum long felt here. Its dimensions are eighty feet in length, forty-five broad, and twenty-two in height; it is of an elliptical form, the orchestra occupying one extremity, and a range of boxes the other. The whole is chastely and appropriately ornamented. It is estimated to hold with ease from seven to eight hundred persons. The orchestra consists of eighty-five instruments, with a very effective chorus of seventy women and fifty men voices. The whole is under the direction of Professor Pictet, and does honour to his zeal and abilities. We have before had occasion to speak in terms of praise of this worthy man and excellent musician, whose merits continue to be more and more appreciated here. We have several native artists, or rather virtuosi of ability, who in these musical soirées exert their talents to advantage. I send the programme of our last concert, as it may serve as some kind of criterion of the predominant taste of musical amateurs.

First Part:—1st. Haydn's *Military Symphony*; 2d. Air from Zingarelli, *Ombra adorata*, sung by Mlle. Lulkin with great feeling and expression; 3d. Variations for the violin by Lafont, played by M. Hänsel with great spirit and ability; 4th. Duet from *Il Mosé*; 5th. Grand Chorus from Mehul's *Joseph*.

Second Part:—1st. Overture to *La Vestale*; 2d. Duet from Pavesi's *Armida*; 3d. Air from Winter's *Tamerlane*, admirably sung by M. Prévost; 4th. A Notturmo for two tenor voices, by Blangini; 5th. Variations on Swiss National Melodies, given with great sweetness and expression on the guitar, by Signor Legnani; 6th. A charming Quintett from the *Papirio* of the elder Guglielmi.

We had also a selection of sacred music from the *Messiah* of Handel, and the *Creation* of Haydn, for the benefit of some of our charitable institutions; it was numerously attended, and the whole of the music went off admirably, under the able leading of our worthy director, who deserves our best thanks for making us acquainted with the works of the great Handel.

## PARIS.

NOTWITHSTANDING all the reports to the contrary, *Niobe*, the opera composed by Pacini for Madame Pasta, has failed at Naples. The first performance met with applause, thanks to the numerous friends of the author; who also, at the conclusion of the piece, called Madame Pasta, Lablache, Rubini, &c. again on the stage, as a mark of approbation. But the intended effect did not follow: after the second representation, the theatre was all but deserted. The music had been considered quite insignificant. Pacini is a cold imitator of Rossini.

At a concert given lately for the benefit of two orphans, the Duchess de Berry and a numerous suite attended. Mlle. Stockhausen, and MM. Vogt, Kalkbrenner, and Gallay, were much applauded.

The *Elisa e Claudio* of Mercadante has been again attempted at the Théâtre Italien, and again failed. Nobody went to hear it, and it was withdrawn.

*Trajan* does not justify its title (*the Triumph of Trajan*) at the Grand Opera; but Mlle. Mori performed her part well. It is obvious that she applies herself to useful studies, and she certainly improves in the pronunciation of our language. The ballet preserves its superiority: Albert, Paul, Mlle. Noblet, Mms. Anatole and Montessu, are every night in the first ranks.

Mlle. Marinoni, a young and handsome singer, who has fled from the fogs of the Thames, is soon to make her débüt at the Théâtre Italien, in *Mosé in Egitto*.

M. Brod, oboeist, pupil of M. Vogt, lately gave a concert in the Saloon of the *Rue de Cléri*, which attracted a numerous audience.

Mlle. Cesari has appeared in the character of *Tancredi*. It is said that on the approach of the evening of performance, she wished to withdraw from what was considered a kind of rivalry of Madame Pasta. She however got through the part respectably. *Di tanti palpiti*, and other things in the opera that are transposed for Madame Pasta, were restored to their original keys, by which they were clearly the gainers.

The *Crociato in Egitto* of Meyerbeer has lately produced an extraordinary effect in the Turin theatre. Signora Bassi and Melas, and Signor Mari, filled the principal parts.

Madlle. Marinoni has appeared in *Il Turco in Italia*, instead of the *Mosé*. She is very young, and had not before performed on any stage. She has but a thread of a voice, which however she delivers with ease. The debutante is of a delicate form, and at present does not possess much strength. The part of *Fiorilla* was not well chosen for her.

## The Philharmonic Concerts.

FIRST CONCERT, Monday, February 19, 1837.

ACT I.

Sinfonia Eroica - - - - - Beethoven.  
Aria, Signor Zuchelli, "A rispettarmi apprenda"  
(Mosé in Egitto) - - - - - Rossini.

Concerto Piano-forte, Mr. Schlesinger (his first performance at these Concerts)	-	-	Hummel.
Scena, Miss Paton, "Si lo sento" (Faust)	-	-	Spohr.
Overture, Der Freischütz	-	-	C. M. v. Weber.

## ACT II.

Sinfonia in C.	-	-	Haydn.
Scena, Mr. Braham, "Yes! even love" (Oberon)	-	-	C. M. v. Weber.
Quartetto Brillante, two Violins, Viola, and Violoncello, Messrs. Mori, Oury, Moralt, & Lindley	-	-	Mayseder.
Terzetto, Miss Paton, Mr. Braham, and Signor Zuchelli, "Cosa sento" (Le Nozze di Figaro)	-	-	Mozart.
Overture Idomeneo	-	-	Mozart.

Leader, Mr. Spagnoletti.—Conductor, Mr. Bishop.

THE present is the fifteenth season of the Philharmonic Concerts. The improved state of the taste in England for music of the instrumental kind, may be attributed to these performances, which have not only snatched the orchestral compositions of the great masters from the oblivion with which they were threatened in England, but restored them with so much care, and in a style of such unusual grandeur, that it may be doubted whether, upon the whole, the authors themselves ever heard them under more favourable circumstances. For though, when executed under their own immediate direction, it is fair to conclude that in accuracy of movement, and in a few delicacies of expression, their works must have had advantages which they never again can enjoy in the same degree; yet the single fact, an unprecedented one, of five or six leaders acting as *repienti*,—not to mention the more perfect condition of wind instruments, and also a certain *esprit de corps*—is, in our mind, fully equivalent to the superintendence of the composers themselves.

The *Sinfonia Eroica* of BRETHOVEN abounds in traits of genius, though it is rather too long. It was now selected on account of its funeral march, (written, the author tells us, *per celebrare la morte d' un' Eroic*,) by which the society expressed their regret at our recent national loss, and their respect for the memory of a prince distinguished by many virtues. The symphony ought, on such an occasion, to have ended with the march, the impression intended to be made would then have been left, but which was entirely obliterated by the ill-suited minuet that follows.

The symphony in C of HAYDN is that of which we recently had occasion to make mention\*. It was now performed with great spirit; the middle movement alone was unfortunate, in being played quicker than the author ever intended. When the reign of common sense begins in the musical world, these things will not be left to chance, to fashion, or caprice, but be under the regulation of the metronome, or a pendulum in some shape, no matter what, provided composers are everywhere agreed to use the same measure.

The two overtures were executed with at least the accustomed precision and vigour of this band.

MR. SCHLESINGER played a charming concerto of HUMMEL in a very neat and delicate manner. MR. MORI's quartett was performed with the utmost nicety and brilliancy; but his talents might have been exhibited in better music than any that Mayseder has produced for the violin. His accompaniers cannot be too highly praised.

The vocal portion of this concert was excellent. SIG. ZUCHELLI produced great effect in a fine aria of ROSSINI. MISS PATON surprised even those who the most highly appreciate her

\* See Review, page 31 of the present volume, where the opening bars of each movement are inserted.

talents, by the admirable manner in which she sang the whole *scena* from *Faust*. There is a variety in this—a recitative, a *largetto*, and an *allegro*—which not only demands power and execution, but energy, tenderness, and brilliancy, in all of which she was decidedly and equally great. The composition itself, modelled after MOZART, is rather a proof of science and taste than of genius; it is, however, effective, particularly in such hands.

The cognoscenti were glad to have an opportunity of again hearing the splendid *scena* from *Oberon* sung by the performer for whom it was written, and who alone can do it justice. We were rejoiced to see MR. BRAHAM again in the orchestra; his absence from it during the last season excited no little surprise and regret among the subscribers at large.

The Terzetto of MOZART was one of the most perfect vocal unions we ever heard; the room was unanimously of this opinion: and it may be asserted, without fear of contradiction, that amongst the six hundred unprofessional subscribers to these concerts is to be found a greater proportion of genuine taste, of real musical judgment, than is to be met with in any such assembly in England.

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### The Oratorios.

ON the 30th of January, the theatres being closed against the drama, a concert, under the name of *oratorio*, was performed at Covent Garden. This, though not one of the regular series, may be considered as the first of the season, the manager, performers, and other arrangements always continuing much the same to the end of Lent. The first act consisted of an Ode, written on the death of H. R. H. the DUKE OF YORK, by MR. PLANCHE, and adapted to a very beautiful and masterly sacred composition by CHERUBINI. The second act was a selection of what is termed classical music,—music of HANDEL, HAYDN, MOZART, and a few others of the highest eminence. The third act included some of the popular but fugitive favourites. The principal performers were Madame CARADORI, Miss LOVE, the Misses CAWSE, and Madame CORNEGA; MESSRS. BRAHAM, HORNCastle and PHILLIPS, &c. Miss STEPHENS, whose name would have stood at the head of the sopranos, is engaged, but was unavoidably absent on the present occasion. Sig. SPAGNOLETTI, who, by a long residence amongst us, is entitled to be considered as a native, led the band with great spirit; and the whole was conducted by MR. BISHOP, who was not less effectively supported by the public than by his performers; for the house was well filled by voices, instruments, and hearers, and profitably for all.

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### The Drama.

#### KING'S THEATRE.

IN the early part of last month, a double novelty was presented at this theatre; a *debutante*, and an English one, moreover. Miss Fanny Ayton, who has been singing at some Italian theatres, (but not at the *Fenice*, as advertised) made her first public appearance in her native country, in the semi-serious opera *La Gazza Ladra*, in the character of *Ninetta*, which, at its first production here in 1821, was so admirably filled by Madame Camporesi. This young lady possesses a voice of but an indifferent quality; it is thin, and its high notes are painfully

shrill. Miss Ayton is of the ultra-modern school, though she has more pathos than is generally to be found in the style that it inculcates. As an actress she has strong claim to notice; she seems to feel what she utters, and accompanies her words by an action which indicates a just and thorough conception of her part. Her pronunciation of the language is uncommonly correct, and her knowledge of music appears to be founded in early and good instruction. But as a *prima donna*—that is, as a singer of the first rank—she will at present find it very difficult to maintain her ground, whatever she may hereafter prove. As an excellent *seconda* nobody will dispute her pretensions.

Zuchelli, as *Fernando*, the father of *Ninetta*, was a substantial support to the piece; in an aria, and in the trio particularly, he sang delightfully. Madame Vestris, the original *Pippo* here, animated every scene in which she appeared: her share in the duet was as affecting as ever. But not being allowed by the manager of Covent Garden to quit her duties at the second representation, her place on the Italian stage was filled by Mad. Cornega, an excellent singer, but with too weak a voice for so large a space. De Begnis represents *Gottardo*, the *podestà*, or magistrate of the village, very well, as respects acting; rather incorrectly in regard to costume. His voice, however, told in the concerted pieces. The subordinates are truly miserable, and the fine choruses most wretchedly executed. The orchestra too, which boasts amongst its numbers many of the best performers in Europe, is weakened, and the balance that ought to subsist between the stringed and wind instruments is destroyed, by a reduction of the violins: reduced not only numerically, but by the dismissal of some most excellent musicians, and the introduction of inexperienced persons. There are many reports afloat concerning this: economy is the ostensible pretext: but it is rather too barefaced to talk of economy to subscribers who are required to pay 300 guineas for a box; when the theatre might be splendidly supported—when it might have the finest opera and ballet in Europe—for a subscription amounting to little more than two-thirds of this enormous sum, were the receipts properly expended, and the character of the house for punctuality in better repute abroad.

The opera of *Elisa e Claudio*, brought out here in 1823, performed twice, and then condemned for its intense dullness, is advertised; and about a dozen pieces have, it is said, been in rapid succession ordered for rehearsal, for the *début* of a Madame Brizzi; but all as speedily countermanded.

#### DRURY-LANE THEATRE.

A NEW Opera, under the title of *Englishmen in India*, written by Dimond, and composed by Mr. Bishop, was produced at this house on Monday, January 29th.

#### DRAMATIS PERSONÆ.

Sir Matthew Scraggs . . . . .	MR. DOWTON.
Colonel Oswald . . . . .	MR. COOPER.
Captain Dorrington . . . . .	MR. BEDFORD.
Captain Tancred . . . . .	MR. BRAHAM.
Count Glorieux . . . . .	MR. GATTIE.
Milton . . . . .	MR. HOOPER.
Tom Tape . . . . .	MR. HARLEY.
Mirza . . . . .	MR. WALLACK.
Lady Scraggs . . . . .	Mrs. DAVISON.
Miss Sally Scraggs . . . . .	Miss KELLY.
Poplin . . . . .	Miss I. PATON.
Gulnare . . . . .	Miss STEPHENS.

The drama is made up, with a few alterations and additions, from a comedy brought out some twenty-five years ago, called *Love in the East*; the latter, in some small part, founded on Marmontel's beautiful tale, *L'Amitié à l'épreuve*, wherein the French writer paints the British character in colours so much more agreeable than those in which we too commonly exhibit our more liberal Gallic neighbours, that an enlightened Englishman blushes at the comparison.

A young officer in India, *Oswald*, in the heat of an assault

and storm, has an Indian female infant thrown under his protection, who, when grown up, falls in love with her guardian and preserver. He, in his turn, after a separation of four years—at which time the action of the drama commences—finds *Gulnare* improved into a lovely young woman, and forthwith surrenders to her his heart, having always had an affection for her as a child. It uniformly happens in cases of this kind, that the true lovers misunderstand each other, and, deceived by the information of the friend under whose roof he had placed his charge, *Oswald* is led to believe that she is attached to his brother officer, *Tancred*. After many struggles, he therefore generously sacrifices his own passion, and makes the object of it miserable by relinquishing her to his friend. To avoid an union with the latter, the disappointed girl determines to accept the proffered protection of a kinsman, who has made a clandestine journey to Calcutta in search of her. They are, however, interrupted in their flight, and an explanation takes place, which gives the lovers to each other, to the satisfaction of all parties.

The secondary plot, and the characters introduced to support it, are borrowed from the regions of the broadest farce: but they make all those laugh heartily who are wise enough to be pleased whenever they can snatch the opportunity; therefore it would be worse than absurd to deny merit to this part of the opera.

There is nothing in the music of this piece that has drawn much attention to it; but it may appear to more advantage in the chamber than on the stage. As we shall, in all likelihood, have to examine it there, we withhold our opinion till that opportunity is presented. The whole together is successful; it draws company in abundance to the theatre, consequently it possesses qualities which the manager must prize, whatever critics may think of it.

#### COVENT-GARDEN THEATRE.

WINTER's opera, *Das Unterbrochene Opferfest* (*The Interrupted Sacrifice*) under the same title by which it appeared at the English Opera House last summer, *The Oracle*, was produced here on Tuesday the 20th of February. The parts are now cast thus:—

The Inca of Peru . . . . .	MR. PEARMAN.
Rocca . . . . .	MR. SERLE.
Orano . . . . .	MR. HENRY.
Vilacuma . . . . .	MR. J. O. ATKINS.
Attendant Priest . . . . .	MR. TURNOUR.
Maffero . . . . .	MR. PHILLIPS.
Faulkland . . . . .	MR. SAPIO.
Pedrillo . . . . .	MR. G. PENSION.
Myra . . . . .	Miss PATON.
Elvira di Calvedo . . . . .	Miss HAMMERSLEY.
Gulira . . . . .	Miss GOWARD.
Belisa . . . . .	Miss H. CAUSE.
Sura . . . . .	Miss HENRY.

So that the principal characters are assigned to nearly the same persons as represented them at the Lyceum. The change from Mr. Bland to Mr. Pearman, however, is a decided improvement.

This opera was brought out here with no great splendour, and the chorusses were not in a very perfect state. The chief performers, however, exerted themselves very efficiently: Miss Paton was admirable: Mr. Phillips equally good in his line: Miss Hammerley highly respectable: Pension made as much of a dull part as was possible; and Atkins has just the voice for a *High Priest*.

For the programme of the opera, for translations of the poetry, and for the most popular pieces of music, we refer our readers to the 45th number of this work, published last September.

## MEMOIR OF PIETRO GUGLIELMI.

PIETRO GUGLIELMI, to whom his countrymen have given the appellation of the inventor of the *opera buffa*, was born at Massa di Carrara, in 1727. Under the patronage of the Duke of Modena, he was sent, at the age of ten, to the *Conservatorio di Loreto*, at Naples, at that time under the direction of the celebrated Durante, to whose school Italy is indebted for some of its most distinguished composers—Majo, Traetta, Piccini, Sacchini, Paisiello, and a long list of other illustrious musical names\*. Of the great men here named, Guglielmi was the fellow-disciple; but during the first years of his studies he gave no proofs of that genius which was destined to shine for a time with so much splendour. On the contrary, he seemed to manifest a distaste for the art in which he was afterwards to excel. Convinced, however, of his latent powers, and mortified at his pupil's want of disposition, Durante persevered in his instructions; and in forcing the boy to apply to the dry and painful study of counterpoint, he would often exclaim to the indocile youth, "*Ah! di queste orecchie d'asino, io voglio fare delle orecchie veramente musicali*"—(Ah! of these assinine ears I am determined to produce ears truly musical.)

During eight or ten years Guglielmi made but little progress; he was frequently punished for his indolence, and at last appeared to have completely wearied out the patience of his instructor. At length a public examination of Durante's pupils was to take place before the amateurs and most distinguished personages of Naples. The subject given by the master for this important occasion was a fugue, in eight *real* parts, a composition the difficulty of which was sufficient to put to the test the patience and ingenuity of the most persevering. The evening of the day but one previous to that fixed for the examination had arrived, and Guglielmi had not yet put a note of his exercise to paper. Durante employed every effort to stimulate his pupil to emulation, but in vain, and he was obliged to abandon his attempt in despair. His indignant companions chased their idle comrade from the class; this last degradation had the effect of arousing his spirit. He was heard to exclaim, as he angrily withdrew, "I will be revenged for this affront, and in a way that shall cover you all with confusion!"

He accordingly shut himself up in his chamber, where he remained above twenty-four hours without nourishment, labouring incessantly upon the subject of the fugue. At length his task was completed, and, feeling perfectly secure of the successful result of his exertions, he took a few hours' repose, and boldly presented himself at the examination. The exercises of his fellow-pupils had undergone the scrutiny of the assembled critics, and the general voice was about to pronounce in favour of Sacchini, when Guglielmi produced his fugue, and bore away the prize. Durante could not conceal the triumph which he felt at the success of a favourite, though ill-disposed pupil; he sprang forward, and, embracing him, exclaimed—"Yes, I was

\* Writers have committed an error by reckoning Cimarosa as one among Durante's disciples. His master was Fenaroli, and he studied in the same class with Zingarelli and Giordanello, as has been said in the *Memoir of Zingarelli*. See *Harmonicon*, Vol. iv. p. 109.

right in my predictions; I always said he would turn out one of my best scholars!"

Guglielmi had attained his twentieth year, when he quitted the Conservatorio, and it was not long before he brought his talents into active employment. It was in 1750, at the theatre of Turin, that he produced his first opera, which obtained a degree of applause very encouraging to the young composer. He followed up this early success by other productions of increasing merit, till his name became familiar to every amateur, and his talents were placed in active requisition. Between the years 1750 and 1760, he traversed the whole circle of the theatres of Italy, and every where left behind him unequivocal proofs of his genius and industry.

In 1763, he paid a visit to Vienna, where he delighted the Germans with a display of his abilities. Thence he proceeded to Dresden, in the theatre of which he filled the situation of composer for some years. In 1768, proposals of a liberal kind were made to him by the management of the King's Theatre in London, which he accepted. The reception he obtained in this country was sufficiently flattering to induce him to prolong his stay four or five years, during which time he composed the operas *Ifigénia in Aulide*, *Seoatri*, *I Viaggiatori ridicoli*, *Il Disertore*, *Le Pazzie d'Orlando*, *Ezio*, &c.

At the age of fifty he returned to Naples, preceded by a reputation which was the slow but certain growth of long years of labour and perseverance; and great as his fame had already become, his exertions here were calculated to increase it.

At this period, Paisiello and Cimarosa were disputing the palm of public favour in all the theatres of Italy, and particularly in that of Naples. The former, alarmed at the return of his ancient friend and companion in study, had created a powerful cabal against him. An opera buffa of Guglielmi was to be performed for the first time at *Il Teatro dei Fiorentini*. Upon the rising of the curtain the tumult began, and redoubled on the commencement of a quintet, the probable effect of which alarmed Paisiello more than any other part of the opera. The angry partisans in the pit were even on the point of coming to blows, when fortunately the king entered the house. His presence had the happy effect of re-establishing order—the quintet was heard without interruption, and excited general enthusiasm.

E'en those who came to scoff, remained to praise:

At the conclusion of the opera, the more ardent and able-bodied of Guglielmi's admirers—for nature had not been parsimonious to her favourite in the more solid gifts of flesh and blood—elevated the composer on high, in the chair in which he had directed the music, and bore him in triumph to his house.

The nerve and vigour of Guglielmi acquired additional power in the contests that he sustained with Paisiello, and in which he almost always proved the victor.

But though he had devoted himself with so much zeal to dramatic music, he had been far from neglecting a more serious department of the art—church music. He had composed several masses, anthems, and sacred can-

tatas, which, in melody, sweetness, and expression, were pronounced by some critics to surpass his secular compositions. Hence, in 1793, Pope Pius VI., who was at once an enlightened patron of the arts, and an ornament to the high station which he filled, nominated Guglielmi to the distinguished appointment of *Maestro di Capella* at the Vatican. From this period his labours for the theatre closed, and he devoted himself exclusively to sacred compositions, and to the duties of his honourable situation.

He died at Rome, the 19th of November, 1804, universally regretted as a genius of a superior order, and, what is a still higher title to praise, as an honest man. He was replaced by the celebrated Zingarelli, both as *Maestro di Capella* to the Vatican and associated member of the Institute of France.

The talent of Guglielmi was not less fruitful than original. His works are calculated to amount to more than 200. The best of his operas buffa are considered to be—*Le due Gemelle*, *La Pastorella Nobile*, *La Serva innamorata*, and *La bella Pescatrice*, which are at once remarkable for their spirit and vivacity, and for the unity and perspicuity of the musical conceptions. Among his operas seria those particularly distinguished are—*Artaserse*, *La Clemenza di Tito*, *Didone*, and *Enea e Lavinia*; and among his oratorios, *La Morte d'Oloferne*, and *Deborah e Sisara*. In the opinion of Zingarelli, the latter oratorio is the *chef-d'œuvre* of Guglielmi.

The general character of the works of this composer, are purity, precision, simplicity, and the knowledge—so rare—of judiciously economising the resources of harmony. His motives are striking, frequently original in a high degree, and of a kind at once to fix themselves in the memory; the manner also in which they are developed is clear and masterly, and always in conformity to the character and situation. He was the first who knew how to give to concerted pieces all the effect of which they are susceptible, an effect, in place of which later composers have substituted a *remplissage* of the most revolting kind.

Though all condescension on other occasions, Guglielmi was laudably tenacious of his rights as a composer, and of the necessity of giving a proper check to the insolence of singers. He said one day to Madam Mara, in a decided tone—"My duty is to compose, yours to sing: for heaven's sake, then, sing my music, and not alter and spoil it." On another occasion he said to the tenor, Babbini: "My friend, I treat it as a favour, that you sing *my* music, and not *yours*." It will not be forgotten, that Rossini made the same request to Velluti, who replied by never singing another note of his composition, till he performed here in his *Aureliano in Palmira*, one of the weakest productions of the great master, and therefore possibly chosen in pique.

As a proof of the caprice of some of the greatest and, in other respects, most judicious singers, it may be mentioned that David mortified the subject of this memoir most sensibly, by refusing to take part in the duet in *Deborah e Sisara*:

Al mio contento, in seno, &c.

urging, as a plea, the simplicity of the piece, which the singer, in his wisdom, was pleased to term its *insipidity*. Guglielmi was inflexible, and carried his point. What was the consequence? The duet in question was hailed with the most enthusiastic applause, and tended greatly to the success of the oratorio!

The compositions of Guglielmi are thus characterized by the judicious Rossi\*:—

\* *Trattato delle Belle Arti.*

"Un canto semplice e naturale, un' armonia pura, ma piena insieme, un estro ed una fantasia originale, formano il carattere distintivo di questo maestro\*."

The facility of composition retained by Guglielmi in his latter years, has not inaptly been compared by Carpani to that of Lucca Giordano, in a sister art.

Guglielmi left two sons, Pietro-Carlo and Giacomo. The former was engaged at the King's Theatre, as composer, in 1806, in which year, and the two or three following, he produced *La Serva raggiratrice*; *La Scornessa*; *Romeo e Giulietta*, the part of *Romeo* by Tramezzani; *Due Nozze, e un sol Marito*; *La Virtuosa in Margellina*; *Gioconda* by Signora Storace; *Semiramide* for Madame Banti, &c. He was a feeble composer, more indebted to his name, and the thirst for novelty, than to genius or talent.

Giacomo made his début at the *Argentina* theatre, in Rome, as a singer, and was afterwards engaged in several Italian cities, but produced no effect, and afterwards established himself in Paris, where he was still residing some years ago.

#### ON THE MUSIC OF THE FIFTEENTH, SIXTEENTH, AND SEVENTEENTH CENTURIES.

THE substance of the following article is extracted from the 10th volume of *L'Histoire Littéraire d'Italie*, de M. Ginguené, continued by M. Salfi, from whose portion of the work the present is taken. I shall shortly have occasion to pursue the interesting subject here lightly touched upon, by discussing the statements made in it, and by entering into a more minute account of the Flemish school of the fifteenth century, and the schools of Italy of the sixteenth; upon the subject of which various researches made by me, particularly among the MSS. of the British Museum and elsewhere, will, I trust, enable me to throw fresh light.

FAYOLLE.

AN observation of Guicciardini, the historian, relative to the latter part of the fifteenth century, has often been repeated. He says, that, "from this period, music flourished in the Low Countries only, and that it was the Flemings who practised and taught it in most of the states of Europe, and even in Italy." It is well known, that Lionel, Duke of Ferrara, and Galeazzo Sforza, Duke of Milan, entertained foreign singers at their courts. It is an incontestable fact, that Tinctor and Willaert, both Flemings, taught music, one at Naples, and the other at Venice. But is this sufficient to prove that the Italians had forgotten the doctrines of Guido and Marchetto, and that they had ceased to be acquainted with an art, of which they felt the want and knew the value more than any other nation? The concourse of foreigners did not exclude the co-existence of national artists. It may even be assumed as an argument, that they were drawn to a country where the art was better appreciated, and where the number of towns and chapels attracted and required a proportionate number of professors and practitioners.

What would have been over-abundant in the Low Countries, or in any other state, could not be so in Italy, where chapels and schools were maintained in most towns, as Milan, Venice, Florence, Rome, Naples, Palermo, Ferrara, Urbino, Mantua, &c.

At the beginning of the fifteenth century, Count

\* A melody at once simple and natural—a harmony, pure, yet full—a warmth and originality of fancy, form the distinguishing characteristics of this master.

Castiglione assures us, that music formed an essential part of the education of every courtier. The ladies, whose talents were most conspicuous in this century, devoted themselves with particular zeal to the cultivation of music, both vocal and instrumental. Gaspara Stampa, Elisabetta Gonzaga, Tullia d'Aragona, Maria Cardona, Tarquinia Molza, &c., women worthy of imitation, for their remarkable acquirements, were admired no less for their knowledge of music than of literature in general.

But music was *more* than an object of amusement amongst the nobility. Leo X., to whom Poliziano had communicated his taste for the art, made it a study. He often employed himself with his favourite lute on the most difficult combinations of harmony. We may easily imagine what influence the particular taste of this sovereign Pontiff must have exercised over the artists and learned men of his time.

Leonardo da Vinci was so expert in vocal and instrumental music, that it is said L. Sforza intreated him to come to Milan, and exercise his talent there. It is certain that he astonished all the courtiers and musicians, and even the foreign singers, entertained at the court of Milan. It is also well known, that this famous artist and mathematician gave new and better-combined forms to the lyre, violin, and organ. Vinci was afterwards imitated by Parmegiano, Cellini, Tintoretto, and one of the Caracci, all clever artists and musicians. Many other learned men and poets may be enumerated, who cultivated music with the same passion. But those who made music their particular profession are almost countless. F. A. Doni left a list of them in his work upon music, and in his *Bibliotheca*, but they only belong to the beginning of the sixteenth century. F. Patrizi mentions some of those who flourished in the latter part of the same century. We will enumerate a few of the most celebrated.

Fr. Gafforio, cotemporary of Tinctor, studied music at Lodi, his native country, and at Mantua, and though he went to Naples, so solidly was he grounded in the principles of the art, that he found nothing there to learn. He maintained his own theory in a public disputation, and published, in 1480, his first treatise upon harmony, entitled, *Theoricum opus Harmonicæ Disciplinæ*. From this period to the end of the sixteenth century, the number of didactic treatises of this kind is extraordinary. Zarlino, the first restorer of music after Guido d'Arezzo, eclipsed all his predecessors. But to what numerous works did his example give birth? It seemed as if the most distinguished men entirely devoted themselves to bring music to perfection. Among a host of names which are honourably mentioned in the literary history of Italy, we may instance the names of Orazio Tigrini, L. Zacconi, Al. Maurolico, V. Galileo, F. Patrizi, G. Mei, Artusi, and Bottrigari. Some time before Gafforio, about the middle of the fifteenth century, the art of music flourished amongst the English, French, Spanish, and particularly amongst the Flemings; but why were not their works published, when so many Italian works of that period are reprinted? There are but two or three copies of the *Dictionary of Music*, by Tinctor, which is considered as the first work of the kind ever printed; at all events, if it was not composed, as M. Perne maintains, before the year 1478, it was, a year before Gafforio's work, printed at Naples in 1480.

There still exists a *Crown*, or collection of masses and anthems, by old composers, published at the beginning of the sixteenth century. But may not these pieces, allowing their authors the praises they deserve, give rise to the supposition, that, though their authors concurred with the

Italians in propagating this study, they also contributed to corrupt the art by elaborate counterpoint, which rendered it rather an object of labour than of pleasure? Did they not introduce into music, what the Greeks from Constantinople introduced at the same period into philosophy.

It appears that the Flemish school remained stationary at this point, while the Italian school took the character of its climate, and continued to develop itself more fully, till the end of the sixteenth century. Almost all the musical and didactic compositions of this time bear the character of that spirit of invention, which explores, re-forms, and creates. This spirit may be found in the discoveries, or in the essays of Vinci, N. Vincentino, Palestrina, Zarlino, Galilei, &c., and to it is the *Melopeia* indebted for its development. After the farces, mysteries, and feasts celebrated in this country and everywhere else; music was introduced, towards the end of the fifteenth century, into all kinds of theatrical representation. It seems that some parts of the *Orpheo* of Politiano, the first Italian pastoral performed before 1483, was sung. In the *Errore Femineo*, a tragic piece by Notturmo, a Neapolitan poet, there are some anacreontic strophes, certainly intended to be sung. During the sixteenth century, music was often employed in tragedies, comedies, and pastorals, and even in prose, but only in interludes, choruses, or in a certain part of some particular scene. The music composed for the *Sacrificio*, by Beccari, for the *Egle*, by Giraldu, and several other tragedies, for the *Aminta*, *Pastor Fido*, &c., was never continued throughout the whole piece, but only introduced in certain parts, as we before mentioned.

What, then, was the first piece entirely sung throughout? Though this honour has been given to the *Orfeo* of Zarlino, and though it has been proved that the two pastorals set to music by Emilio del Cavaliere, were performed in 1590, it still remains to be determined what was the character of the music employed. Now, it is incontrovertible that it was not only the music called *madrigal*, and which, appropriated to such pieces, gave it the form of a continued series of madrigals, the length of which rendered the style, already heavy and irksome, still more monotonous and disagreeable. The *Antiparnasso*, by Orazio Vecchi, a poet and musician, represented at Venice before 1597, has been regarded by Muratori and others as the first modern opera; but there is not that regular declamation, and that rapid and expressive singing, which constitute the character of the modern *Melopeia*. This discovery may be dated from the same period, but the honour of bringing it to perfection must be given to composers of a more recent date.

Grecian tragedy was entirely sung throughout. Of all the learned men of the sixteenth century, Fr. Patrizi demonstrated this truth in the best manner, and determined the character of the ancient *Melopeia* of the Greeks. V. Galilei and G. Mei, with Count Bardi, and Jacopo Corsi, both poets and musicians, wrote essays on this dramatic melody. The young poet Rinuccini, the secret lover of Mary of Medicis, composed the *Daphne*; Caccina and Peri set it to music, and this pastoral was represented at Florence, in 1594. The success of this first essay soon led to a second; and the story of Orpheus and Eurydice was performed in 1600, with much éclat. These may be said to constitute the new style of singing, called *representative*, or *recitative*, and also some traces may be perceived of the airs and duos before observed in *Ariano*, a lyric drama, composed by Rinuccini, set to music after the same principles, by Cl. Monteverde, and represented at Mantua, in 1608.

## ON THE USE OF CONSECUTIVE FIFTHS.

To the EDITOR of the HARMONICON.\*

Norwich, 19th February, 1827.

SIR,

OBSERVING in the last number of your valuable publication, the observation of your correspondent G. H., relative to the use of consecutive fifths, and the general rule of all authors forbidding their introduction, I beg to send you the following observations upon the subject, extracted from a manuscript work on Composition, which it is hoped will tend, in a great measure, to throw light upon the subject generally, and explain what seems to have puzzled your correspondent, as well as the celebrated Reicha,—the reason why consecutive fifths produce a bad effect.

With respect to consecutive fifths in similar motion, a reasonable objection to them appears to be, that if they are perfect they produce the same melody in two different keys; which objection immediately ceases if they are reversed, or if the consecution is not sufficient to produce melody. See the following example from Paxton:—

In this example, the consecutive fifth is only a part of a melody, which is afterwards completed; but as the gradual progression of common chords is to be considered amongst the licenses, it is to be observed that such a consecution is least desirable. The preceding passage, however, would be considerably qualified by being in four parts, thus:—

\* Wishing to promote free discussion on all musical subjects, we willingly give insertion to our correspondent's letter; but desire it to be understood, that we do not concur in some of the opinions which the author of it seems to entertain; and, moreover think that the fifths in his second and fifth examples are neither "qualified" nor "tolerable."—EDITOR.

Although an imperfect fifth, followed by a perfect one, does not produce the same melody in two keys, yet, according to Mr. Kollmann's opinion, the want of a resolution of a discord is felt. But this may be in part supplied by the bass, or some other part, taking the note, or some octave of the note, on which the resolution should have taken place. This want of resolution is not felt in a succession of perfect fifths. There appear to be two cases in which perfect fifths may succeed each other, even in three parts: first, when the key-note falls a third and afterwards a fifth: secondly, when the key-note falls a fifth, as in both instances the fifth that is found in the second chord was heard in the first. Thus the key-note falling a third and afterwards a fifth, is illustrated by the following examples:—

In the first of the above examples, the note D falling a fifth is felt as a simple dominant, and in the second, the major chord of D announces G minor, which however is not confirmed. The progression of the dominant seems calculated to divert the ear more than the intervals which compose its chord. The next example illustrates the second case of the key-note falling a fifth.

In this example the second chord is felt as a subdominant, and an inversion of the imperfect cadence takes place. Although the second chords in these examples might take other progressions, the above seem the most natural. There are consecutions of fifths that are very tolerable, even in three parts, from the chords in which they occur being inverted. See the following:—

This succession is rendered agreeable by the last chord in the bar being a tonic dominant, and also by the two upper parts being distinct melodies. The same melody in two keys may also arise from a succession of fourths; but in a succession of chords of the sixth, the disagreeable effect is generally removed by the two lower parts moving in thirds. Supposing, however, that fifths may be admitted where melody does not exist, the same privilege may with greater reason be extended to fourths. With

respect to consecutive unisons and octaves, those in similar motion evidently lessen the number of parts, whilst those in contrary motion do not; as Dr. Callcott has shewn in his beautiful Glee, "It was a Friar of orders grey."

Here the second rising a third, and the bass falling a sixth, evidently produce different melodies. See the asterisks. The following is from Mr. Webbe's Glee, "Glorious Apollo:"—

In the third bar of this example, there is unison followed by an octave between the two trebles, as denoted by the asterisks. Thus, if a succession of fifths causes the same melody to be heard in two keys, the effect becomes really disagreeable: whereas unisons, or octaves, produce no other ill effect than that of lessening the number of parts; unless, as Mr. Kollmann observes, they produce irregular crossings.—I am, Sir,

Yours most obediently,  
JAMES TAYLOR.

#### DR. BURNEY'S LETTER TO HAYDN.

[Referred to in page 5.]

Chelsea College, Aug. 19, 1799.

My dear and much-honoured Friend,

The reverence with which I have always been impressed for your great talents, and respectable and amiable character, renders your remembrance of me extremely flattering. And I am the more pleased with the letter with which you have honoured me, of July 15th, as it has pointed out to me the means by which I may manifest my zeal in your service, as far as my small influence can extend. I shall, with great pleasure, mention your intention of publishing your oratorio *Della Creazione del Mondo*, by subscription, to all my friends; but you alarm me very much by the short time you allow for solicitation. In winter it would be sufficient, but now (in August) there is not a single patron of music in town. I have been in Hampshire myself for three weeks, and am now at home

for two or three days only, in my way to Dover, where I shall remain for a month or six weeks, and where I shall see few or none of the persons whom I mean to stimulate to do themselves the honour of subscribing to your work. I wish it were possible to postpone the delivery of the book in England till next winter. The operas, oratorios, and concerts, public and private, seldom begin in London till after Christmas, nor do the nobility and gentry return thither from the country till the meeting of Parliament about that time. Now, three months from the date of your letter, my dear Sir, will only throw your publication to the middle of October, the very time in the whole year when London is the most uninhabited by the lovers of field sports, as well as music.

I had the great pleasure of hearing your new quartetti (Opera 76) well performed before I went out of town, and never received more pleasure from instrumental music: they are full of invention, fire, good taste, and new effects, and seem the productions, not of a sublime genius who has written so much and so well already, but of one of highly-cultivated talents, who had expended none of his fire before. The Divine Hymn, written for your imperial master, in imitation of our loyal song, "God save great George our King," and set so admirably to music by your-elf, I have translated and adapted to your melody, which is simple, grave, supplicating, and pleasing. *La cadenza particolarmente mi pare nuova e squisitissima.* I have given our friend, Mr. Barthelemon, a copy of my English translation to transmit to you, with my affectionate and best respects. It was from seeing, in your letter to him, how well you wrote English, that I ventured to address you in my own language, for which my translation of your hymn will perhaps serve as an exercise; in comparing my version with the original, you will perceive that it is rather a paraphrase than a close translation; but the liberties I have taken were in consequence of the supposed treachery of some of his Imperial Majesty's generals and subjects, during the unfortunate campaign of Italy, of 1797, which the English all thought was the consequence, not of Buonaparte's heroism, but of Austrian and Italian treachery.

Let me intreat you, my dear Sir, to favour me with your opinion of my proposition for postponing the publication of your oratorio, at least in England, till March, or April, 1800. But whatever you determine, be assured of my zeal and ardent wishes for your success, being, with the highest respect and regard,—Dear Sir,

Your enthusiastic admirer and affectionate Servant,  
CHARLES BURNEY.

At Celeberrimo Signore Giuseppe Haydn, in Vienna.

## WELSH MUSIC.

To the EDITOR of the HARMONICON.

SIR,

I have had the pleasure, and, I may add, the advantage, of perusing the *Harmonicon* from its commencement to the present time, and I have ever found that candour, impartiality, and moderation pervaded its reviews of musical publications; and that whenever a little *contrary motion* occurred between you and your correspondents, it seldom produced any very jarring effect.

In noticing Mr. Neate's excellent arrangement of *Tri Chant o Bunnau* (Three Hundred Pounds), you observed, "The Welsh have very few native airs; most of those ascribed to them are of Irish origin, and we much deceive ourselves if the above be not amongst the latter, for it possesses all the tenderness that characterises the melodies of unfortunate Erin, and is devoid of that unceathness which, with three or four exceptions, marks those of more happy Cambria."

This, Sir, is not fair, nor is it by any means correct, for I can produce proofs sufficient to convince you, that the Welsh have a vast number of genuine native melodies\*. In the first place, you will find, in the *Archæology of Wales*, vol. iii., no less than one hundred and seventy-five pages of the ancient notation of the Britons, some of them bearing the date of 1300. The originals of these are now preserved; they are, of course, written in the bardic characters†. The very names of a number of the Welsh airs bespeak them genuine, and a few exceedingly old; for instance, there is an air called *Castell Tywyn* (Town Castle,) whereas there are no traces of a castle now to be seen in the neighbourhood.

To decide *now* which is Welsh and which Irish, or Scots, would be a difficult task, for the intercourse between the different islands was very great formerly, and consequently we may fairly infer that one borrowed (I will not say stole) from the other, for we find that *Gruffydd ab Cyran* (Prince of Wales), whose father had fled to Ireland during the feuds in Wales, came to Cambria, "stocked in music," and he became the patron of the bards and minstrels. In 1100, he called a meeting (or *eisteddfod*) of the Irish, Scots, and Welsh minstrels, at which he issued a code of laws for their guidance. These were exceedingly strict, and scrupulously adhered to. (Vide a translation in Dr. J. D. Rhys's *Welsh Institutes*.)

Hence we may conclude that a similar character pervaded the national melodies of the different clans, and surely the Welsh have an equal right with their neighbours to claim a few as their own.

I have by me now a vast number of airs, decidedly Welsh, which I have from time to time collected; and lately a reverend friend of mine has presented me with a most valuable collection in MS., which he had made after *thirty years'* research among the Welsh harpers. He gives the same melody in two or three different ways, as he found it performed by various persons. Many of these are exquisitely sweet, but mostly in *minor keys*.

Whether the Welsh be allowed to claim more than "three or four" melodies, which are not "uncouth," they certainly can claim the honour of patronising the bards and

\*Mr. P. would not convince us by means of any music noted down in 1200, that *Gruffydd ab Cyran* did not, previously to 1100, bring with him into Wales all the best music that he had heard during his sojourn in Ireland.—EDITOR.

† Vide *Historical Notices*, respecting Welsh music, in the Transactions of the Royal Cambrian Institution, page 300.

minstrels more than any other country, and consequently of handing down both the poetry and music of olden days. *Eisteddfodau* (sittings of bards and minstrels) have been held in various parts of the Principality from time to time, since the reign of Cadwallader, in the seventh century, at which premiums and medals have been awarded to poets and musicians; and within these few years the Royal Cambrian Institution, founded on one which flourished fifty years back, has, by its patronage, encouraged modern genius, and many a flower, which might have wasted its sweets on the lofty hills of Cambria, has been fostered; and the Society in Powis has been the means of sending two young men of talent to Jesus College, Oxford. This, I am sure, Mr. Editor, both you and your readers will allow to be praiseworthy.

I inclose you a Welsh air, which I trust you will insert in your next Number, and I shall close my spun-out remarks with a specimen of the ancient notation, remaining,

Sir,

Yours respectfully,

JOHN PARRY.

March 12, 1827.

[From a MS. of the 11th Century.]

CAN Y PROPHEVYD DAFYDD.

e									
c		e	d	d					
g	d	g	g	g					
								c.	
								g.	
								g	
								c. c.	&c*.

The above deciphered—

THE SONG OF DAVID THE PROPHET.

\* Had you proper types, I would send the original bardic characters, which are exceedingly simple. The alphabet is inserted in the *Cambro-Briton*, vol. i. p. 241.

P. S. The *Pennillion* singing with the Welsh harp is quite unique, nothing of the kind is to be found in any country besides Wales, and it is not so easily accomplished as may be imagined; for the singer is obliged to follow the harper, who may change the tune when he pleases; also perform variations, while the vocalist must keep time, and end precisely with the strain. Those are considered the best singers who can adapt stanzas of various metres to one melody, and who are acquainted with the twenty-four measures, according to the bardic laws and rules of composition. The singer does not commence with the strain, but takes it up at the second or third bar, as best suits the metre of the *pennill* he intends to sing, and this is constantly done by persons who are totally unacquainted with music!

## Review of Music.

*A Collection of GLEES, TRIOS, ROUNDS, and CANONS, composed by THOS. FORBES WALMISLEY, Organist of St. Martin's-in-the-Fields. (Published for the Author, and to be had of the principal Music-sellers.)*

THE glee is the offspring of the madrigal, and the madrigal owes its birth to the motet: the church is the parent of them all, and is accused, by those who have no relish for English harmony, of having transmitted her gravity and gloom to her latest musical descendant. Such persons usually apply the term *psalmody* to glees, and treat compositions of this kind with scorn; though they hear the very same species performed on the Italian stage, in the shape of unaccompanied *terzetti*, *quartetti*, &c., with rapture, and give it their warmest applause.

Music of this description is certainly no longer fashionable in the country that once so successfully cultivated it; its wane amongst us has for years past been very perceptible: the only influential protectors which it can now boast in the metropolis are the members of the Catch and Glee Clubs. These, however, are powerful patrons, and if they continue their support but a very few years beyond the present period, the wheel, which is constantly turning, must bring the glee round again, and those lovely works, that formerly had so many charms for society, will be restored to their station in the list of refined and innocent pleasures.

The *Concentores*, a small club of professors, who pledge themselves to produce new compositions of this kind at their social meetings, prevent the talent for glee-writing from sinking into actual desuetude. Of this respectable and useful party the author of the publication now before us is a member, and we believe that many of the compositions in the volume were contributions in aid of the society's primary object. They are worthy of the design, inasmuch as they are rigidly correct in their general structure, and faithful to the sense and prosody of the verses with which they are combined.

This collection consists of one glee for five voices, five for four voices, and three for three;—three trios for two sopranos and a base; two rounds for four and three voices, and six canons. We do not perceive a great deal of invention in any of these, but a full share of good taste. If they do not strike by any brilliant traits, they do not offend by any negligences. They are throughout even, and often graceful. The four-voiced glee, "O, were my love yon lilac fair," from Burns, is that which pleases us most. The melody in the Scottish manner is exceedingly pleasing, and the whole *sings* well, a quality, indeed, which is common to them all. The following passage in it (page 21) particularly attracted our regard—the harmony is solid and impressive:—

How I wad mourn when it was torn, By

au - tumn wild and win - ter rude.

Of the trios, with a piano-forte accompaniment, we prefer "A wet sheet and a flowing sea;" it is spirited, animating, and in an easy, popular style. The round, "Sweet is the breath of vernal shower," is smooth and elegant, but will require great delicacy of singing, and three equal voices.

The canons are all *en règle*, and nothing beyond ought to be required from compositions of this class, which, in music, are equivalent to acrostics in poetry, and equally entitled to regard, out of school.

LAYS and LEGENDS of THE RHINE, the Poetry by J. R. PLANCHE, the Music by HENRY R. BISHOP, Professor of Harmony and Composition at the Royal Academy of Music. (Goulding and D'Almaine, Soho Square.)

THIS is a work which might be reviewed under three heads, poetry, music, and drawing. The first comes within our province when connected with the second: the second, however, is our main business; but the third we can only be expected to consider incidentally, and to mention *en passant*.

In giving a brief history of the present publication, we avail ourselves of Mr. Planché's own words:—

"The idea of this work," he says, "occurred to me on my return from a late visit to Dresden; and the necessary sketches and inquiries were consequently made upon the various spots, as I descended the river from Mainz to Cöln. On comparing, however, several of the traditions thus collected, with the printed versions of them in sundry tours and travels, I found considerable variations, and have therefore taken the liberty to make use of such as appeared to me most eligible for the purpose in view." Mr. P. then committed his poetry into the custody of Mr. Bishop, and his "rude outlines," as he modestly terms them, to Mr. Haghe, by whom they are lithographed. We have thus eight popular German traditions in verse, printed in letter-press separately, then with the music set to them; four of the number illustrated by views of the scenes described or alluded to, and an ornamental corresponding title-page.

The first of these, FRAUENLOB<sup>\*</sup>, the last of the MINNERSINGERS †, is in three stanzas, each terminating in a burden, or *refrain*. The leading stanza is set in two movements, the latter of which is given to the burden. The same melodies are adapted to the other stanzas, but the accompaniment is varied. By this means are obtained

\* Women-praiser. This was the pseudonyme of HENRY of MEISSEN, a doctor in theology, and canon of the cathedral of Mainz.

† Love-singers.

the advantages, arising from reiteration, that belong to the ballad, without its monotonous effect. There is much to admire in this, particularly the slow part, though, as a whole, it is rather too long.

The second, GIESELA, for three voices—two sopranos and a base—is in the style of some of Dr. Callcott's most popular glees. The words are dialogue and narrative blended, which naturally throw the music into solo and what may be called chorus. There is novelty in the opening of this, and so much merit in other parts, that it will most likely be very favourably received. In the 15th bar of page 10, either the E flat should be revoked in the last half of the bar, or extended to the next. This is evidently an *erratum*.

The next in succession, THE MOUSE TOWER, is for the same number and description of voices. It is the story of an uncharitable and cruel bishop, who converted his garner into a trap, to which he set fire when he had caught several of his flock, men, women, and little ones, therein, and, *sans cérémonie*, burnt them to death. For this he was visited in a tower, to which he had fled for security, by a plague of mice, who, *sans façon*, ate him up, "mitre and all," says the legend. The subject has not warmed the composer; and though the music somewhat resembles W. Knyvett's pretty glee, "*The Bells of St. Michael's Tower*," yet it will never be ranked among Mr. Bishop's happy efforts.

The fourth introduces SIR HILCHEN OF LORCH, one of those heroes who, by courting danger and a mistress at

the same moment, escapes one by escaping with the other. The song is for a soprano, though sung in the person of the valiant knight, who, most probably, had no pretence to such a voice. The air is in the gayest dancing measure, and will be sure to animate its hearers for the time, though it may not leave any lasting impression. In this the composer employs the French expression, *avec intention*, because he thinks that it is more to his purpose than any other "term of expression" with which he is acquainted. Now, as we are decidedly inimical to an increase of musical terms, especially when borrowed from a language so foreign to the art as the French is, we would suggest that, as Mr. B. has used his own language generally through the book, the words *with meaning*, or, perhaps, *with archness*, might have answered his purpose every whit as well in some respects, and much better in others. But if he deemed it advisable to give the direction in another tongue, why not have adhered to the Italian, which is the conventional language of music?—*con intenzione* would have had as much force as what he has chosen: *con astuzia*, perhaps, still more.

THE SONG OF THE VINE-DRESSERS follows, consisting of but two stanzas, both to the same air, which is strikingly gay, and almost as exhilarating as the juice which the labours of the singer tend to produce. The drone-base is here not only very characteristic, but skilfully employed: the annexed extract will give a correct idea of its effect; and indeed of the whole song.

*With boisterous gaiety.*

Joy, bro-thers, joy, - - - A - - bove the Rhine Its sto - ny brow "the al - - - tar" rears.

*mf.*

*rf.*

The musical score consists of three staves. The top staff is the vocal line in G major, 8/8 time, with the lyrics: "Joy, bro-thers, joy, - - - A - - bove the Rhine Its sto - ny brow 'the al - - - tar' rears." The middle and bottom staves are the piano accompaniment, with a drone base in the bass line. The middle staff is marked *mf.* and the bottom staff is marked *rf.*

The next is THE SEVEN SISTERS, which, like the first of these, has a burden, sung in chorus at the end of each stanza. This is one of the most pleasing of the set; the choral part, or *refrain*, for two sopranos, a tenor, and base, is original, and as good in effect as new in design. The measure of the verse, in the present instance, is so exceedingly irregular and hobbling, and so entirely sets rhythm at defiance, that no blame can be imputed to the composer for yielding to necessity, and limping occasionally with the poet.

The seventh, LURELEY, is very simple and engaging. It is first set for a single voice, then harmonized for two sopranos and a tenor. In the latter form it is even more soothing and pleasing than in the former. We do not, however, take much delight in such harmony as the following, page 70, bar 5:—

The musical extract shows a short passage in G major, 8/8 time, with a drone base. It consists of two staves: a vocal line and a piano accompaniment line.

We now arrive at the last and best of the set, THE BROTHERS, for two sopranos and a base. This, like the third, is made up of colloquy and narration mixed—of alternate solo and chorus—therefore, as the other, after the models left by our ingenious countryman. But, the general plan excepted, there is no imitation here; the

composer has manifestly struggled for originality, and his efforts have been rewarded by success. Of the many new points in this, a few at first sound quaint, but the ear soon becomes reconciled to them. There is, however, at page 91, fourth bar, a 4th and 3rd, accompanied by a natural 6th on the sub-mediator, to which we suspect few will be brought, by any habit, to listen with pleasure. But this, perhaps, is hardly worth noticing. We have more satisfaction in pointing out a tender, charming passage, page 85, at the words, "Long have I nurs'd a lovely flower;" the contrast of this to the sentiment and notes of defiance which precede it, is well conceived, and ably executed. The subjoined fragment of the chorus, more than once repeated, produces a very agreeable effect: the melody and style, too, are admirably suited to the poetry, which there relates the story.

*Moderately Quick.*

To Sternfels, with the morn-ing light, The  
false cru-sa-der came, And by his side, on  
pal-frey white, Was seen his Gre-cian dame.

*Cres.*

We take our leave of the musical part of this volume in such good humour, that we withhold some intended remarks on a few errors in accent, which we have encountered in our progress. We observed them with more regret, because they might have been so easily avoided.

The poetry of the present work will add considerably to Mr. Planché's reputation. He has put us in possession of several tales that have long been the delight of the wonder-loving Germans, and which will be little less interesting to the admirers of romance in this country. He has enriched his translation by some good imagery, and clad it in unaffected language. If now and then the measure be disagreeably irregular—a strong case of which occurs in the sixth—it must be imputed to an over-scrupulous closeness of the copy to the original, though we cannot help wishing that, in the instance alluded to, a sacrifice had been made to the music of the verse.

The four lithographed prints are exceedingly pretty views on the Rhine; and in the title-page is a view of Frauenlob's tomb, in the cloisters of Mentz cathedral.

VOL. V. APRIL, 1827.

1. **THEME**, composed by C. M. von Weber, arranged, with Introduction and Variation, for the PIANO-FORTE, by J. P. PIXIS, Op. 90. (Cramer and Co., Regent Street.)
2. **BRILLIANT VARIATIONS on an Austrian Waltz**, for the PIANO FORTE, by CHARLES CZERNY, Op. 14. (Cocks and Co., Prince's Street, Hanover Square.)

It is no easy matter now to give any thing like an appearance of novelty to variations; the incalculable numbers of them that have been called into being, during the last thirty years, seem almost to have exhausted every possible mutation. Yet, occasionally, composers of genius come forth with what is at once confessed to be new, though, with a sigh, we must admit that these are something like those "angels' visits," that are "few and far between." M. Pixis, however, has, in the above publication, travelled more out of the common track than is usual in the present day. Perhaps this is to be attributed, in a great measure, to his Theme, which, like most things that proceeded from the creative mind of Weber, is distinctly marked by originality of thought. The subject, *à la chasse*, in E flat, is short, but striking. The variations on it are only five in number, but they reach eleven pages, for the last of them is carried out to a considerable length as a coda. The second of these is clever; the third introduces some of the modern interweaving of fingers; the fourth shews a little good modulation; and the fifth much brilliancy. This piece requires an able performer, with a powerful hand. It is animating, not very complicated in texture, and good practice.

No. 2, is a very charming waltz, and a great favourite in most parts of Germany, Vienna in particular, at the court-balls of which city it is invariably called for. The variations to it were composed for Master Listz, the musical prodigy who was here a year or two ago. They are entirely in the *bravura* style, therefore difficult. Some parts of them are effective, but altogether they may be considered as more ingenious than pleasing. Those, however, who are industriously disposed, will find a few improving passages, and three or four that may otherwise reward their labour and assiduity. The waltz itself, which is well suited to the generality of performers, will be found in the musical part of our last number.

1. **TEMA** by SUSSEMYER, with VARIATIONS and an INTRODUCTION for the PIANO-FORTE, composed by G. F. SIMMS. (Welsh & Hawes, 246, Regent Street.)
2. **SCOTCH AIR**, "The Falls of the Clyde," arranged with VARIATIONS for the same, by the same. (Mayhew and Co., 17, Old Bond Street.)
3. **RONDO**, composed and arranged for the PIANO-FORTE, by T. S. ROBBENS. (The Author, Bath.)
4. **IRISH MELODY**, The Moreen, with eight VARIATIONS and an INTRODUCTION, for the PIANO-FORTE. Composed and published by the same.

THE air of Sussmayer, No. 1 of the above, is exceedingly simple, pretty, and, like most German melodies of this class, depends much on the clearness and regularity of its rhythm. Two or three of the variations are pleasing; the rest *à l'ordinaire*: but the Introduction is both elegant and new; we seldom meet with anything of the kind so good.

"The Falls of the Clyde" is an air that now stands in no need of praise. Most of Mr. Simms's variations on it are sufficiently in character, and agreeable. But we advise

M

him not to insert so many graces: let him leave a few of these to the taste of the performer, or the master. In truth he loads his page with turns, half of which, at least, might well be spared. In the second variation the fol-

lowing notes occur four times:



The quaver rest is no apology for such a succession, which might have been avoided by making the A rise to B.

Mr. Robbins shows in his rondo that he is not sluggish in his pursuit of originality. He has to a certain extent succeeded, but rather at the expence of grace. There is, notwithstanding, great enterprise manifested in the whole of this, and many spirited passages are the result. The second bar of page 2, we suppose contains some error of the engraver; that bar and the next cannot be intentionally connected in such a manner. The passage of chords at page 4, is very good and effective.

No. 4 is built on a good melody. The introduction and variations prove that their author is not always busied in search of novelty.

1. PUNCHINELLO, a characteristic FANTASIA for the PIANO-FORTE, composed by M. MARIELLI. (Goulding & D'Almaine, Soho Square.)

2. VARIATIONS, WALTZ and CODA on the Chorus "Nel silenzio," in Il Crociato in Egitto, composed for the PIANO-FORTE, by JEROME PAYER. (Wessel & Stodart, Soho Square.)

3. EUTERPE, a Collection of Modern Pieces for the PIANO-FORTE, selected from the Works of Foreign Authors. No. 1. (Ewer & Johannng, 20, Titchborne Street.)

REALLY M. Marielli's *Fantasia* is so comical a thing, that it passes our comprehension. From the explanations by which six out of the thirteen pages are loaded, we conclude that it is meant to be a musical description of the adventures of Punch, as daily exhibited in this metropolis; but we cannot perceive much analogy. For instance, when the Turk is knocked on the head, the blows are imitated by chords. Now positively there is nothing like harmony in such business. M. Marielli's method, if he meant a joke, might have indicated hanging. Then, again, Judy enters, scolding her profligate spouse in half tones. Whole notes would surely have better expressed the entireness of her anger. The merriment of the gay sinner is described in this passage:—



Such a discordant crash would have been more successful in intimating a quarrel between the hero of the drama and his wife, than in describing lightness of heart and hilarity.

But in the title-page of this piece is lithographed a drawing by Cruikshank, giving a view of the renowned puppet-show:—Punch, in one corner, exulting in his wickedness; "the black gentleman,"—as M. Marielli de-

corously calls the awful person,—peeping in at the other, full of delight at the mischief; and Mrs. Judy, in a most remonstrative attitude, in the centre. Below are the spectators, not less interesting in our eyes than the scene above is in theirs; and by the side of the show-box stands the trumpeter, perfectly *ennuyé* by Punch's wit, capital as it is, but unluckily not new to poor Eolus, whose posture of calm resignation, with half-closed, weary eye, and eyebrow settled into a fixed arch, by the operation of habitual surprise at the undiminished effect of his partner's efforts—exceed any thing we have ever seen from the pencil of this excellent artist. We will not then attempt to conceal the delight afforded us by so admirable and entertaining a sketch, which we are sure will reward the purchaser of the present publication, though the contents of the inside may not be equal to the exquisite graphic prologue on the out.

No. 2 are a few ingenious variations on one of Meyerbeer's most original compositions. Payer is a resident of Vienna; he has produced some clever things of the light kind; and made many very good arrangements of operas, ballets, &c.

No. 3, *Euterpe*—(a good name is half the battle)—contains a sonatina by Diabelli of Vienna, and a rondoletto by Kuhlau, a German, settled, we believe, at Copenhagen. These are both short, perfectly easy, and adapted to young players.

1. PARODY on "Cherry Ripe," in the Venetian, Russian, Polish and German styles, composed for the PIANO-FORTE, by W. T. LING. (Willis & Co., 55, St. James's Street.)

2. Charmante Gabrielle;

Le Garçon Volage;

La Suisseuse au bord du lac;

Au clair de la lune;

All arranged as Rondos for the PIANO-FORTE, by the same. (Preston, 71, Dean Street, Soho.)

3. RONDEAU POUR PLAIRE, for the PIANO-FORTE, composed by Master WILLIAM A. KING, aged 11 years. (Brooks, Hunter Street, Brunswick Square.)

Mr. Ling begins by calling his variations on the air, "Cherry ripe," a *parody*, though we presume he meant *parodies*—not that either is remarkable for correctness. The air is in itself very pleasing, but it is not improved by the following jerking version of it, with which Mr. L. sets out:—



This he calls the *Venetian* style. Why, we have yet to learn. Then we have a specimen of the Polish style:—



If this be like the harmony of Poland, we will steer clear of Warsaw in our musical travels. Mr. L. terms this "an agreeable melange." We would say, *de gustibus, &c.*, but that the proverb is abominably musty.

We now come to *Charmante Gabrielle*; alas! no longer very charming: conjured into three-eight time, *allegretto*, and beginning with a chromatic base—



which, considering that the beauty of the air consists in its simplicity, rather surprised us.

*Le Garçon Volage* commences with a base on the same principle; only much more affected, and still less apposite. In the second page the composer would fain show his profundity, and introduces something in the form of an enharmonic interval:—e. g.



But "a little learning is a dangerous thing:" if the second note in the treble be  $a\sharp$ , it should rise, being an extreme sharp sixth to  $b\flat$ , its base. In fact, however, it is only an  $A\flat$  over again. The  $a\sharp$  in the base is correctly written, but it ought, for the above reason, to rise to  $A$ .

The third and fourth of these are also full of chromatic notes, equally inappropriate to the airs, which, being simple in themselves, and short in their present forms, are, we presume, meant to be likewise easy.

The youthful author of No. 3 ought to be encouraged to proceed steadily in the study of music: he has talent, and shows a taste for melody, the principal thing in the art. This his first essay is very animated and pleasing; but we hope that the praise which it will produce will not tempt his friends to let him be considered in any other light than as a mere learner for years to come. If, after having been for once indulged, and reasonably gratified, we must admit—he be suffered to go on publishing before he is thoroughly instructed in both the theory and practice of the art, he will run the risk of being disappointed in his hopes of becoming, in due time, a composer of eminence.

Select AIRS from the opera of *La Schiava in Bagdad*, by PACINI, arranged for the PIANO-FORTE, with a FLUTE Accompaniment, (ad. lib.) by J. F. BURROWES. (Goulding, D'Almaine, & Co., Soho Square.)

WITH the exception of three or four pieces at the utmost, this opera is a feeble imitation of Rossini; but it is new, in name at least, to this country, though one of Pacini's earliest productions, having been composed some years ago. Novelty in the present, as well indeed as in every other age, is the grand thing sought after by the majority of *soi-disant* amateurs, to the great injury of the art, the progress of which must necessarily be slow, while its classical works are superannuated in less than five years after they become generally known, and made to give place

to any inferior matter, provided it be fresh from the pen of some composer of quite recent date.

This arrangement is exceedingly well executed by Mr. Burrowes, and though he could not, as an adaptor, give to it what it did not itself possess, yet he has made all that he has chosen for the present book as agreeable to the ear, and as fit for the two instruments, as his materials would allow.

QUARTETT from WINTER'S Opera, *The Interrupted Sacrifice*, arranged with Variations for TWO PERFORMERS on the PIANO-FORTE, by GEORGE F. HARRIS. (Boosey & Co., 28, Holles Street.)

THIS is the quartett published in our fourth volume, and is decidedly the most popular as well as the most pleasing thing in the opera. It forms into an agreeable duet, and four of Mr. Harris's variations are in good keeping with the general style of the piece; while two of them depart rather widely from it. As a whole though we like its effect much; and if the performer find it too long, which we think not impossible to be the case, it is very easy to abridge it by the omission of the least captivating of the six variations.

La Fleur de Souvenir, *Premier Recueil de ROMANCES et QUADRILLES Français*, Ouvrage composé par A. DONNADIEU. (Boosey & Co., Holles Street.)

THIS containing both vocal and instrumental music, we know not how to consider it, so have placed it by itself, between the two classes.

We have here six Romances and a Quadrille; the former set to French words. The Romances shew taste and talent, though no vast share of originality, the rarest of all musical commodities at the present moment. But the composer writes like, and for ought we know is, an amateur; his harmony is frequently very erroneous, and his accompaniments therefore are as often dissonant to the ear as hostile to the melody. A little correction might have put all this to rights, and have given M. Donnadiou's productions a fair opportunity of being heard to advantage. How much it is to be lamented, that when this assistance might be serviceable, it is not always asked!

Three of the Romances are headed by a lithographed design; but these do not much augment the value of the publication—which however is otherwise brought out in an uncommonly neat manner, with an emblematical title-page.

#### VOCAL.

LANZA'S *Abridgment of his work on the ART of SINGING*, containing all the necessary Instructions and Rules, Scales, Solfeggi, Ballads, Duets, Trios, &c., &c. In Two Books. (Chappell, 135, New Bond Street.)

IF the two parts of the above publication, containing more than seventy pages in each, be an abridgment, what must be the extent of the entire work!—We cannot but be thankful that the latter never came under our critical inspection, for it would most likely have put our patience to a trial, and, had we analysed it, would, in all probability, have exhausted that of our readers. We cannot imagine by what expansive process a practical treatise on singing was so swelled out, that for a mere abridgment of it upwards of a hundred and forty folio pages are required: unless, indeed, a great portion of it consist of songs, glees, and every other species of vocal music; in which case the

work might undoubtedly have been distended till no ordinary shelf would hold a single copy.

But Mr. Lanza, taught by experience that a great book is a great evil, prudently submitted his to the operation of excision, and thereby saved it from the fate that had been impending ever since its birth. The consequence is, that the work has lost in weight, but gained in vigour. In this diminished, but more healthy state, then, we have to examine and report on its qualities.

The first part consists of Rules and Scales, together with many Solfeggi. All of these are unexceptionable in principle, but the explanations are worded in so obscure and erroneous a manner, that it requires no little labour and perseverance to extract their meaning. This is not to be wondered at, if those who write in a language foreign to them, on a subject that requires the utmost perspicuity, do not obtain the assistance so absolutely necessary.

The second part is filled, all but seven pages, with songs and duets, chiefly English, composed by Mr. Lanza. Some of these have merit, but we cannot add, that we trace in them any decided marks of genius.

The author having already reduced his original very considerably, may think the advice we are about to offer rather cruel; yet we must counsel him to abridge his abridgment still further. Let him also get his precepts clearly expressed and his language carefully corrected; his publication will then be satisfactory to himself, useful to others, and add to a reputation which he has already earned by the share he had in the musical education of our popular native singer, Miss Stephens.

1. "Together then we'd fondly stray," sung by Miss Cawse in the "Castle of Sorrento," composed by THOMAS ATTWOOD. (Chappell, 135, New Bond Street.)
2. DUET, "Child of the Sun," the Poetry by S. ROGERS, Esq., sung by Messrs. Welsh and Horncastle; composed by T. W. HORNCASTLE. (Welsh & Hawes.)
3. CAVATINA, "Lady! list to my Song," composed by Mrs. MILES. (Goulding & D'Almaine.)
4. DUET, "Tis the hour," sung in the Romance of the Flying Dutchman, at the Adelphi Theatre. Composed by GEO. HERBERT RODWELL. (Same publishers.)
5. BALLAD, "Return, O my Love!" Ditto. Ditto. Ditto.
6. RECIT. AND AIR, "The winds are high," the words by LORD BYRON, sung by Mr. Phillips, and composed by S. NELSON. (Chappell.)
7. CANZONETTA, "Il primo albor," composed by JULIUS LE SOUËF. (Brooks, Hunter Street.)
8. "Now all is still around me," an Invocation to Madness, written by F. WYMAN, Jun., composed by THOMAS H. SEVERN. (Mayhew, 17, Old Bond Street.)
9. SONG, "It pains me to cause my dear Lucy a sigh," composed by the same. (Monro & May, 11, Holborn Bars.)
10. "There is a mystic thread of life," written by Lord Byron. }
11. "Oh! had my fate," written by the same. }
12. "Oh! there my young footsteps," written by the same. }
13. The blue-ey'd lassie," written by Burns. }

Composed by MARIA HINCKESMAN. (Published by the Author, 188, Regent Street.)

ONE of the evils attending the composing for the theatre is, that if the drama fails, the music suffers the same fate. No. 1 of the above is a case in point; the opera for which

it was newly written met with no success, therefore Mr. Attwood's song, which was really received with very marked applause, and encored both nights that the *Castle of Sorrento* was performed, fell, in the theatrical sense of the word, with the piece. It will, however, survive, in an independent state, if an able and charming composition has power to make its own way, for we cannot say much of the words, which are a good specimen of the nonsense-verses supplied to the regular theatres of this "thinking nation." This song requires a tolerably expert singer to do it justice; to such it will be an acquisition, for it is one of the best things that we have ever had to notice critically.

The duet, No. 2, has a great deal of pleasing melody in it, and is well put together: it is in the good English style, and the beautiful lines of an elegant and most feeling living poet, are expressed with judgment and taste.

No. 3 is a very delightful production indeed; abounding in tenderness and expression, full of easy, natural melody, and accompanied by a pure, charming harmony; not an accent misplaced, nor a word ill expressed. How pleasant would be the task of criticism were it only exercised on such compositions as Mrs. Miles has here presented to us!

Not frequenting much the minor theatres, (*minor* may they long remain, as to size!) we were hardly aware of the progress which music has made within their walls. The duet, No. 4, is a clever composition, dramatic, and extremely pleasing. The ballad also is pretty, though not more remarkable for novelty than most other modern productions. But it is correct, both musically and prosodically, and this is something worth; particularly at a moment when we find our *legitimate* theatres so lax on the latter very important point.

Mr. Nelson has sensibly denominated his composition a Recitative and Air: had he fallen into the affectation which is not now very uncommon, he would have called it a *scena*; but he was too wise. There is much merit in the whole of this: the first part of the air, "Oh! when alone," is a sweet melody; the remainder of it is spirited and well adapted to the words, and the final movement, in triple time, is soothing and well set. The poetry is from Byron's *Bride of Abydos*, the first stanza of Canto II., four lines being omitted.

No. 7 is by a young composer: there is a natural, pleasing melody flowing through it, and the whole together shews taste; though there are parts of it which Mr. Le Souëf will, a year or two hence, think susceptible of amendment, and open to correction.

The *Invocation to Madness*, No. 8, shows an abundance of imagination and creative talent. Parts of it belong to a very superior order of vocal composition; but it wants careful revision: the accompaniment, that is, the harmony, might be occasionally improved, and the accent now and then stands in need of alteration. A little attention, or some friendly advice, will easily rectify such errors: where there is a lively fancy, the rest will come, without much expenditure of time or patience, if there be the good sense to acknowledge defects, and the industry to remedy them.

The song, No. 9, by the same, is quite in a different style: it is a pleasing, elegant composition. From these two proofs of Mr. Severn's talents, we are induced to recommend his assiduous cultivation of them.

The last four songs in the above list, from No. 10 to 13, embarrass us much: they are by a lady, and we are unwilling to even whisper an unpleasant truth to a composer of her sex. Still, as critics, we must divest ourselves

of all gallantry that is incompatible with truth, and tell Maria Hinckesman (we know not whether Madame or Mademoiselle,—Mistress or Miss) that she would do well to advise with some able professional friend ere she again ventures before the tribunal of the public. She has figured the base of one of these songs quite unnecessarily, and, we regret to add, most erroneously; unless indeed, which we cannot help suspecting to be the case, she confided this charge to some incompetent person, and never examined the proofs. We will give one instance out of many:—



such harmony as the following must have escaped her notice by some strange accident:—



These few hints will, we trust, induce the fair composer to revise every line of her songs; and we earnestly counsel her never to let any more of her productions slip out of her portfolio, till she has a well-founded conviction that they are quite fit to meet the public eye, and to reach the public ear.

\*\*\* Out of respect to the quarter whence we conjecture the following communication comes, we insert it at full length: but we must add, that our opinion on the subject remains unchanged. In scores it is not unusual to see notes written *incorrectly in point of theory*, in order to render them more practicable to the performer. We could add a multitude of instances to those quoted by our correspondent; but they are only to be palliated on the ground of expediency, which cannot be pleaded in the case of a keyed instrument. The last example given by our correspondent from Beethoven's Symphony in C, only confirms what we had said.

"A 'Constant Reader' will be obliged to the Editor of the HARMONICON by the insertion of the following remarks, in reply to an observation made in the last number; wherein it is stated, page 48, that the ascending D flat in the following two bars



of Mr. Moscheles' *Rondeau Expressif* ought to have been written C sharp. It however appears, that Mr. Moscheles, according to the most esteemed writers and the rules of composition, is perfectly justified in writing it D flat. The D flat is here a diminished 7th, which, though a dissonant, is not necessarily resolved in all cases; for example,



N.B. Which last is the motion of the harmony used by Mr. M.

Thus has it been used by the greatest writers. The using of the D flat in the composition alluded to, supposes an omitted resolution to C, which instead of making a common

chord, makes a chord of the sixth, thus:



The writing it C sharp would have led into D major or minor, C sharp being the leading note of that key, thus:



Such an enharmonic change to modulate to an inversion of the D minor chord is found for example in the first movement of Beethoven's Sinfonia in C major.



"March, 1827."

## Foreign Musical Report.

### VIENNA.

*Karntnerthor Theater.*—IN the absence of the Italian company, which we are led to hope will rejoin us shortly, French vaudevilles and musical *accademie* (concerts) are the order of the day. In one of the latter, a French artist, M. Mazas; who is on his travels, performed on the violin; and Edward Ansdler, a boy only nine years of age, figured on the piano-forte. He is very tall for his age, and reminded us of a hot-house plant, which is forced into growth and bloom before its time. His physical powers are certainly most extraordinary; but where is the good taste of some of our journals, in comparing him to a Hummel, a Moscheles, a Kalkbrenner, and a Czerny? There must be a distinction in things to the end of the chapter.

On another evening, M. Moscheles gave his parting concert, which was attended by all the talent and rank of Vienna. He performed his last-composed concerto in C sharp, his Fantasia, with orchestra accompaniment, called "Recollections of Ireland," and afterwards an extempore Fantasia, in which he introduced a favourite *motivo* from Boieldieu's *Dame Blanche*; the whole of these pieces, but particularly the latter, were received with stormy applause. The touch of this master seems to improve every time we hear him play; in judgment and feeling he is always the same. He introduced to the public a boy only twelve years of age, of the name of Khayll, a pupil of Jansa, who played some admirable variations on the violin, in which he displayed an ease and solidity far beyond his years, and great knowledge of his instrument. He must be added as another very striking example to the rather crowded host of youthful artists, who have lately come forward as candidates for public favour.

*Il Don Giovanni* was lately given, to introduce to the public a new Donna Elvira, in the person of Mad. Fink. She executed the masterly airs assigned to this arduous part with much feeling and good taste, and was warmly and deservedly applauded. The whole opera was admirably performed, and a repetition loudly demanded.

A few days after *Der Freischütz* was revived, after a temporary absence, to afford an opportunity to a youthful debutante for displaying her talents in the part of Annechen. Her name is Mlle. Hauff, and she was in every respect successful.

*Leopoldstadt Theater.*—A profanation was attempted here, which called down the just indignation of the public. A grand comic pantomime was produced, under the title of *Chevalier Sasa and his cowardly Servant Harlequin*, the piece by Rainoldi, the music by W. A. Mozart! It turned out that the Chevalier Sasa was no less a personage than Don Juan, and the "Cowardly Servant" his faithful Leporello. The public showed their good sense by hooting this nuisance from the stage.

### HAMBURG.

OUR worthy townsman, M. Clasing, who is known to the public, not only by the able manner in which he has edited, and indeed made known to us the works of Handel, but also by several excellent things of his own composition, has lately appeared before us with a new work. It was an oratorio, entitled *Belthazar*, the poetry of which is from the pen of our well-known German improvisatore, Dr. Wolf, and a masterpiece of its kind. The music is of corresponding effect, abounding in sweet and touching melodies, and enriched by harmonies of a very striking kind. With respect to the latter, indeed, they were to be expected from one who had so profoundly studied the works of Handel, and caught some portion of the power and spirit of that wonderful composer. It was ably performed by above sixty singers, and an effective orchestra, under the direction of the composer, and was heard with enthusiasm by a very numerous auditory, among which we were pleased to see all the most distinguished families of the place.

The following musical work has just appeared here: *Acht Oden von Klopstock* (Eight Odes of Klopstock), set to music,

with a pianoforte accompaniment, by M. v. Schläser. Two of the melodies, the one entitled *The Wrath of Roses*, and the other *The Moon*, are spoken of as highly pleasing and characteristic.

### CASSEL.

I MENTIONED to you in my last the appearance here of a new oratorio from the pen of Kapellmeister Spohr, entitled *Die letzten Dinge* (The last Things). It has since been twice repeated with increased applause, and is likely to add to the other titles of honour so well-earned by this popular composer, that of a proficient in sacred music. Two of the pieces are always enthusiastically encored; an air of a supplicatory kind, full of tenderness and sweetness, and a very powerful and original chorus to the words "Blessed are the dead who die in the Lord," which always produces a deep and profound impression. The whole was admirably performed under the direction of the composer, all of the members of the Vocal Society, as well as of the Chapel and Theatre, having combined their united powers to give it with due effect.

Among several concerts, the one that excited the greatest interest was that given by Fr. Barnbeck, the young son of our concert-master, who is distinguished for his ability on the violin, and at a very early age is about to proceed on his musical travels. He is a great favourite with our public, not merely in consideration of his early talent, but above all for his known docility and unassuming manners. He played one of Maurer's most elaborate concertos with a firmness, precision, and grace, which delighted every hearer. He afterwards gave, with M. Wiele, a *rondeau* for two violins, a charming composition, also by Maurer, with equal ease and command of his instrument.

A small but lively little work has appeared here, entitled, "A Biographical Sketch of the Life of Angelica Catalani-Valabreque, by E—d von W—a." It contains some particulars of this extraordinary singer not generally known to the public; and the writer is by no means sparing in his observations upon the husband of the lady, who does not appear to have been a great favourite in any quarter.

### MAINZ.

THE only things of interest that have appeared here, in a musical point of view, have been the following:—*Missa solennis in C, sub titulo Jubilæi Michaelis Haydn composita, et quatuor vocibus cantanda, comitante, si placeat, clavicembalo.* The critics speak of this composition in the most exalted terms, characterizing it as at once abounding in fancy, and in all the riches of science—as holding the true medium which genuine church music ought to maintain; in a word, as rivalling the productions of the same kind left us by his illustrious brother.

*Six Bagatelles pour le Pianoforte*, par Louis von Beethoven. (Euv. 126. Bagatelles! exclaims a critic; yes, but bagatelles by Beethoven. These pieces abound more in melody than the greater part of the later productions of this extraordinary man, and at the same time are marked by all his peculiarities. Some of them are of a gay and humorous character, and bespeak the manner in which Beethoven now and then amuses himself in his solitude. It is gratifying to see that occasional gleams of enjoyment break in upon the general gloom amidst which he appears to exist. He is an artist whose pathway of life has not been strewed very thick with roses.

In one of the late meetings of "The Society of the Friends of Literature and the Arts," our townsman, Mr. Bruch, read an interesting paper, containing a variety of new and ingenious observations on the organs of song in birds, a subject upon which he displayed amazing extent of knowledge. The paper is announced as about to appear in the forthcoming volume of Transactions of this Society, and will be perused by you with interest. Any attempt of mine to analyse such a subject could not but prove unsatisfactory.

### ELBING.

DURING the last four years, our town has displayed a laudable ambition to keep pace with its neighbours in the race of musical renown. Presuming that, among musical persons, the following five-fold division be admitted—theorists, composers, critics,

virtuosi, and teachers, we are proud to say, that we have it in our power to point to able persons in each of these departments. Among our theorists, Professor Urban stands the most conspicuous; he is known to the public by two works in the art, which contain much that is meritorious, and are particularly distinguished for one quality in which writers upon music are usually deficient, we mean clearness in the definitions. In composition, M. Kloss has shown himself a scholar of no mean abilities; his productions, as well for the voice as for the piano, have frequently called forth the approbation of the best judges. Criticism, too, flourishes among us; all the world criticise—especially those who know little or nothing of what they write on. Of practical virtuosi we have also our share; nor do some trifling aberrations from the rules of art exclude a man from adopting this honorary appellation, such as passages both in song and concertos, devoid both of taste and time—without proper accentuation and just expression. But, seriously, among a number of pretenders to the art, we have several amateurs of merit, and could call over a long list of fair dilettante who are equally distinguished in singing, and in a perfect command of the piano.

Not having, at present, the advantage of an opera, we are anxious to invite artists to supply, as far as possible, a desideratum so sensibly felt by the lovers of the lyric drama. The united efforts of those, and of our musical townsmen, was lately displayed to advantage in Graun's celebrated oratorio, *Der tod Jesu* (the Passion of Christ), which was very ably given under the direction of M. Kloss.

HEIDELBERG.

We have nothing new here in a musical point of view, except a publication, entitled *Ueber Reinheit der Tonkunst*, (On Purity in Music.) It has gone through two editions in the course of a few months, and contains a variety of observations important to the artist. There are several new and pertinent remarks upon Choral Song, on Church Music in general, on Musical Societies, and particularly some excellent observations upon National Songs.

PARIS.

The director of the *Odéon* had secured to M. Lecomte\* two thousand five hundred francs as his share of a performance given as his benefit. M. Lecomte chose *Otello*, which he played with energy, but sung in anything but tune. The house was nearly empty in all parts, and M. Frederic will be no little loser by his bargain. On the same night Moliere's *Pour ceus qui s'engagent* was performed at the same theatre, with music adapted to it, by M. Castil-Blaze, selected from the works of Rossini and Weber. The dialogue is woefully abridged and mangled to make way for the music, which certainly is good, but composed of pieces so hacknied that the performance was intolerably dull.

The young Alkan, a pianist who has distinguished himself at an age when even mediocrity is rarely attained, is performing in Belgium with extraordinary success. He gave at Brussels two concerts, which attracted all the amateurs. H. R. H. the Prince of Orange has shewn to the youthful artist the most satisfactory proofs of his approbation.

Mlle. Mansel, a young singer who has been heard and applauded in many musical societies this season, had a concert here lately, in the ancient hotel Fesch.

M. Hertz, whose concert had been advertised for the 20th of February, gave one on the 12th of March, in the new room, Rue de Chantierne. And on the 15th, Mlle. Delphine de Schaurath had a concert in the room, Rue de Clery. Both of these were well supported by the artistes, but not equally patronised by the public. The fact is, that the taste for youthful prodigies, and for the extravagancies of execution, are rapidly declining.

M. Rossini has just heard of the death of his mother; this circumstance has delayed the performance of *Mosé*, which had been for some time in rehearsal.

\* This M. Lecomte sang at the King's Theatre some ten or a dozen years ago, under the name of Gram.

The Ancient Concerts.

FIRST CONCERT,

Under the Direction of His Grace the Archbishop of York, for His Royal Highness the Duke of Cumberland, Wednesday, March 7th, 1827.

ACT I.

Overture and Dead March.	(Saul.)	HANDEL.
Funeral Anthem. When the ear-		HANDEL.
Song. O Lord, have mercy upon me.		PERGOLESI.
Monody. Forgive, blest shade.		DR. CALLCOTT.
Song. But thou didst not leave.	(Messiah.)	HANDEL.
Concerto 11th.		CORELLI.
Song. Gratias agimus tibi.		GUGLIELMI.
Quartet. Behold us here.	} (Tod Jesu.)	GRAUN.
Air and Cho. Weep no more.		
Song. I know that my.	} (Messiah.)	HANDEL.
Chorus. Hallelujah!		

ACT II.

Sinfonia.		MOZART.
Duet. Te ergo quaesumus.		GRAUN.
Psalm XXXIV. Through all the changing scenes.		
Song. Vengo a voi.		GUGLIELMI.
Trio. Fall'n is thy throne.		MILLICO.
Concerto 4th.	(From his Solos.)	GEMINIANI.
Trio. Sound the loud timbrel.		AVISON.
Quartetto. Placido è il mar.	(Idomeneo.)	MOZART.
Verse and Chorus. God save the King.		

EVERY returning season of these fine concerts renders our critical labours, so far as they are concerned, certainly not irksome, but less interesting than would be the case were a richer scene of variety to open upon our view:—we would not pass over any thing new, however trifling, but rejoice rather in the opportunity afforded us of exercising our judgment upon different grounds, and offering to our readers comments more attractive of their notice. As it is, we shall not intrude a reiteration either of praise or censure of these compositions to which we have already devoted so much of our time, nor shall we be blamed, we trust, for a curtailment which will enable us to place what shall be presented to us in the shape of novelty, in a more conspicuous light.—When such choruses as "For unto us a child is born," or "The horse and his rider," have filled us with all that inspiration, the natural consequence of their sublimity, we shall scarcely know how, without something of remorseful feeling, to pass by them unregarded: but what can we say in addition to what we have so repeatedly said of their wonderful merit in every respect? On such occasions, therefore, we beg, with the greatest deference, to refer our friends and readers to former criticisms.

The Archbishop of York's concert of this evening, leaves us little indeed to say.—We presume that the sublime and affecting Anthem "When the ear," the beautiful song charmingly sung by Phillips, which followed, and Dr. Calcott's monody, were His Grace's tributary offering to the memory of the late lamented Duke of York; and we regret that it did not occur to the most reverend director to commence the solemn, and certainly very appropriate selection, with the Dead March at once—the effect would have been considerably heightened; whereas, by the previous introduction of a very spirited movement, the opening of the overture, the mind was quite untuned for the reception of the serious impression intended to be conveyed to it.—What a delightful surprise would it have been to us to have heard as an opening the funeral march from Beethoven's *Eroica*!—but these are visions of happiness in which we do wrong to indulge.

By the bye, "Forgive, blest shade" was not so well sung as

we have heard it;—there was a sad sinking of the pitch when the organ struck up for the repeat in chorus, a repeat for which we saw no reason whatever, and which completely destroyed the tender and placid simplicity of the sentiment. Miss Johnstone must be cautious of flourishing in such airs as “But thou.”—She sang it, however, upon the whole, exceedingly well.—“Gratias agimus” is not exactly the song for Madame Caradori Allan, but this correct singer must please to a certain extent in whatever she undertakes.—We were sorry to see the name of Graun tacked to the bit of *unintelligibility* that followed, and which, whether intended for prose or poetry, we really could not make out; neither is the music much to our mind. Miss Stephens was chastely correct, but too tame. She seemed afraid of making too much exertion, and therefore made too little.

Jupiter, for the opening of the second act, was very good, but we had heard him last year;—we should have been better pleased with the *sinfonia* in *B flat* or *G minor*: however, we will not quarrel with the *Thunderer*. The duet from Graun's *Te Deum* was very sweetly sung; and we were not more gratified than surprised by the admirable effect of Miss Stephens's lower tones.

Instead of saying anything about the 34th Psalm, we take the opportunity of welcoming to the orchestra a lady who, as Miss Travis, was always pleasing as well as respectable in everything she undertook: that, as Mrs. W. Knyvett she will lose any of that talent which distinguished her, is quite impossible; that she may arrive to a more refined pitch of excellence, highly probable.

Madame Caradori was more than usually animated in “Vengo a voi,” and the chorus came in with great precision. Mr. Millico (we have not been favoured with the gentleman's name before) and the Loud Timbrel were equally interesting to us; of the two, we rather give the preference to Millico, he being the least noisy.

Mozart's exquisite, heart-soothing quartetto followed, but the Timbrel had ceased to clang, and the rustling of departure commenced.

#### SECOND CONCERT,

*Under the Direction of His Grace the Archbishop of York, for His Royal Highness the Duke of Cambridge, Wednesday, March 14th, 1827.*

##### ACT I.

Overture.			
Chorus. O come, let us sing.	} (Anthem.)	HANDEL.	
Air. O come, let us worship.			
Chorus. Glory and worship.			
Solo and Quartet. In my distress.		MARCELLO.	
Quartet and March. O voto.	(Idomeneo.)	MOZART.	
Concerto 4th.	(From his Trios.)	MARTINI.	
Duet. Qual anelante.		MARCELLO.	
Glee. When winds breathe soft.		WEBER.	
Recit. acc. Solitudini amiche.	} (Idomeneo.)	MOZART.	
Song. Zeffiretti lusinghieri.			
Recit. But bright Cecilia.	} (Dryden's Ode.)	HANDEL.	
Air and Cho. As from the.			

##### ACT II.

<i>Sinfonia</i> in <i>D</i> .			
Chorus. Sanctus Dominus.	} (From a Service.)	MOZART.	
Quartet. Benedictus.			
Chorus. Hosanna.			
Air. Agnus Dei.			
Chorus. Dona nobis.			
Recit. Relieve thy Champion.	} (Sampson)	HANDEL.	
Song. Return, O God of Hosts.			
Sestet and Chorus. This is the day.		CROFT.	
Movement from the Lessons.		HANDEL.	
Glee. Blest pair of Sirens!		SMITH.	
Recit. acc. Chi per pietà.	} (Nel Sacrificio)	CIMAROSA.	
Song. Deh! parlate.			
Recit. Rejoice, my countrymen.	} (Belshazzar.)	HANDEL.	
Chorus. Sing, O ye heavens.			

THE directors appear to be fully aware of the wishes of the graver part of the subscribers to bring back these concerts to their ancient dignity and interest by the introduction of classical novelty. The selection of this evening clearly shows it, for a finer one we never remember to have heard, or one more entirely free from trifling insipidities.—The whole was admirable, and, in relation to the solemn season of the year, most appropriate;—and yet we sadly fear that these laudable efforts will be resisted, and probably overcome by that class of subscribers who, next to their own, love the *chattering* of music, more than the rich and soft breathings of it. The sweets of *O Nannyims* too having been once tasted, will not be readily relinquished by them, and in spite of Mozart and Cimarosa, the *Shepherds and Shepherdesses* may carry the day. Still, we trust the noble directors will not give up the point without a resolute and persevering struggle.

The concert opened with an anthem of Handel, full of dignity and fire; we have repeatedly panegyrised it. Then came a very sweet quartet, of Marcello, beautifully sung, and Miss Stephens was never in chaster style. Mr. Lindley, however, was rather too *flighty* on his violoncello; and we wish this inimitable performer to consider, oftener than he does, the times and seasons when to flourish, and when not. The solemn and affecting quartet from the *Idomeneo* of Mozart properly prepared us for the march which closed the exquisite scene:—perhaps if the dignity and solemnity of a priestly procession be considered, the slow march in the *Flauto Magico* may claim the superiority; but for pathos and delicacy of melody there never was such a strain conceived. “Pretty,”—“Very,”—“A little heavy though.”—“Yes, rather a heavy concert, I think. I hope they'll give us the *dear Witches* this season, and that charming chorus,—*Something* laughing from the skies.”—Alas!—*hinc illæ lacrymæ!*

“When winds breathe soft” could not possibly have been better sung, and we have rarely heard it so well.—In this department of her art, Mrs. W. Knyvett is without a rival. We were delighted again with that heavy composer, Mozart.—Madame Caradori's singing makes the *dullest* things tell—she was in excellent voice.

The second act, commencing with Mozart's strikingly spirited *Sinfonia* in *D* was followed by a very fine selection from one of his Services. The “*Benedictus*,” though not equal to the *Requiem* strains, highly tender and affecting; the “*Agnus Dei*” soothing in the extreme, and deliciously sung by Mrs. W. Knyvett. The correct, and chastely serious style of her execution of it was highly creditable to her good taste and feelings. The “*Dona nobis pacem*” was unequal to the rest of the selection; there is a clamorous bustle about it not at all suited, in our opinion, to the quiet supplication conveyed by the words. Pursuing our march of excellence, we only pass over what we have before so frequently praised. We think Madame Caradori was more powerful, than last year, in “*Chi per pietà mi dice*.”—She appeared, in fact, to understand the composition altogether better. And we must not close, without congratulating Mr. Phillips, if not upon any great addition of physical strength to his voice, upon a much higher conception of his author's sentiments, generally; upon his having attained more confidence, scientific attainment, and, what is better than all the rest, more energy:—still, he is not Bartleman; and we have that opinion of his good sense, as to give him full credit for believing so himself.—He has done much, but he has still much to do. However, he has plenty of time before him.

THIRD CONCERT,

Under the direction of the Earl of Darroley, Wednesday, March 21st, 1827.

ACT I.

Selection from the Oratorio of Saul.	HANDEL.
Overture.	
Chorus. How excellent.	
Recit. Already see.	
Song. O Lord, whose mercies.	
Symphony.	
Recit. Whence comest thou?	
Dead March.	
Air. Brave Jonathan.	
Chorus. Eagles were not.	
Song. In sweetest harmony.	
Chorus. O, fatal day.	
Grand Chorus. Gird on thy sword.	

ACT II.

Overture.	(Don Giovanni.)	MOZART.
Duet. Deh! prendi.	(La Clemenza di Tito.)	MOLART.
Recit. acc. Now strike.		
Chorus. Break his bands.	} (Alex. Feast.)	HANDEL.
Recit. Hark! the horrid.		
Song. Revenge!		
Hymn of Eve. How cheerful.		DR. ARNE.
Duet. I my dear.		TRAVERS.
Concerto 7th.		CORELLI.
Song. In quel barbaro.	(Giulio Sabino.)	SARTI.
Glee. Come, live with me.		WEBBE.
The Answer. If Love and all the world.		WEBBE.
Recit. acc. Infelice ch'io sono.		CIMAROSA.
Air. Il mio cor.		LEO.
Double Chorus. Gloria Patri.		

AFTER the rich treat of last Wednesday, we were but ill prepared for our disappointment of this evening.—We say disappointment, without the slightest reference to the intrinsic excellence of the magnificent selection from Saul, but, because it has been so unceasingly dinned in our ears one season after another, without the least variation of song, chorus, or recitative. The noble director *might* have given us another opening overture at least; but no: he thought, probably, that because it was inappropriately introduced on the first evening as a prelude to the Funeral Anthem, it was right to repeat it in its proper place.—We congratulate Mr. W. Knyvett on the *beautiful bit* of recitative that was so judiciously assigned to *him*; nothing could exceed the energetic effect he gave to it! Poor Duruset looked, we thought, a little *sheepish* in the Amalekite; as if half afraid of answering King David's questions.—We forgot, in a former critique, to notice the effect of the trombones in the Dead March; they are rather too much for the room:—a more subdued tone would give to the movement more solemnity.

Miss Stephens is forgetting sadly that tenderness does not necessarily exclude animation. The Governor, in the "Critic" of Sheridan, says something to his daughter Tilburina about "Maudling tenderness, and Cupid's baby woes!" We have heard this favourite, and deservedly favourite warbler, with much greater pleasure in the song of "Sweetest harmony,"—we are sorry that she *has* to sing it so often, but, if it *be* to be sung, it should be sung *carefully* at least.

We were all on the tiptoe of expectation for the opening of the second act.—For the truly magical overture to Don Giovanni we had not been prepared; and still less were we so for the cruel disappointment which we sustained by the omission, and the substitution of a *sinfonia*:—one of Mozart's finest, it is true, and had *the whole* of it been performed, we should have been satisfied with the change;—but in a *garbled* state—deprived of the last brilliant movement—we should have preferred, to Mozart so amputated, *Moll in the Wad with variations!*

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"Deh! prendi" is very well, but there is nothing particularly striking about it:—a succession of thirds and sixes skilfully and tastefully introduced, must always be pleasing to the ear, and the present composition has little else to recommend it. Miss Wilkinson supported Madame Caradori Allen in it extremely well, and we think the young lady's voice has acquired more strength, and that she sings with more confidence and spirit.—Mr. Phillips's "Revenge," with Harper's trumpet accompaniment, must always be a treat;—he quite succeeded in the "Ghastly band:" he gave to the performance of it all the rich colouring of a picture, and brought the grisly shape before our eyes.

Though we never have, and never can approve of the introduction of psalms and hymns at these concerts, yet, it is impossible for us to pass over in silence Arne's sweetly-devotional air, sung as it was, and as we would always wish to hear it sung, by Miss Wilkinson: it brought us back to "auld lang syne," and all its most soothing and delicious associations; and we were more affected by it, than we should have been by a much loftier strain. Miss W. sang it feelingly, but simply and piously. After this deserved praise, we will say nothing, one way or the other, about her second song.—It is not her fault, however, that her songs are not, generally speaking, so judiciously, as they might be, chosen for her. Travers's spirited canzonet was well given by Vaughan and Phillips, but it is totally unfit for the Ancient Concert Room. Vaughan did it more justice, than justice was done by him.—What sort of tenor singers Travers had to write for, we know not; but in these days the best of them, (and Vaughan is on the top of the tree, if we must not give him a *branch* to himself) might grumble a little with some reason at being kept, as in the instance before us, so long *in alt*.

On Madame Caradori's "Il mio cor" we have nothing new to remark. She sang it, as she always does, with great feeling and sweetness.

The Philharmonic Concerts.

SECOND CONCERT, Monday, March 5, 1827.

ACT I.

Sinfonia in E flat.	MOZART.
Scena, Mr. Sapio, "Ah! perfido."	BEETHOVEN.
Fantasia, Clarinet Obligato, Mr. Willman.	BAERMANN.
Air, Signor Zuchelli, "Now heaven in fullest glory shone," (The Creation.)	HAYDN.
Overture, Oberon.	C.M. VON WEBER.

ACT II.

Sinfonia, No. 5.	HAYDN.
Aria, Miss Stephens, "Parto, ma tu ben mio," Clarinet Obligato, Mr. Willman (La Clemenza di Tito.)	MOZART.
Concerto MS. Violin, Mr. Kiesewetter (never performed in this country.)	MAURER.
Recit. and Air, "Oh! ruddier than the cherry," and Trio, "The flocks shall leave," Miss Stephens, Mr. Sapio, and Signor Zuchelli, (Acis and Galatea.)	HANDEL.
Overture, Egmont.	BEETHOVEN.

Leader, Mr. F. Cramer.—Conductor, Mr. Cramer.

If it were allowable "to compare great things with small,"—a fine art with one not liberal—we should say, that this second concert resembled one of those culinary products that is occasionally met with, the various ingredients of which are all excellent taken separately, but so ill-proportioned when mixed together, as to give to some a fatal predominance over others. Thus, to Mr. WILLMAN's admirable, unmatched clarinet, was assigned one-fifth of the performance, not to mention its share in the first symphony:—the key of E flat had too decided a preference shewn it; while the minor prevailed painfully in the second act. Hence, though everybody approved the component

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parts, yet all felt that the whole in combination stood greatly in need of contrast, and wanted that relish which the musical banquets of the Philharmonic Society usually possess.

But though there was too much of sameness in the selection, the performance of it was as nearly perfect as is possible. The Symphony of MOZART went off with uncommon spirit; the minuet was encored. HAYDN's Fifth Grand, less known than most of the same set composed for Salomon, is really interesting; there is something about it that may be termed conversational: the Andante in E flat lulls by its calm, elegant motivo, and the finale, in C major, leaves the hearer in an agreeable, if not a high state of animation. The overture to *Oberon* produced an effect almost magical; the orchestra now thoroughly comprehend it, and give a character to it which a circumscribed theatrical band cannot impart. *Egmont* was not less successful; but it is to be regretted that the company will begin to depart when the last piece commences, and that so many should consider it as a voluntary to play them out, or as if only intended to drown the voices of the link-boys bawling out for the carriages. The performances close at an early hour, the egress is convenient, why therefore such a bustle, such a disturbance of those who are willing to remain and inclined to hear, when not more than a few minutes are to be gained by putting the whole room into confusion?

The fantasia for the clarinet was played with the utmost nicety and brilliancy: we have never heard WILLMAN's equal on this instrument; the variations however were rather too long, and too much in the common style of such things. Mr. KIESEWETTER's concerto in E minor was everything that could be wished: his harmonics in the andante movement were as surprising for their intonation and accuracy as charming in effect. The first and last parts of this were by some thought rather heavy, on account of the continuance of the minor key; but the true connoisseurs were not amongst the number.

Mr. SAPIO sang Beethoven's expressive, lovely cantata in very good taste. This is the most eloquent and impassioned of all his vocal compositions: how full of energy the declamatory part, and how replete with tenderness the delicious air:—

*Adagio.*

Per pie - tà, non dir - mi ad - di - o!

not less charming is the slow part of the last movement:—

Di - to voi in tan - to af - fan - no non son

deg - na di pie - - tà?

This, though now performed by a tenor, with the words altered, was composed for a soprano, and should be sung in the character of either Ariadne or Dido. It is rather too high for Madame PASTA, otherwise it is exactly calculated for her fine dramatic style.

The aria from Mozart's *Tito* was charmingly sung by Miss STEPHENS; her low notes—which, by the way, are becoming the best part of her voice—told here very effectively. The accompaniment was, as usual, inimitable. Sig. ZUCHELLI, in Haydn's fine air, and in Handel's characteristic song, showed the versatility of his powers, and was no less warmly than deservedly applauded. In the beautiful trio too, "The flocks shall leave the mountains," he was equally successful; but in this we shall never forget BARTLEMAN's feeling, particularly his stifed impatience in the passage:—

No! I cannot, cannot, cannot bear.

These two pieces from *Acis and Galatea* were rather unfortunate in being brought so close together: *Polyphemus* shouting out for "a hundred reeds" to make himself a pipe; laying by his pine-tree, which he had used as a walking-stick, and ogling Galatea with his single, gigantic eye,—had no sooner finished his thundering song, than the nymph exclaimed, "Cease, O cease, thou gentle youth!" The audience could not chuse but smile,—at the expense, we fear, of the directors, for neither Gay, the poet, nor Handel, the composer, ever dreamt of such a sequence.

THIRD CONCERT, Monday, March 19, 1827.

ACT I.

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| Sinfonia, C minor.   | BEETHOVEN.       |
| "Benedictus," Miss Stephens, Mr. Braham, and Mr. Phillips.   | CHERUBINI.       |
| Quintetto, two Violins, two Violas, and Violoncello, Messrs. F. Cramer, Oury, Moralt, Lyon, and Lindley. | MOZART.          |
| Scena, "Qual nome," Mr. Braham (Il Ritratto).  | ZINGARELLI.      |
| Overture, <i>Euryanthe</i> .   | C. M. VON WEBER. |

ACT II.

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|--|---------|
| Sinfonia in D.   | MOZART. |
| Aria, "Deh, se piacer," Miss Stephens (La Cle - menza di Tito.)  | MOZART. |
| Septetto, Piano-forte, Flute, Oboe, Corno, Viola, Violoncello, and Contra Basso, Mrs. Anderson, Messrs. Nicholson, Ling, Platt, Moralt, Lindley, and Dragonetti. | HUMMEL. |
| Terzetto, "Mandina amabile," Miss Stephens, Mr. Braham, and Mr. Phillips.  | MOZART. |
| Overture, <i>Tamerlane</i> .   | WINTER. |

Leader, Mr. Kieseewetter.—Conductor, Sir G. Smart.

THE third concert was on the whole a more agreeable performance than the former, though not numerically so rich in *chefs d'œuvre*. The symphony of BEETHOVEN was marvellously performed; that of MOZART not less so, but not being so difficult in point of execution, the merit of the band is not so strikingly exhibited in this as in the other. The C minor symphony however should have been placed in the second act, for beautiful as that of MOZART is, it is nevertheless thrown a little into shade by being heard so soon after the splendid and greatest orchestral work of BEETHOVEN. The overture to *Euryanthe* gains on every fresh hearing: the beautiful episode in this\*, a *Largo* of fifteen bars, excited a breathless attention.

\* See HARMONICON for May last, where this *Largo* is printed.

The overture to *Tamerlan* is the best of Winter's compositions in this class, and makes a good finale.

MOZART's quintet in c was delightfully performed. What a union of talent!—The masterly and charming septet by HUMMEL was executed by Mrs. Anderson with a precision, expression, and effect very rarely equalled, and followed by an applause to which the epithet 'enthusiastic' may be applied without exaggeration. This composition is HUMMEL's best work, and gives him a very exalted place amongst the great musicians of the German school.

The *Benedictus* of CHRRUBINI, and the terzetto of MOZART, are very pleasing pieces of still life, as they would be termed in a sister-art. It is almost needless to say that they were admirably sung. The *scena* by ZINGARELLI was composed for Mr. BRAHAM, who did it that justice which the author well knew it would always receive from such a master of vocal art. Miss STEPHENS's "*Deh! se piacer*" was sweetly sung. Here again the richness of her lower tones was conspicuously displayed; and the allegro movement was given with great spirit and feeling.

## The Academic Concerts.

FIRST CONCERT, Monday, March 12th, 1827.

### PART I.

Funeral Anthem on the Death of H. R. H. the DUKE OF YORK; composed expressly for this occasion by Wm. CROUCH, *Mus. Doc.*, Professor of Music in the University of Oxford, and Principal of the Royal Academy of Music in London, "The joy of our heart is ceased."

Quartetto, Madame Caradori Allan, Mr. Terrail, Signor Begrez, and Mr. Phillips, "Benedictus," and Chorus, "Hosanna in excelsis!" (Requiem.) MOZART.

Recit. Mr. Braham, "Deeper and deeper;" and Air, "Waft her, Angels." } (Jephtha.) HANDEL.

Recit. and Air, Miss Stephens, "Farewell." } MAURER.

Concerto, Violin, Mr. Kiseewetter. HAYDN.

Air, Miss Paton, "Gratias agimus." Clarinet Obligato, Mr. Willman. GUGLIELMI.

Scene from the *Creation*. HAYDN.

Recitative, accompanied, Mr. Braham, "In splendour bright."

Grand Chorus, "The heavens are telling."

### PART II.

Grand Sinfonia, No. 8. HAYDN.

Recit. ed Aria, Mad. Caradori Allan, "Deh! parlate (*Il Sacrificio d' Abramo*.) CIMAROSA.

Terzetto, Miss Paton, Signor Begrez, and Sig. Zuchelli, "Quel sembiante." (*L' Inganno Felice*.) ROSSINI.

Aria, Signor Zuchelli, "Ah! se destarti in seno." (*Pletra di Paragone*.) ROSSINI.

Recitativo, Miss Paton and Sig. Zuchelli: and Sextetto, Madame Caradori Allan, Miss Paton, Miss Watson, Signor Begrez, Mr. Phillips, and Signor Zuchelli, "Sola, Sola." (*Il Don Giovanni*.) MOZART.

Overture to *Prometheus*. BEETHOVEN.

Leader, Mr. F. Cramer.—Conductor, Sir George Smart.

THE committee of management of the Royal Academy of Music have commenced a second season of concerts, and, as the above programme evinces, upon a plan which promises to the subscribers a larger proportion of really good music than was presented to them last year. But let the managers be cautious lest in avoiding one evil they fall into another,—lest in escaping from the insufferable insipidity of NICOLINI, PAVESI, MESSADANTE, &c., they reject all novelty, and surfeit their audience with that which, though excellent, has been reiterated for years past at every concert, public and private, at all Oratorios, Music-meetings, &c., *usque ad nauseam*. With a little industry it is no difficult task for those who are well

acquainted with the works of the great masters, to find an abundance of delightful compositions that would now seem new, because forgotten. Let these be revived, but give them a freshness by the mode of performance. We do not however by any means wish to discountenance absolute novelty: it always had and always will have a charm;—we only object to the frivolities which many singers, Italian ones particularly, are too apt to chuse, if allowed to select for themselves, and of which these concerts last season yielded a most plentiful crop. A little activity, directed by a correct judgment, will generally find a sufficiency of new and good compositions every year to mix with classical music, and thus produce an agreeable contrast and a variety of styles, satisfying all tastes, as well as supporting and encouraging the art.

Dr. CROUCH's Funeral Anthem, composed we understand in a very short time, and partly when the author was confined to his bed, is a production that will add much to his fame. He has avowedly borrowed, for the opening of it, the Dead March in Saul, to which, by means of additional and very ingenious harmonies, together with an augmented number of instruments, he has given a new, and in our opinion, an improved effect; though the cognoscenti are not quite agreed on this point, some complaining of so bold an innovation, and others affirming that the simplicity, grandeur, and merit of the composition are hereby considerably lessened. The *Benedictus* from MOZART's *Requiem* succeeded this very properly, and was ably sung. BRAHAM's scene from *Jephtha* is universally allowed to be one of his triumphs: indeed it is the triumph of the vocal art. Not less charming in general, but in a different style, is Miss STEPHENS's performance of "Ye sacred priests," and "Farewell, ye limpid springs!" though on the present occasion she did not appear to be in good voice. KISEEWETTER played the same concerto here as at the second Philharmonic, but instead of the final movement he now substituted a kind of *pot-pourri* of popular airs. GUGLIELMI's "Gratias agimus" was charmingly performed by Miss PATON; and the scene from the *Creation* went off tolerably well: had the chorus been stronger, the effect would have been improved.

Instrumental music is not heard to advantage in the Hanover-Square Rooms. Haydn's symphony, (No. 8, Grand,) therefore, though well executed, did not sound so advantageously with the performers *boxed up*, as it does when the orchestra is nearly on a level with the audience, and more completely a part of the room. Madame CARADORI should really find something else besides "Deh! parlate" to sing: masterly as it is, and well as she performs it—making allowance for the quality of her voice, which is not adapted to such a style—the musical public are really quite satiated with it. As heartily tired are they also of "Quel sembiante." We verily believe that, for some years past, this terzetto has been sung at four out of five of the musical parties given in this metropolis: night after night, and often twice, nay even thrice, in the same evening, do the singers produce this, to save themselves the trouble of learning something that is new: and many times in every week do the fashionable people give ten and fifteen guineas—in some cases much more—to performers, for hardly any other purpose than to be present (they seldom *hear*), when this, and such other worn-out pieces, are repeated for the fiftieth time; the singers laughing all the while in their sleeves at the gullibility of the *haut ton*. ZUCHELLI sung an indifferent aria in a very superior style. "Sola, sola" was well executed; as was the overture to *Prometheus*; but most of the company had either departed or were preparing to depart, so that this admirable composition had few hearers, except what it found amongst the band.

### The Oratorios.

THE regular Lent season of Oratorios commenced on the 2d of March, at Drury-Lane Theatre, when the *Messiah* was judiciously chosen for the opening. It was performed, as we trust it always will be, with MOZART's additional accompaniments, of the merit of which, and of the almost absolute certainty that HANDEL would in a similar manner have availed himself of the improved state of the orchestra, had he lived at a later period, we have already said so much, that it would be superfluous to urge the subject any further here. The *Messiah* has been repeated twice since, and to full houses. Upon the whole it was as well performed as it is reasonable to expect at a playhouse concert, where a choice band cannot be obtained, and for which the rehearsals are too few and too brief to accomplish all that is necessary.

On the following Wednesday, March 7th, an *Offertorium*, or portion of a mass, composed by EYBLER, was performed, and repeated on the following Friday. It is the work of a scientific musician, and contains many good passages; but though no judge can hear it and not be pleased, none will be able to point out any parts of it that seem to possess much originality. We say seem, because, though new to this country, it has long been known at Vienna, where EYBLER is, or was, director of the choir at the Scottish church, and therefore he may possibly have suffered from imitators, instead of having profited by imitating others.

A *Sacred Cantata* by WEBER, with English words adapted to it, has been three times successfully given. This is in the elaborate and original style of the composer, and does not make at first the same impression on hearers in general that it is calculated to produce on repetition: it is, nevertheless, the work of a very superior genius, and Mr. Bishop deserves the thanks of the musical world for having brought it forward.

On the 21st of March, Signora Toso was introduced to a more open and mixed audience than she has met with at the Italian opera. Her reception was kind, but she made no impression.

These performances have, up to the 23rd of March, been decidedly successful. Giving them alternately at the two houses, instead of opening both on the same night, secures a full attendance; and with such singers as are engaged, there can be no want of attraction, so far as performers are concerned. But besides these, the selections have been made with judgment; the tastes of the true connoisseur, as also of the less fastidious amateur, have been consulted, and each evening has had its portion of the really good music, as well as a moderate share of that which is of a more popular, but less solid, and therefore less permanently pleasing, description.

### The Drama.

#### KING'S THEATRE.

WHILE our last report was printing, the *Elisa e Claudio* of Mercadante was announced, but laid aside again before our Number had issued from the press. An opera of Meyerbeer was then advertised for the *début* of Madame Brizzi. This shared the fortune of the other, and the debutante was reserved for another fate, as will presently be seen.

On the 27th of February Miss FANNY AYTON appeared in ROSSINI's *Turco in Italia*, as *Fiorella*, a character written for Madame RONZI, and in which she made her first appearance in England. As her admirable performance of this part was yet fresh in everybody's memories, it was rather courageous in our fair countrywoman to step into it so soon, and though she displayed some cleverness, yet the comparison was not so favourable to her as we could have wished. ZUCHELLI's *Selim* deserved all the applause it obtained. The character was originally performed here by PAOLO DEVILLE, a base singer of course, who died a year or two ago, at Venice. But one of our sagacious diurnal critics, supposing that the singer with a similar name, now on the stage, must be the same as he who formerly personated the amorous Turk, attacked with some fierceness the manner in which the opera was at first cast—not being at all aware that the living DEVILLE possesses a tenor voice; and

could not, without the intervention of a miracle, have sung the music which he is stated to have sacrificed.

On the 17th of March, *Pietro l' Eremita (Mosé)* was given, for the purpose of introducing SIGNORA GIACINTA TOSO, a young performer, who had never before appeared on any stage, having just been taken out of the Conservatorio at Milan. As usual, there has been a great deal said for and against her in the columns of the daily and weekly papers. Much most impolitic and ridiculous puffing had been resorted to, which, naturally enough, produced disappointment, and some severe critiques. This young lady is about eighteen years of age, with a powerful, but hard voice; a voice that is either harsh in quality, or else not yet sufficiently cultivated. Her style is good, inasmuch as it is not overcharged with those decorations, as they are absurdly called, which have been so prevalent of late: but she has too soon emerged from school; another year or two might have perfected her vocal organ, and made her a finished singer. She may yet improve, if not deluded by flattery into a false notion of her powers; though, after appearing as a *prima donna*, there is some reason to apprehend that she may be inclined to release herself from the trammels of instruction, and be persuaded, by the exaggerated praise of injudicious friends, into a belief that she has nothing more to learn. As an actress Signora Toso has every thing to acquire. She has a fine person, but it is too tall for the stage; a good action is therefore more necessary to her than if her figure were on a less extensive scale.

The secondary parts of the opera were so wretchedly filled, that the effect of it was all but destroyed by the inadequacy of the performers. In the casting of it a dispute arose between the manager and Madame Caradori, which was followed by the latter virtually declining the part of *Fatima*. To this succeeded a polite, but rather a sharp attack on her in the *Times* newspaper\*. A letter was the consequence, addressed to the editor by the lady's husband, Mr. Allan, which, for more reasons than one, her best friends regretted to read. Her engagement at Oxford ought not to have interfered with her more important one at the theatre, to which all others should have yielded. But this might easily have been arranged; the fact, we have no doubt, is, that Madame Caradori would not take the part because considered as the second, though even Madame Ronzi did not think it unworthy of her. The fault, however, is rather in the system of the Opera-house than in the individual performer: where there is no regularity there will be no cheek; and ought it to excite wonder that there is no subordination where there is such a Character in the office of Director as he who now holds that situation?

The *Ricciardo e Zoraide* of ROSSINI was given on the 24th ult.; Signora Toso as *Zoraide*, and Madame BRIZZI, who had so long been promised, as *Zomira*. The latter had far better have been kept back till the Greek kalends; a more complete failure has rarely been witnessed. The unfortunate lady has so little voice, that what her manner is we cannot say. She is not young, not handsome—she is *sans* everything. Signora Toso sang with spirit, but not always in tune. CURIONI strained his voice most distressingly. He has been upbraided with coldness, but he should also be told that bawling is not warmth. Old GARCIA roared because he could not sing a *mezzo voce*; this is not the case with the other, who loses all his sweetness the moment he becomes *fortissimo*. TORRI on the contrary cannot, if he would, sing loud. To give him the part of *Agorante* in this opera, which he cannot execute, and to take from him that of *Giannetto* in *La Gazza Ladra*, which he filled so respectably, shews how the affairs of this theatre are managed. The house never was so disgraced as by the manner of getting up and performing the present opera this season; the dresses, with an exception or two, are old, patched, and in some instances ragged, and the scenery of *Il Crociato* and *Pietro* is used throughout. Even the *Morning Post* almost blushes for such an exhibition!

Drury-Lane and Covent Garden Theatres have produced nothing since our last that comes under the notice of the musical critic.

\* *Et tu Brute?*—The *Times* not long ago was guilty of the *tomfoolery*, as *John Bull* would term it, of saying that the man must have a bad heart who does not admire Mad. Caradori.

## MEMOIR OF DR. JOHN BULL.

(Collected from Burney's and Hawkins's Histories, Ward's Lives of the Professors of Gresham College, and Wood's Athenæ Oxoniensis.)

DR. JOHN BULL, whose abilities on the organ, and virginal, seem to have been truly wonderful, was born about 1563, in Somersetshire, and, it is said, was of the Somerset family. His music-master was WILLIAM BLITHEMAN, organist of the chapel royal to Queen Elizabeth, in which capacity he was very much celebrated. BULL, on the death of his master, in 1591, was appointed his successor in the Queen's chapel; and in 1596, at the recommendation of her majesty, he had the honour of being the first that was appointed music-professor to Gresham college. And, although unable to compose and read his lectures in Latin, according to the founder's original intention, such was his favour with the queen, and the public, that the executors of Sir Thomas Gresham, by the *ordinances*, bearing date 1597, dispensed with his knowledge of the Latin language, and ordered "The solemn music-lecture to be read twice every week, in manner following, viz. the theoretique part for one half hour, or thereabouts; and the practise, by concert of voice, or instruments, for the rest of the hour: whereof the first lecture *should* be in the Latin tongue, and the second in English.—But, because at this time, Mr. Dr. Bull, who is recommended to the place by the queen's most excellent majesty, being not able to speak Latin, his lectures are permitted to be altogether in English, so long as he shall continue in the place of music-lecturer there."\*

At first application was made to the two Universities, by the Lord Mayor and corporation of London, jointly with the Mercer's company, left trustees to this Institution, to nominate two persons in all the liberal arts, fitly qualified to read lectures in their several faculties; but this application was not continued, as some jealousy seems to have been awakened at Oxford, and Cambridge, lest a new establishment should be prejudicial to those ancient seats of learning.

What effect this liberal foundation had on the other faculties, let the friends and patrons of each particular science say; but as to music, it is hardly possible to read the lives of the professors, without lamenting that the design of so noble an institution should be so entirely frustrated, as to become wholly useless to that city and nation, for whose instruction it was benevolently intended. Dr. BULL, the only person, on the list of music-professors, who seems to have been able to improve by theory, or amuse by practice, those who attended the musical lectures, resigned his professorship in 1607. So that, except about nine years from the date of the establishment, to the present times, (says Dr. Burney, in 1779) it does not appear that the science of sound, or practice of the musical art, has been advanced by subsequent professors. For, in the following list, given by Dr. Ward, up to 1740, including Dr. Clayton, elected 1607; John Taverner, 1610, who was no relation of the musician of that name,

\* Ward's *Lives of the Professors of Gresham College*, Pref. p. viii. The first lecture read by BULL, at Gresham College, was printed in the same year that it was delivered, under this title: "The Oration of Maister John Bull, Doctor of Musicke, and one of the gentlemen of Hir Majesty's Royal Chapell, as he pronounced the same, beefore divers worshipful persons, the aldermen, and commoners of the citie of London, with a great multitude of other people, the 6th day of October, 1597, in the new erected college of

mentioned in the second volume; Richard Knight, 1638; William Petty, 1650, afterwards the famous Sir William Petty\*; Dr. Thomas Baynes, 1660; William Perry, 1681; John Newy, 1696; Dr. Robert Shippen, 1705; Dr. Edward Shippen, his brother, 1710; John Gordon, 1723; and Thomas Brown, 1739; though all men of learning and abilities in other faculties, yet no one of them had ever distinguished himself, either in the theory or practice of music; nor are any proofs remaining that they had even studied the art, the *arcana* of which they were appointed to unfold!

In the year 1601, Dr. BULL went abroad for the recovery of his health, and during his absence, was permitted to substitute as his deputy, a son of WILLIAM BIRD, named THOMAS. He travelled incognito into France and Germany, and Wood (*Athen. Oxon.*) tells a silly story of a feat performed by him at St. Omers, where, this nonsensical fable relates, to a composition originally in forty parts, he added forty more in a few hours; a thing so impossible as not to be worth further notice.

After the decease of Queen Elizabeth, he was appointed organist to King James; and July 16th, 1607, when his Majesty and Prince Henry dined at Merchant-Taylor's Hall, the royal guests were entertained with music, both vocal and instrumental, as well as several orations. And while his Majesty was at table, according to Stow, "Mr. DOCTOR BULL, who was free of that company, being in a citizen's gowne, cappe, and hood, played most excellent melody upon a small payre of organs, placed there for that purpose onley."† In December of the same year, he resigned his professorship of Gresham College, but for what reason does not appear, as he continued in England several years afterwards.

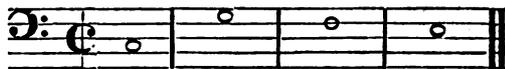
In 1613 he quitted England, and entered into the service of the Archduke, in the Netherlands. He afterwards seems to have been settled at Lubeck, at which place many of his compositions, in the list published by

Sir Thomas Gresham, Knt., deceased; made in the commendation of the founder, and the excellent science of musicke." Imprinted at London, by Thomas Este.

\* Ancestor of the present MARQUESS OF LANSDOWNE.

† Chron. p. 891, edit. 1615.

On the occasion of this royal visit, Dr. Bull performed, amongst other things, a kind of voluntary, which he named, GOD SAVE THE KINGE. This title reaching the ear, or catching the eye, of the author of a silly book, published by *subscription*, some few years ago, led him, without further inquiry, to name Dr. Bull, as the composer of our national anthem, GOD SAVE GREAT GEORGE OUR KING. Had the writer of the pages alluded to manifested half as much industry in research, as boldness in assertion, he must soon have found that the GOD SAVE THE KINGE of Bull is a "ground," as Dr. Kitchener very properly calls it, composed of the following four notes, to which twenty-six different basses are set:—



This piece appears in one of Dr. Bull's MS. organ-books, which volume passed into the possession of Dr. Kitchener, who reprinted the whole of the voluntary in his LOYAL AND NATIONAL SONGS OF ENGLAND. The latter work is reviewed in the 1st Vol. of the HARMONICON, page 67.

We should not have thought the contradiction of so absurd a statement worth ink and paper, had not the subject been agitated

Dr. Ward, are dated; one of them, as late as 1622, the supposed year of his decease.

Dr. BULL has been censured for quitting his establishment in England; but, it is probable, that increase of health and wealth was the consequence. Indeed he seems to have been praised at home, more than rewarded; and, it is no uncommon thing for one age to let an artist starve, to whom the next would willingly erect statues. The professorship of Gresham College was not a sinecure. His attendance on the Chapel Royal, for which he had forty pounds per annum, and on the Prince of Wales, at a similar salary, though honourable, were not very lucrative appointments for the first performer in the world, at a time, when scholars were not so profitable as at present; and there was no public playing, where this most wonderful musician could display his abilities and receive their due applause and reward\*.

A list of more than two hundred of Dr. BULL's compositions, vocal and instrumental, is inserted in his life, which, when it was written in 1740, were preserved in the collection of Dr. Pepusch. The chief part of these were pieces for the organ, or virginal; "near sixty of them I have now before me," says Dr. Burney, "in the music-book of Queen Elizabeth, and the printed collection called *Parthenia*. An *In nomine*, of five parts, I have scored from the Christ-church set of manuscript books, in Dr. Aldrich's collection, and have attentively perused his choral composition in the collections of Dr. Tudway and Dr. Boyce, which is the same verse anthem, with different words, for two voices, and with a chorus. In all his vocal music, there seems to be much more labour and study than genius. Tallis and Bird had so long accustomed themselves to write for voices, that the parts in their compositions are much more natural and flowing than those of BULL. In looking at the single parts of Tallis and Bird, there are notes and passages, which appear wholly insipid and unmeaning, as melody; but which, when heard in harmony with any other part, produce admirable effects."

As the youth of BULL must necessarily have been spent in subduing the difficulties of other composers, he seems in his riper years, to have made the invention of new difficulties of every kind, which could impede or dismay a performer, his sole study. It seldom happens, that those possessed of great natural force of hand, on any instrument, submit to the drudgery of much dry study; but this gift was so far from relaxing the labour and diligence of Dr. BULL, that he entered deeper into all the *arcana* of the art, and pedantry of the times, than most of his contemporaries. That he was "exquisitely skilled in canon" has been given as one of the most irrefragable proofs of his being a great musician; and canons, *recte et*

as fresh by some correspondents in the *Times* newspaper, one or two of whom appear to have been so uninformed on the subject of this air, as to have brought forward Dr. Bull's name again, on so weak an authority as that of the presumptuous publication to which we have alluded.—(EDITOR.)

\* Dr. WARD, in his *Lives of the Gresham Professors*, suggests as the reason for Bull's retirement, that the science began to sink in the reign of King James, which he infers from that want of court patronage which induced the musicians of that day to dedicate their works to one another. Morley complains of the lack of Meccenases in his time, for, notwithstanding the love which Queen Elizabeth bore to music, the professors of it began to be neglected even in her reign. JOHN BOSWELL, who, in 1572, published a book entitled 'Works of Armorie,' describing a coat-armour, in which are organ-pipes, uses this exclamation:—'What say I, music one of the seven liberal sciences? it is almost banished the realme. If it were not for the queenes majesty that did favour that excellent science, singing-men and choristers might go a-begging, together with their master, the player on the organes.'—(SIR J. HAWKINS.)

*retro*, and *per arsin et thesin*, in triangular, and other fantastical forms, are carefully preserved as stupendous specimens of his abilities.

At present, the pieces of BIRD, BULL, and FARNABY, must doubtless appear dry and monotonous, for want of air, variety of movement, and modulation; yet before these qualities were cultivated, expected, or indeed existing, they fed the ear with pure and simple harmony, in a manner which none but keyed instruments would effect; and, perhaps, their favour with professional musicians was not a little augmented by the learning of their texture, and difficulty of execution. For however the old masters may be celebrated for their simplicity and sobriety of style, and the moderns indiscriminately censured for multiplied notes, rapidity of performance, tricks, and mere difficulties, it would not be very easy to find, among the most complicated pieces of modern times, difficulties, equally insurmountable with those in which these old *fancies* and variations abound.

Dr. Pepusch was of opinion, that the lessons of BULL were, in point of air, harmony, modulation, and contrivance, so excellent, as to be preferable to those of Couperin and Scarlatti. Dr. Burney, however, reasonably doubts whether this does not rather prove Pepusch's want of taste, than the superiority of Bull over the two celebrated composers named\*.

A picture of him is yet remaining in the music school at Oxford. It is painted on a board, and represents him in the habit of a Bachelor in Music. On the left side of the head are the words *AN. ÆTATIS SVÆ, 26, 1589*; and on the right side, an hour-glass, upon which is placed a human skull, with a bone across the mouth. Round the four sides of the frame is written the following homely distich:—

"The bull by force in field doth raigue;  
But Bull by skill good-will doth gayne."

#### NEW ARRANGEMENT OF GOD SAVE THE KING

To the EDITOR of the HARMONICON.

SIR,—I HAVE been flattered into the notion that the following modification of our national anthem may not be uninteresting to some of the numerous readers,—at least, some of the musical ones, of your entertaining magazine, by a few friends, who have professed to be much amused; and, by displaying to them, in the first instance, only the three parts under the air, and thence requiring them to determine that air, also somewhat *puzzled* by it.

The fine, grand simplicity of this tune has always struck me as affording scope for great amplification, and, I have accordingly indulged, from time to time, in numerous modes of treating it. My late father took much the same view of it, and has also amused himself and his friends with it in various shapes; three or four of which are extant, and much esteemed.

An article which appeared in the *HARMONICON*, several months back, on this prolific theme, though having principally for its object to remonstrate against the whimsical freaks of our great vocalists, in twisting and twirling about the name of the Deity†, in their frequent per-

\* In the musical part of our present number, is given, as a specimen of his style, *Dr. Bull's Jewel*, an air which charmed will amateurs two centuries and a half ago. The modern musician will find much in it that is unlike what he has been accustomed to hear with pleasure. But it is curious.—(EDITOR.)

† Not having had the opportunity of being present on any such public occasion since this article appeared, I know not if these remonstrances have been honoured by any attention on the part of those whose notice they were intended to attract.

formance of our anthem, at the theatres, concerts, &c., has been duly noticed, and after remarking on the innumerable adaptations of it, good, bad, and indifferent, has distinguished Beethoven's admirable variations from the mass, and also paid tribute to the ingenious and effective engraving of this noble scion on his celebrated coronation

anthem, by Mr. Attwood. In conclusion, we have certainly reason, as a nation, to be proud of this fine air, and do wisely in stamping it as our own, under its now universal title of "National Anthem," nor can the national character be well more exalted than by pointing to it as an epitome of that character.—I am, &c., S. WEBER.

Solo in G. (First set in F.)  
Trio in C. (First set in B $\flat$ .)

VIOLIN 1.  
VIOLIN 2.  
VIOLA.  
BASSO.

*p* *cres.*  
*p* *tr* *cres.*  
*p* *cres.*  
*p* *cres.*

*tr*  
*dim.* *f* *dim.*  
*dim.* *f* *dim.*  
*dim.* *tr* *f* *dim.*  
*dim.* *f* *dim.*

*cres.* *dim.* *p* *pp*  
*cres.* *dim.* *p* *pp*  
*cres.* *dim.* *p* *pp*  
*tr* *cres.* *dim.* *p* *pp*

*Adaptation  
for the  
Piano-Forte  
or  
Organ.*

**ROLAND'S KNAPPEN,  
A NEW GERMAN OPERA BY H. DORN.**

[From a Correspondent.]

*Berlin, December, 1826.*

THE laudable zeal shown in your publication to patronize rising merit, and the circumstance of your being the first to make known to the British public the merit of *Der Freischütz*, a fact upon which you justly pride yourselves, induce me to call your attention to the work of a young composer which was recently produced here.

The Opera of *Roland's Knappen* (the Squires of Roland) is altogether the work of Heinrich Dorn; he is author both of the poetry and the music. With respect to the former, it has deservedly obtained the suffrages of our literary critics, as a well managed plot, full of effective situation, and with a very fair proportion of good verse; but it is to the music that I am desirous of calling your attention. It abounds in new ideas, and displays a praiseworthy ambition in the young composer to think for himself; to escape from the trammels of fashion and of common ideas a thousand times repeated, and to draw upon

his own resources: to depend only on his own feelings and imagination. Whether you will agree with me in the opinion I entertain, that the author has succeeded in his attempt, I know not; but of this I feel assured, from the general tenor and spirit of your Journal, that, viewing the present state of the art, you will concur with me in applauding any effort he has made to think independently, and shake off the fetters of imitation, that besetting sin of our time.

What strikes me as one of the characteristic features of M. Dorn's composition, is the faithful and living adaptation of the music to the sense and spirit of the poetry. This is in a great measure explained by the union of poet and musician in the same person, and surely this is a most desirable combination of talent. The music is also marked by a certain freedom and ease, to which imitators never attain. But if I had nothing else to offer than bare assertion, I might fail in persuading you to think with me. Fortunately, owing to the kindness of a friend, I have been able to obtain the following extracts, for the opera is not published, which I trust will be sufficient to satisfy you that my opinion is well founded.

I begin with the motivo of a song in the first act, marked by great feeling and naïveté:—

I will seek the maid and find her, I will loose the chains that bind her; From her foes she shall be  
freed, Love will aid me in the deed, love will, &c., &c.

To accomplish his object, the lover is represented as scaling the garden walls of the mansion in which his mistress is immured, and waiting under her lattice till she makes her appearance. A scene follows, not unlike the celebrated one in *Romeo and Juliet*. The following spirited bars:—

I must a-way. I must a-way.  
Nay, dearest, stay! nay, dearest, stay!

introduce a highly impassioned duet, of which the following is the motivo:—

From those we love to se-ver, To bid farewell for e-ver, More  
bit-ter, more bit-ter, more bit-ter far than death.

The concluding passage, wherein the lovers breathe forth their last farewell, the notes of which are taken up by the horns, is highly touching and dramatic.

*She.*  
Fare - well! Fare - well!

*He.* e - ver, e - ver thine! *She.* e - ver thine! *He.* Fare - well! *She.* Fare-

*He.*  
well! Fare - well!

*Corni.*

Surely a composer whose first attempt is marked by music like this, is deserving of every support that the critic can give, to induce him to persevere steadily in the path he has entered, and which cannot fail to lead to success.

It has been observed, by an author of taste and discrimination, that next to the exalted feeling arising from the consciousness of genius, is the endeavour to encourage it in others. With this remark I subscribe myself,

Yours, &c. &c.

A. B. M.

\* \* We are inclined to think highly of this new German Opera, more from the general opinion of our correspondent, than from the specimens he gives. They are very good, certainly, but not particularly striking; at least in their detached form.—(EDITOR.)

### BEETHOVEN'S LAST ILLNESS AND DEATH.

To the EDITOR of the HARMONICON.

SIR,

VARIOUS circumstances connected with the last illness and death of the celebrated BEETHOVEN have been so much misrepresented in the public prints, both in this country and abroad, that I feel much satisfaction at having it in my power to place the whole matter in its true light through the medium of your Journal. As to the authenticity of the following documents, for which I am indebted to the kindness of Mr. Moscheles and Mr. Stumpff, I presume no doubt can be raised; and I beg to assure you that I have taken all possible care to render the translations correct and faithful in every particular.

I am, Sir, Yours, very truly,

J. R. S.

LETTER of BEETHOVEN to MR. MOSCHELES, dated Vienna, March 18, 1827.

MY DEAR GOOD MOSCHELES,

WITH what feelings I read your letter of the 1st March\*, I cannot find words to express. The generosity with which the Philharmonic Society have almost exceeded my request†, has moved me to the innermost of my soul. I request you, therefore, my dear Moscheles, to be the organ by which I convey to the Philharmonic Society my heartfelt thanks for their kind sympathy and distinguished liberality. With regard to the Concert which the Society intend to arrange for my benefit, I trust they will not relinquish that noble design, and beg that they will deduct the 100*l.* which they already have sent me, from the profits. Should after that any surplus be left, and the Society be kindly willing to bestow it upon me, I hope to have it in my power to evince my gratitude by composing for them either a new Symphony, which already lies sketched on my desk, or a new Overture, or anything else that the Society may prefer. Should Heaven only be pleased to restore me soon again to my health, I will prove to the generous English how much I value their sympathy in my melancholy fate.

Your noble conduct, my dear friend, will ever remain

\* This letter was accompanied by the present of 100*l.* from the Philharmonic Society of London.

† Beethoven had requested that Society, that they would now fulfil a promise they had some time since made him of giving a Concert for his benefit.—J. R. S.

in my remembrance. I hope shortly to return my thanks to Sir George Smart and Mr. Stumpff. Farewell! I remain, with the kindest sentiments and esteem,

Your friend,

LUDWIG VON BEETHOVEN.

P. S. I send herewith for the Philharmonic Society, the *Tempos* of my last Symphony, Op. 125, marked according to Maelzel's metronome.

The preceding letter was accompanied by the following, also addressed to Mr. Moscheles, written by the music-director Schindler, one of Beethoven's most intimate friends; who during his illness was constantly about him, and showed him the most unwearied attention:—

Vienna, March 24, 1827.

MY DEAR GOOD MOSCHELES,

YOU must not be surprised at the difference of date between these two letters. I wished to retain Beethoven's for a few days, because on the day after that letter was written, *i. e.* the 19th of March, we had every reason to fear that our great master was about to breathe his last. This event, however, has not yet happened; but by the time you read these lines, my good Moscheles, our friend will be no longer among the living. His dissolution approaches with rapid steps; and, indeed, it is the unanimous wish of us all to see him soon released from his dreadful sufferings. Nothing else remains to be hoped for. One may, indeed, say, that for the last eight days he has been more like a dead than a living man, being able only now and then to muster up sufficient strength to ask a question, or to inquire for what he wants. His condition appears to be very similar to that which was endured by the Duke of York. He is in an almost constant state of insensibility, or rather of stupor; his head hanging down on the chest, and his eyes staringly fixed for hours upon the same spot. He seldom recognizes his most intimate acquaintances, and requires to be told who stands before him. This is dreadful to behold, but only for a few days longer can such a state of things last: since yesterday all the natural functions of the body have ceased. He will, therefore, please God, soon be released, and we from the pain of witnessing his sufferings.

Crowds of people flock to his abode, to see him for the last time; though none are admitted, except those who are bold and audacious enough to molest the dying man in his last hours.

His letter to you was dictated, with the exception of a few words at the beginning, verbatim by himself. It is, no doubt, his last letter, though he whispered to me even to-day in a broken manner, "to write - - - to Sir G. Smart, - - - - Stumpff. Should he be able to bring his name to paper once more, he will do it - - - ."

He feels his end approaching, for yesterday he said to me and Mr. Breuning, "plaudite, amici, comædia finita est."

We have been so fortunate as to arrange everything respecting his last will, though there is hardly anything left, but a few pieces of old furniture and some manuscripts. In hand he had a Quintett for stringed instruments, and the tenth Symphony, of which he makes mention in his letter to you. Of the Quintett there are two movements entirely finished, and it was intended for Diabelli.†

\* The Aulic counsellor, one of Beethoven's earliest friends.

† A music-seller at Vienna.

The day immediately succeeding the receipt of your letter he was in extremely good spirits, and talked much of the plan of the Symphony, which was to have proved so much the more grand, as it was intended for the Philharmonic Society. He has frequently spoken of a journey to England as soon as he recovered, and had calculated how he and myself could live most economically on this tour. But, good God! his journey will probably lead him much further than to England. When he found himself a little relieved, he amused himself with reading the ancient Greek authors\*; also several of Walter Scott's novels. As soon as your consolatory letter had reached him, all his melancholy thoughts, and all his dread of future misery, at once vanished. He cheerfully said, "Now we may again occasionally treat ourselves with a merry day." His funds had been already nearly exhausted, and he had consequently been obliged for some time past to retrench his table, which grieved him more than anything else. He immediately desired to have his favourite dish of fish †, even if it were only that he might taste of it. The exaltation of his mind is, indeed, so great, that he at times borders upon the childish. We were also obliged to procure for him a great arm-chair (*groszvaerstuhl*), which cost fifty florins ‡, on which he rests daily at least for half an hour, whilst his room and bed are getting arranged. His caprice (*eigenwinn*), or rather obstinacy, are, however, excessive, just as ever, and this falls particularly hard upon me, since he wishes to have absolutely nobody about him but myself. And what remained for me to do in this case but to give up my lessons, and my whole business, in order to devote all my time to him? Everything he eats or drinks I must taste first, to ascertain whether it might not be injurious to him. However willingly I do all this, yet this state of things lasts for a man in so limited and dependent situation as myself, I am sorry to say, somewhat too long. Whatever there remains of the money he has now in hand, we intend to apply in defraying the expenses of a respectable interment, which shall be performed without any parade, in the churchyard near Döbling§, where he delighted to pass his time.

As early as during your last visit to this city ||, I stated to you the condition of Beethoven's finances, but did not, at that time, apprehend, that we were to see this excellent man so soon arrive, and thus miserably too, at his last moment. It will, perhaps, not be uninteresting to you, to learn from what period the melancholy epoch dates itself. It was on the 3rd of December last year, that Beethoven came with his ungrateful and depraved nephew from the country to Vienna. On this journey he was obliged, owing to the bad state of the weather, to pass a night in a wretched inn; the consequence of which was, that he caught so severe a cold, that an inflammation of the lungs immediately took place, and he arrived here in that state of health. No sooner was the inflammation subdued, than all the symptoms of dropsy appeared, which increased to such a degree, that it became necessary, as early as the 18th of December (1826), to perform, for the

\* On my visit to him at Baden, near Vienna, in the summer of 1823, when I had the good fortune to pass a whole day in his society, he mentioned to me, that, of all the classics, he admired none so much as Plutarch and Homer, particularly the *Odyssey*.—See "A day with Beethoven."—*Harmonicon*, Vol. II. p. 10.—J. R. S.

† Trout was, as I heard him say, the only thing in the way of eatables that he really was fond of.—J. R. S.

‡ Rather more than 5*l.* in English money.

§ A village in a romantic country, about three miles from Vienna.

|| Towards the latter end of 1826.

first time, the operation of tapping, or he really must have burst. On the 8th of January, 1827, the second operation took place; on the 20th the third, and on the 27th of February the fourth. Now, my friend, figure to yourself Beethoven, with his impatience, his irritable temper, under such a dreadful malady. Only think that, in addition to this calamity, the ill-treatment and mortifying conduct of his own and nearest relations should be superadded! Both his physicians, Malfatti and Wawruch, attribute the cause of his disease to the dreadful agitations of mind to which the excellent man was long exposed, on account of his nephew, and to his lengthened stay in the country during the wet season. He exposed himself to these discomforts entirely on account of this young man, because the police had interdicted the residence of the latter in the capital; and Beethoven wished to enter him in some regiment.

[Pause of some hours.]

I have just left Beethoven. He is now certainly dying; before this letter is beyond the walls of the city, the great light will have become extinct for ever. He is now in full possession of his senses. The inclosed hair I have just cut from his head. I hasten to despatch this letter, in order to run to him. God bless you.

Your most sincere friend,

A. SCHINDLER.

LETTER of Music-Director SCHINDLER to Mr. MOSCHELES.

Vienna, April 4, 1827.

HAVING been a witness to the kindness with which Beethoven remembered his friends in England, even in his last days, I am induced to communicate to you some particulars regarding his end. It was not until the 26th of March, at a quarter before six o'clock, *p. m.*, that our immortal friend breathed his last, during the raging of a violent thunder-storm. From the 24th of March, up to the final moment of his life, he had been almost uninterruptedly in a state of delirium. But even in the dreadful struggle between life and death, whenever a lucid interval did occur, he recollected the marks of attention and benevolence which he had received from the English nation. His sufferings were indescribably great, particularly from the period when his wound broke open of itself, and a great flow of water suddenly took place. His last days were extremely remarkable, and he prepared himself for death with a truly Socratic wisdom. Probably I shall publish something on this subject, as it will be of great value to his biographer.

The funeral ceremonies were such as are due to a great man. It is calculated that nearly thirty thousand people were collected upon the Glacis,\* and in the street through which the procession was to pass. The scene is not to be described in words; but if you remember the immense concourse of people in the Prater † during the Congress of Vienna, in 1814, you will have some idea of it. It is to be regretted, that there were no means of preserving uniform good order among so great a mass of people; but in the immediate neighbourhood of the procession the most solemn silence prevailed. Eight "*Maitres de Chapelle*" were pall-bearers, viz., Eybler, Weigl, J. N. Hummel, ‡ Gyrowetz, Seyfried, &c.; and in the whole there

\* The esplanade, which divides the old city of Vienna from the suburbs, and which, being planted with trees, and intersected by walks, forms a beautiful promenade.

† The Hyde Park of Vienna, only more extensive and beautiful.

‡ In another letter of Mr. Schindler's, it is mentioned, that Hummel, upon hearing of the hopeless state of Beethoven, left Weimar

were thirty-six torch-bearers, among whom were the poets Grillpartzer and Castelli\*, as also all the first artists and music publishers of Vienna.

Yesterday the *Requiem* of Mozart was performed as a mass for the deceased †, in the church of the Augustine Friars, with the most dignified solemnity. The church, large as it is, could not hold all who crowded to get in. The famous Lablache sang the bass, and the whole was under the management of the Company of Music-sellers.

You may consider your letter of the 18th March as a relic of Beethoven, since it is the last he dictated and signed.

In taking an inventory of what he had left, in furniture and other personal property, there were found, to our great astonishment, among some old papers, in a half-mouldered chest, seven Austrian bank-bills, value about 1000*l.* in English money, and some hundred florins in paper money. The hundred pounds which the Philharmonic Society of London had sent him, were also found untouched. Now ‡ it is here the universal cry, and even in the public papers something has been said about it §, that Beethoven had not stood in need of foreign assistance. But they do not consider, that Beethoven, being only fifty-six years of age, and of a strong constitution, might well hope to attain an advanced age. His illness had, moreover, made him timid and nervous, and his physicians had told him that he must not work for some years to come. It was, therefore, natural for him to fear that he might be under the necessity of selling one bank-bill after another; and for how few years could he subsist upon seven bank-bills, without getting into distress? In short, my dear friend, both myself and Counsellor von Breuning request you very much, if this scandalous talk should have spread to England, to publish, out of regard to the memory and *manes* of Beethoven, through the medium of some journal, the letters which you have from him and myself upon this subject, in order to give the opinion of the English public a better direction.

In the course of this month a grand Concert is to be performed in the theatre of the Kärnthnerthor, with the profits of which it is intended to erect a monument to the memory of Beethoven.

Finally, I have to communicate to you a very extraordinary occurrence. Yesterday, the Grave-digger of Währing || came to announce to us, that an offer of a thousand florins, convention money ¶, had been made to him, in a note, which he produced, if he would deposit the head of Beethoven in a certain place. The police is on the alert, and actively engaged in the investigation of this singular affair.

(Signed)

A. SCHINDLER.

for Vienna, not only to see Beethoven for the last time, but, as he had not been upon good terms with him for some time past, to be reconciled to him before his death. Hummel, though apprised of the miserable spectacle that would present itself to his view, no sooner entered the death-chamber of Beethoven than he lost all self-command, and immediately burst into tears. Beethoven stretched out his hand to him, and thus these two great men parted in amity and friendship. Mr. Schindler says, it was a most affecting scene.—J. R. S.

\* Castelli has written a short poem, in five stanzas, on Beethoven's death, which, for simplicity and sincerity of feeling, can hardly be surpassed. Grillpartzer is celebrated for some tragedies, which have placed him in the very first rank of German poets.

† Beethoven was a Catholic.

‡ But not until this money was found.

§ Mr. Schindler, no doubt, alludes here to the remarks of the contemptible scribbler in the *Austrian Observer*, as since published in the *Allgemeine Zeitung*, and in some English papers.

|| One of the suburbs of Vienna, where Beethoven lies buried.

¶ About 100*l.* English.

LETTER of Mr. F. B. STREICHER to Mr. STUMPF, in London.

Vienna, March 28, 1827.

DEAREST FRIEND,

HAVING undertaken to communicate to you everything that might happen to the individual for whom you feel so powerful a sympathy, I now fulfil my promise; but it is for the last time—for Beethoven is no more!

So early as the 17th instant, when I took him your letter of the 1st, enclosed in another to myself, I found him very weak, yet inwardly moved and rejoiced at the generous present, as he called it, which he had received from London. He then related to me what I knew already from your letter. His joy at this event produced an involuntary discharge of the dropsical matter, which rendered another operation, that had been determined on, unnecessary. Though our patient considered this a favorable omen, and indicative of constitutional strength, it seems rather to have been a relaxation of his bodily powers, since, from this period, he evidently became more and more feeble. On Sunday evening, the 25th, he had lost all recollection, and the next morning early I found him struggling with death. His eyes were convulsively distorted, and his head forcing itself into the pillow. An assistant-physician, who had the night-watch over him, assured me, however, that the poor patient was now past all sensation. In the afternoon, about two o'clock, when Mr. Schickh arrived, Beethoven's dissolution was rapidly approaching; his eyes were closed, and the breathing alone indicated that he still lived who, it were to be wished, might never have died.

It really appeared as if nature had chosen to distinguish the day on which we were deprived of this extraordinary genius, for while he was in the agonies of death, it lightened three times, and violent claps of thunder were heard, accompanied with hail and snow, as if to announce the loss that the world was about to suffer. At three-quarters after five o'clock, Beethoven suddenly raised himself up in bed with violence, and expired.

On this melancholy occasion there were present his brother, Mr. Hüttenbrenner, and a painter, who tried to take a likeness of him in his last moments.

How generally, and how deeply this irreparable loss is here felt I need not say; yet I cannot pass unnoticed the fact, that the whole public of Vienna, though long accustomed to the eccentricities of Beethoven, are not only surprised, but painfully wounded, at the circumstance of his applying to England for support. Was it excess of apprehension, produced by illness, that in the end he should, perhaps, suffer from want? Or had he been ill advised by a hasty friend? What else could have moved him to take a step which places in the most unfavourable light, not only those in the midst of whom he lived for thirty-four years, but also his friends, his second native place, nay, even the whole of Germany? Beethoven himself, it would appear, subsequently felt all this, for when I handed to him your enclosure, he carefully avoided to touch upon the subject of having requested assistance from the Philharmonic Society, through you; and said, "They must think in London, that, being by illness prevented from composing, I am in pecuniary embarrassment; I shall, however, accept (these are his own words) the thousand florins, and they may afterwards deduct that sum from the proceeds of the Concert that is arranging for me in London. If they will send me the remainder,

I shall write something for it as soon as I am again able to work."

Had Beethoven given the slightest hint of his distress to any one of his numerous friends and admirers; or had he addressed himself to his patron, his Imperial Highness the Archduke Rudolph; or had he *here in Vienna* expressed the least wish that a Concert should be given for his benefit, not only hundreds, but thousands, would have been ready to assist in the accomplishment of his wish, and would have supported him to the best of their power. Lastly, you may believe me, that if he could not have calculated on all these resources, my father, who had been his friend for thirty-four years, would certainly have shared everything with him, had he been aware that he was likely to suffer from want. Who could suppose that Beethoven, whilst his delicacy would not let him accept the medical assistance of the celebrated Dr. Staudenheimer, because the latter declined every kind of remuneration, and whilst he refused every alleviation and attention offered to him by my father, so as to be hardly induced to accept of a few bottles of old wine; that Beethoven, I say, would have indulged his eccentricity so far as to seek in London for that pecuniary assistance which he did not, in the least, stand in need of?

How hasty, how unnecessary this application was, is shown by what Beethoven has left in personal property, which consisted (as the public knew before\*) in bank-bills to the amount of ten thousand florins in convention money, or a thousand pounds English. If we reckon, in addition to this, three pensions from the Archduke Rudolph, the Prince of Lobkowitz, and Count Kinsky, amounting in the whole to about seven hundred and twenty florins, or seventy-two pounds English, you will easily judge, that Beethoven with *this* sum, particularly in Vienna, might have lived several years without standing in need of assistance.

The thousand florins raised† by Beethoven remain untouched, with the rest of the property he has left. His sole heir is his nephew, Carl, whom, I think, you know. Without wishing to express an opinion of this person, I only mention, that the legal authorities have taken great pains to modify, or turn, the will (of Beethoven) in such a way that the property may become a "*fidei commissum*," and that the heir shall only enjoy the interest of the capital; by which means it will be preserved to him for his real benefit.

You may, however, be assured, that the readiness with which Beethoven's wish was fulfilled, as well through your endeavours as by those of Mr. Moscheles, Sir George Smart, and the Philharmonic Society, is here universally approved; and it is only regretted, that in consequence of this entirely unnecessary request of the deceased, we should have been falsely judged.

Beethoven was not able to carry his intention of writing something for you into execution; but he mentioned you very frequently with kindness and friendship. He called you a true and noble-minded German, and assured me, that he would never part with your excellent present of Handel's works: these works were his last joy.

\* This is an extraordinary parenthesis, and I leave it to explain itself.—J. R. S.

† Mr. S. means the 100*l.* he received as a present from England.—J. R. S.

## WEBER AND HIS OBERON.

To the EDITOR of the HARMONICON.

SIR,

SEVERAL critical judges have remarked upon the attention shewn by Weber to the character of his music, as suited to particular times and places, and identified with particular nations. Of this endeavour to impart to his works the impress of truth, several proofs have been pointed out, as well in *Preciosa*, as in his other works; and we doubt not but that attentive observers will discover many others. In the course of my reading, I lately met with the following, which is another evidence of the truth of the observations made above. It will be found that the subject of the chorus of Slaves and Guards of the Harem, which occurs towards the close of the first Finale, is formed upon the following Turkish melody:



This specimen of Turkish Music was collected, together with some others, by Niebuhr, in his travels in Arabia and the adjacent countries, and is quoted by the learned Forkel in his *Musikalisch-Kritischer Bibliothek*, Vol. II. page 311.

I am, &c. &c.

W.

## Review of Music.

*JOB*, a Sacred ORATORIO, composed by the late WM. RUSSEL, Mus. Bac. Oxon; and dedicated to the President, Vice-Presidents, and Governors of the Foundling Hospital, by his Widow: adapted from the original score for the ORGAN or PIANO FORTE, by SAMUEL WESLEY. (Printed for the Widow, by Welsh & Hawes, 246, Regent-street.)

THE ORATORIO of *JOB* was first introduced to public notice ten or twelve years ago, at a performance for the benefit of the widow and family of the then lately deceased and much respected author. This measure was recommended and patronised by the heads of the Foundling Hospital, where Mr. Russel's talents, as a skilful musician and organist, had been principally recognised; a circumstance which, unquestionably, suggested the propriety of the dedication.

Mr. R. had already established his claim to the rank of a composer, by a set of excellent voluntaries for the organ. To write an oratorio, however, is so gigantic an undertaking,—requiring, in addition to natural genius and great diversity of powers, a good foundation in an interesting drama, and a skilful poet,—that our surprise need not be excited at finding so few persons completely successful in this highest class, the epic, of composition, since the days of its great originator.

Impressed then with the great difficulty of the task which Mr. Russel undertook, our expectation of his having been able to "ascend the steep ascent" of such musical fame as he aspired to, was certainly not raised to any vast height, consequently it has not been far cast down.

P

There is much taste and delicacy in many of the airs, and great spirit in the leading points of his choruses; the latter being mostly in the fugue style, and kept up with the true feeling that belongs to the real organist: but the want of originality is distressingly felt throughout the whole oratorio: we meet with scarcely anything but a series of recollections; nay, the very *materiel* itself, from whatever quarter drawn, is so employed as to excite little interest.

The principal *dramatis personæ* are, *Job*, *Salmîna* (his consort), an *Angel*, a *Dæmon*, and a host of friends or ambassadors, male or female, occupied either in announcing to the hero of the drama his severe trials, or in sustaining and consoling him under the pressure of them. The whole is divided into nine choruses, one duet, and twenty-four single songs! Ten of the latter, and also a part in the duet, are allotted to *Job* himself, who, as a miracle of patience, was fittest to bear them. Four are given to the *Dæmon*, three to the *Angel*, one only, and the duet, to *Salmîna*; the rest to the subordinate characters. This sameness, this succession of song after song,—and sometimes two together by the same character,—is felt the more from the want of contrast in the sentiment and language of the poetry. We cannot afford room enough to this article to allow of our entering into particulars; but a few instances will serve to prove the correctness of what we have said concerning the reminiscences that occupy so large a portion of this ponderous volume; some of which are, besides, quite irrelevant to the general design.

The opening air, "The Lord worketh wonders," is nearly note for note the same as the song in the *Creation*, "In native grace and honour clad." The next, "Let God outstretch his hand," is imitated from "The flocks shall leave the mountains," in *Acis and Galatea*. The third, "The fire of his Maker," is itself copied by the author from his own song at page 110, "The net for his feet;" the only difference between them being the minor instead of the major key. We cannot at this moment recall the two or three airs which the song of *Salmîna*, "To him our all," so much resembles, but they will be sufficiently known to the general musical observer. In the same is an instance of wretched taste, an indecorum arising, we are persuaded, from want of thought, exhibited in a flippant, common-place run of notes on the name of the Deity, "In praises to our God."

A striking misconception appears in the Recitative which opens the second act: the first sentence is thus—"Our lovely children were the gifts of Heaven;"—"Thou its best gift to me, my dearest husband." But the music makes the sense end at "best gift to me;" transferring the words, "my dearest husband," to the latter portion of the sentence, with which it has not the slightest connexion! The best point in the duet following the recitative, page 65, "To proclaim thy wondrous praise," is the subject of the beautiful "Recordare" of Mozart. Thus, we fear, we might proceed to No. 24, furnishing a likeness for every air throughout; the very beauties which appear in a few of the best of these degenerating, from repetition, into a cloying sweetness, or awkwardness, which palls the ear long ere we arrive at any conclusion.

The choruses are in general formed after the model of those in the *Creation*; but the distribution of the vocal parts in these are sufficient to prove that Mr. Russel was a consummate master of harmonic effect; and some of the airs are beautifully constructed: that, for example, at page 141, "My sorrows but last for a day." The grand

defect of the work is, a want of novelty in the melodies,—a poverty of invention. Its mechanism proves the composer's ability as a scientific musician; and the whole, if it were possible to consider it apart from, and forgetting those extraordinary efforts of genius which have so long and so exclusively kept possession of the public ear, would place its author high on the list of British composers.

It is just, however, to suppose, that had he not been so early withdrawn from all earthly pursuits, he would, by time and experience, have discovered where his weakness and where his strength lay; that he would have sought a remedy for the one, and still further cultivated the other, till he had enrolled his name amongst those whose productions have reflected the highest honour on the art.

The share which Mr. S. Wesley has had in the publication of this oratorio is highly honourable to him, both in his professional and moral character; and it ought to be known that his time and talent have been devoted in aid of the relict of his deceased friend, with a disinterestedness that is seldom equalled, and cannot be exceeded.

THE FITZWILLIAM MUSIC, being a Collection of Sacred Pieces, selected from Manuscripts of Italian Composers in the Fitzwilliam Museum, by VINCENT NOVELLO, Vol. IV. (Published for the Editor, Shacklewell Green.)

THIS Work now draws towards a conclusion; in our next, we shall take our leave of it, but not without regret: for the labour required in a close inspection of its various parts is well rewarded by the pleasure, and the instruction also, which such an examination affords.

The present volume comprises a chorus, and a *Dixit Dominus* by LEO; a solo and duet by CARISSIMI; a *Kyrie*, a *Qui tollis* and *Cum Sancto Spiritu*, and a *Gloria Patri*, by CLARI; movements from motets by DURANTE and ORLANDO DI LASSO; a quintet from an oratorio by STRADELLA; part of a *Gloria Patri* by the Padre MARTINI, and an *Amen* by CONTI.

LEO's chorus, *Tu es Sacerdos*, from a *Dixit Dominus*, is an elaborate composition, rich in fugal points, and well calculated for choral effect. The composer has here (bar 7, page 4) employed a 9th, without marking it in his figured base; an omission which we should not have noticed, but for the purpose of expressing our regret that Mr. NOVELLO had not divided the 3rd and 9th in this chord, by giving to the former the place assigned to it by the composer, instead of forcing it into close contact with the discord; a practice, we admit, very common in organ parts, but not the less hostile to the ear, and to which we wish to draw the attention of accompanyists. For the sake of doubling the base notes, discords are too often brought together in the treble, contrary to the intention of the author, producing consecutive octaves with the inner parts, depriving some one voice of the support which a unison affords, and transforming an agreeable dissonance into a distressing crash.

The solo for a tenor, and duet for soprano and tenor, by the "gentle Carissimi," are in his smooth, elegant style, and both very convertible to the purposes of our own cathedrals.

The *Kyrie*, for four voices, accompanied by stringed instruments, is one of CLARI's most masterly compositions. It opens with an adagio, and the words are repeated in a fugue of moderate length. But we would ask the editor where he finds the 7th, which he has introduced in the accompaniment, page 14, bar 7?—It is not in the score, and is another instance of the displeasing

effect of a discord, when in immediate contact with the 8th. Had, however, the tenor *b* appeared in its right place, the 7th would have been an improvement. The quintetto, *Qui tollis*, is not less scientific than the former, though less likely to be generally admired. The fugue that follows is a charming composition, and has supplied Handel with one of those admirable passages which he has frequently employed in his choruses.

The motet, *Proferentis me*, is in the learned manner of DURANTE's age, neither canon nor fugue, but partaking of the nature of both, much in the madrigal style. This is what the Germans call a *white composition*, consisting chiefly of white notes—of semibreves and minims. It is exceedingly ingenious, and not devoid of harmony that will sound agreeably, even in the most modern ears. We must nevertheless grant that it is much too long, the character and sameness of the music being considered.

STRADELLA's quintet, as Mr. Novello names it, from his oratorio *San Giovanni Battista*, is, in fact, a chorus, sung by St. John's disciples, who are seeking him. This is a short but very fine composition, consisting mainly of a fugue of two subjects, which are reversed, and otherwise treated with vast ability. In the fifth bar is an extreme sharp sixth, supposed to be the first instance of the use of this interval. To the unfortunate STRADELLA, whose tragic history is quite a novel, the art of music is infinitely indebted; many of the greatest masters formed their works after the models he left, but we have never before seen any of his compositions in print, except a short duet, given as a specimen in Dr. Burney's history.

The next in order is a motet by ORLANDO DI LASSO, a Belgic composer, and one of the best of the early contrapuntists\*.

This example is certainly not calculated to inspire us with a high notion of his harmonic resources: had we never seen any other of his productions, we should have ranked him lower than he deserves in the scale of musical merit. Some of his madrigals are, for their period, not only skilful, but smooth and pleasing.

The chorus, for six voices and instruments, by the truly learned Padre MARTINI, is a masterly, brilliant composition: the peroration on a pedal base is excellent.

A "*Coro in Canone*" for five voices, by GIUSEPPE CONTI, is very dry, and abounds in repulsive discords. From its texture and ending, we should place its author in the middle of the sixteenth century. Who this *Giuseppè* was we cannot discover; he is not mentioned by either Walther, Martini, Hawkins, or Burney.

The *Gloria Patri* by CLARI is a short adagio, followed by a fugue of two subjects, admirably varied and managed, and forming altogether a most animated, charming composition of its class.

The last piece in the present volume is a *Dixit Dominus*

\* ROLAND DE LASSUS, Thuanus tells us, was sent for by Charles XI. of France to direct his choir: but his presence was, in fact, required, that he might soothe, by his strains, the pangs of a troubled conscience, which the massacre of the Hugonots had inflicted on the bigoted monarch. He however arrived too late; the king had suddenly expired. He was honourably received in England by Henry VIII., and was much distinguished by the Emperor Maximilian II. He was born at Mons, in 1520, and died in 1794. The *Dictionnaire Historique* gives the following remarkable epitaph on him:—

"Étant enfant, j'ai chanté le dessus:  
Adolescent, j'ai fait le contre-taille:  
Homme parfait, j'ai raisonné la taille;  
Mais maintenant je suis mis au dessous.  
Prie, passant, que l'esprit soit là sus."

in *c*, by LEO. Simplicity and grandeur are its characteristics, as indeed of most of this master's compositions. It is for two choirs, accompanied by violins, &c., oboes and horns. There is but a little variety in this motet, the melody being short, and often repeated, and the modulations—if so they may be called—passing only to the dominant, sub-dominant, and relative minor. Nevertheless, effect of a very imposing kind may be produced from this; but it must be by means of a band of extraordinary power, both vocal and instrumental.

The fifth and last volume of the present work is published, and will be reviewed in our next Number.

STUDIES for the PIANO-FORTE, in all the major and minor keys, composed for the use of the Royal Academy of Music, by CIPRIANI POTTER. In Two Books. (Chappell, 135, New Bond Street.)

It is becoming the custom for every master to print his own book of elementary instructions. Should this practice proceed much further, there will be as many codes as teachers; and, if we may judge from the past, there will still be a complete introductory work wanting. *Studies* for the piano-forte are not so numerous, undoubtedly; nevertheless, the principal masters (and, in truth, some who do not rank so high) seem to think it incumbent on them to put forth exercises of their own, deeming it, perhaps, *infra dignitatem* to use for their pupils those by any other professor. Did not this feeling exist, it is probable that CRAMER's unequalled work might answer every reasonable purpose, till the middle of the century, at least. It is said, however, that a new style is gaining ground, and requires new modes of practice. It may be so; and we are warm advocates for novelty in the arts, provided it does not deteriorate while it changes. But of the advancement made in piano-forte music by recent innovators, we greatly doubt. Of one thing we are quite sure—that the cultivation of the instrument is tending towards a decline, owing, we are thoroughly persuaded, to the discouraging difficulties, unaccompanied by any effect, which some of the ultra-moderns introduce into their compositions.

It must be granted, notwithstanding, that Mr. POTTER's situation at the Royal Academy of Music, where he is a teacher of future teachers, renders it, in a degree, fit and proper that he should accustom his professional pupils to every possible kind of difficulty; and that he should therefore provide all who learn of him at that institution, with the means of preparing themselves for an encounter with whatever may be placed before them, whether composed by Czerny, or Liszt, or Herz, or any other *spaca nota* of the fleeting moment. He has certainly withheld nothing in the shape of difficulty that his imagination could embody; and whosoever shall master this work, may safely believe that he has reached the *ne plus ultra* of execution, whatever else may remain for him to accomplish.

These studies are twenty-four in number.—Four are in the ancient style, and as many in the brilliant: three of them contain *tours de force*, to use the author's language; six "are intended for a peculiar expression"; four are in the legato style; and the remaining three are devoted to the staccato, to the shake, and to the acquiring of a lightness of touch. A full knowledge of the instrument for which these are designed, and an intimate acquaintance with the powers and resources of harmony, are obvious in every page of the work. In many parts, great ingenuity is displayed, and in some a considerable deal of invention.

Of the latter, we much wished to insert an example, but found that to detach any portion from the entire study would be doing it injustice, and our space will not allow of a large quotation.

Mr. PORTER's present publication will, past all doubt, augment his reputation. It must be obvious, from what we have said, that it is chiefly adapted to the use of those first-rate players—(first-rate in respect to execution)—who wish to excel in that style of modern music which aims at surprising: but the practice of such exercises will necessarily strengthen the hand, and as surely give a great command of the instrument to all who have courage enough to undertake the labour, and sufficient constancy to persevere in an arduous pursuit.

1. *Les Charmes de Vienne, a BRILLIANT RONDO for the PIANO-FORTE, in which is introduced the National Air, "God preserve the Emperor," by J. PIXIS. (Boosey & Co., 28, Holles Street.)*
2. *La Tendresse, RONDO GRAZIOSO pour le PIANO FORTE, composé par CHARLES CZERNY. (Wessel & Stodart, 1, Soho Square.)*

WHILE we are not only willing but anxious to do justice to M. PIXIS, by acknowledging that his *Charmes de Vienne* is exceedingly clever in many points,—that much lively, pleasing air, and good modulation are to be found in it, as also several showy, effective passages, and that it is alone sufficient to prove him a master of the instrument, mechanically considered, for which he writes,—yet we are obliged to declare, that a more flagrant violation of good sense has seldom been committed, than he has here exhibited; by introducing Haydn's hymn,—a religious supplication, slow in its measure, and solemn in its style—as part of a quick, brilliant movement, and directing it to be played in a *gay, vivacious, sportive* manner. With such instances of defective judgment before our eyes, who can wonder if some people are to be met with who despise music, who pass into another room the moment that the keys of the instrument are touched?—for will any hearer of sense and feeling listen patiently while a grave air, composed for the purpose of exciting sober, nay pious, emotions, is mingled with all the characteristic features of dancing tunes? To make the matter more clear, we ask, what would be thought of that excellent comedian, Mr. Harley, were he, in the midst of one of his humorous, chattering, rattling speeches, to introduce some of the fine, poetical thoughts from the sacred writings, and utter them with all the rapidity that he has at command?—And yet, the two cases, if duly considered, are very similar.

We have more than once had occasion to express our disapprobation of compositions by M. CZERNY, on account of their extravagancies: our task is now of a very different nature, for his present work can only be mentioned in terms of commendation; it in every way corresponds to its title, is full of tenderness, and each bar is marked by something graceful and expressive. The Rondo extends to six pages only, is in E major, allegretto much moderated, and though not very easy to play well, yet requiring no vast power of hand, or rapidity of execution. It is a piece that will please both in practice and in performance, and must gratify all who have a true feeling for good music.

1. *Reminiscences from the works of celebrated authors, arranged for the PIANO-FORTE, with additions, by JOSEPH MAZZINGHI. No. 1. (Goulding and D'Almaine, 20, Soho Square.)*
2. *FANTASIA, for the PIANO-FORTE, comprising favourite airs from ROSSINI's Gazzia ladra, by J. F. BURROWES. (Published by the same.)*

MR. MAZZINGHI certainly possesses the art of adapting his publications to the prevailing popular taste, in as high a degree as any composer living, Mr. Latour not excepted; but the latter is more prompt in executing, and gets sooner into the market. These Reminiscences are from Rossini, Meyerbeer, and two Scottish airs, blended into a very pleasing divertimento, easy to moderately good players, and agreeable to such tastes as do not require the highest seasoning and the very last new fancy. Mr. M. affixes a motto on his title-page; *Vix ea nostra voco*. What will he answer in case of piracy, if this acknowledgment be pleaded in defence?

Mr. BURROWES has formed a very spirited Fantasia out of Rossini's best serious opera. To be sure he has done little else than take the notes as they appear in the piano-forte adaptation of the work, printed at Bonn; but there is some merit in dove-tailing pieces together with propriety. Instead of the word "comprising," in the title, Mr. B. should have said *composed of*: and it would have been quite as well had he announced himself as the *selector* rather than the *composer*; for the preposition "by" certainly places him in the latter capacity.

1. *Kinloch, a SCOTCH AIR, arranged for the PIANO-FORTE, by CHARLES NEATE. Op. 16. (Chappell, New Bond Street.)*
2. *Fifth Melange, on Airs from MOZART's Opera, Il Don Giovanni, for the PIANO-FORTE, by CAMILLE PLEYEL. (Cocks and Co., Princes Street, Hanover Square.)*

*Kinloch* is a beautiful melody, and is arranged with a taste and elegance by Mr. NEATE that entitles him to great praise. In augmenting the air, he has consulted its character; for whatever he has added is in perfect keeping with the subject, and sets it off to considerable advantage. It is also rationally easy, and free from all musical pedantry. This is the piece which Mr. N. had the honour to play before the King, at the palace at Brighton. Perhaps the price put on it may be imputed to this circumstance; though it is difficult to account for such excess on any ground.

M. CAMILLE PLEYEL has arranged some of the best airs from *Don Giovanni* in this Melange, and with the same ability that he has so often shown in adapting for the piano-forte. His winding up, from the last movement of the finale to the first act, is exceedingly effective as an instrumental piece. But much of what we have remarked concerning the Fantasia of Mr. Burrowes, may be applied to this publication.

- RONDOLETTOS A LA MODE, arranged for the PIANO-FORTE by LOUIS CAMILLE. Nos. 1 to 6. (Lindsay, 35, High Holborn.)

ALL that the arranger of the above six airs has done, is, to abstract certain notes that have appeared in former adaptations, in order to render them more easy. We only need add, for the information of our readers, that M. Camille's task is not ill executed; that the rondos are

limited to three and four pages each, and consist of the following pieces: the Waltz, Trio, and drinking Song in the *Freischütz*; an air, a dance, and the popular terzetto from *Il Crociato in Egitto*; *C'est l'Amour*; and the polacca from Spohr's *Faust*.

BEETHOVEN'S GRAND SYMPHONIES, arranged for the PIANO-FORTE, with Accompaniments of FLUTE, VIOLIN, and VIOLONCELLO, by J. N. HUMMEL, Maitre de Chapelle to the Duke of Saxe Weimar. No. 3. (Chappell, New Bond Street.)

THIS third number contains Beethoven's chef-d'œuvre: there is scarcely a bar in it which does not show the vastness of his genius and the soundness of his judgment. But we have often, too often perhaps, expressed with fervour our admiration of a work that is—shall we venture to say—unrivalled? and therefore now controul every wish to dilate on its many surprising beauties. For the purpose, however, of continuing that kind of index to these great compositions which we began some time back, we give the first few bars of each movement.

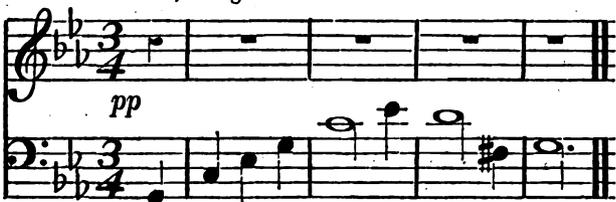
It begins, *Allegro con brio*.



The ANDANTE, *con moto*.



The SCHERZO, *Allegro*.



The last movement, *Allegro*.



This is one of M. Hummel's best arrangements. The composition is difficult, and cannot be rendered easy upon any terms: but he has been as lenient to the performer as justice to the author would allow; and we strongly recommend the study of the present Symphony to all who wish to acquire, or to confirm, a taste for the sublime in instrumental music.

1. OVERTURE to the Caliph of Bagdad, by BOIELDIEU, arranged for the PIANO-FORTE, with Accompaniments of FLUTE, VIOLIN, and VIOLONCELLO, &c., ad lib., by J. N. HUMMEL. (Boosey and Co., Holles Street.)

2. OVERTURE to Don Mendoza, by A. ROMBERG, arranged for two Performers on one PIANO-FORTE, by F. MOCKWITZ. (Cocks and Co., Princes Street.)

BOIELDIEU's Overture is loud, brilliant, showy for the performer, though easy to execute, free from any of the obscurities of modulation, and very fit for those who do not possess a highly refined taste in music, but who like to have their tympanums stimulated by powerful measured sounds.

The Overture to *Don Mendoza* has a good deal of German thought in it: it is quite a study, and the effect is not equal to the labour bestowed by the composer. Nevertheless it is much superior to many other things of the same class; to the above, by Boieldieu, for instance. Though we are far from intending to depreciate the merit of the latter excellent musician, he, like Homer and others, must occasionally nod. M. Mockwitz has done justice to Romberg in the present arrangement for four hands: he has included the essential parts of the score, and has preserved the effects as far as lay in his power.

1. *New Instrumental Parts to God save the King and Rule Britannia, composed expressly for a Full Orchestra, by W. L. VINER, of Bath.* (Goulding and D'Almaine.)

2. *The same Airs, harmonized for Four Voices, with a Piano-Forte Accompaniment; arranged from the foregoing. Composed and published by the same.*

MR. VINER's motive for giving his accompaniments to the world is stated by himself to be for the purpose of avoiding "the very inefficient, confused, and disreputable manner in which these beautiful melodies are generally performed." We entirely agree with him as to the mode of performing these airs, and think that he would have rendered the public great service in reducing the accompaniments to a set form, had his formula been such as would have secured general adoption. But the melody of *God save the King*, being sung three times to as many stanzas, requires a varied accompaniment to the second and third; while the first should be performed with the utmost plainness, accompanied by simple chords. Instead of which, Mr. V. commences at once with a florid accompaniment, and allots the same to all the verses; thus producing a monotony of effect, worse than even the irregularity occasioned by the want of an established score.

VOCAL.

A Collection of MELODIES, DUETS, (arranged with PIANO-FORTE accompaniments) and GLEES, for three and four voices, composed by P. WALSH PORTER, Esq., and most respectfully dedicated to THE KING, by permission of HIS MAJESTY. (Welsh and Hawes, 246, Regent Street.)

SOME years ago the composer of the above work stood high in repute as a connoisseur, and was one of the

acknowledged leaders of the *Ton*. His collection of paintings included the choicest *bijoux*; his concerts admitted only *artistes du premier rang*; and so *recherchés* were his dinners, that royalty condescended to enjoy them. But as distinction like this occasionally overpowers, so it sometimes leads to retirement, and Mr. Walsh Porter withdrew after a while to privacy and repose. Acquirements, however, remain, though celebrity may fade away, and the present volume shows that its author carried with him into his comparative seclusion, a considerable portion of musical knowledge, which he employed both honourably and advantageously; for a list of about eight hundred subscribers, at a guinea and a half each, in which are more names of rank and consequence than we ever saw prefixed to such a publication, proves the number and respectability of his friends, and the importance of possessing a talent that may, when wished, be rendered available.

We are here presented with two glees for four voices, and two for three; two duets, two ballads, and six songs: the words from Pope, Warton, Byron, Walter Scott, and Moore. These, taken altogether, exhibit that kind of talent which, in "either Charles's days," was displayed in another art, by

"The mob of gentlemen who wrote with ease:"

though it is a pity that a few of the pieces had not been examined previously to publication, by some person accustomed to the task of correction, for errors of moment have been suffered to escape, which could not have eluded the search of a practised musician. But this is one of those works over which the critic's right should be very gently exercised: we therefore here take our leave of it, hoping that, in addition to the unprecedented patronage which has already been bestowed on it by the higher classes, it may meet with still further success in a general circulation.

1. CANZONCINA, "Fille, mio amor;"
2. ARIETTA, "Un' Ape volando;"
3. ARIETTA, "Guarda che bianca luna;"
4. ARIETTA, "No, mia bella;"

All composed for, and dedicated to MADAME PASTA, by the CAVALIERE ALESSANDRO DI MICHEROUX. (Chappell, 135, New Bond Street.)

THE above are composed in the delicate, smooth, Italian style; tenderness is their chief feature, and every thing indicative of strong emotion is avoided in them; the melodies therefore are flowing, the modulations few, and these are effected without the intervention of vigorous discords.

No. 1 is an elegant air, extremely simple, and short: it is within the compass of a moderate soprano voice, and by no means requires the talent of the celebrated singer to whom all these compositions are dedicated, to do it justice. It is likely to become popular.

The second is neither so short nor so easy as the preceding, but the difficulty is more apparent than real, arising from the introduction of many accidental flats, and the modern custom of writing the ornaments, instead of leaving them to the taste of the performer. But the air is pleasing, and the intervals vocal.

No. 3 is an extremely agreeable arietta; the melody good, and varied by passages of elegant vocal expression. The last we consider as the least engaging of the four.

1. SONG, the Rainbow, composed by WM. CARNABY, Mus. Doc. (Chappell, 135, New Bond Street.)
2. Isabel to her lover, the words by JAMES STEWART, adapted to the music of a French Romance, with an Accompaniment for the PIANO-FORTE. (Goulding and D'Almaine.)
3. "No marble urn shall grief pourtray," an Epitaph, set to music by WM. H. CALLCOTT. (J. H. Callcott, Great Marlborough Street.)
4. "My fair young roses," sung by Madame Vestris; composed by SIGNOR DE BEGNIS. The words by E. ROCHE, Esq. (Boosey and Co.)
5. "Oh love, why not relieve?" the words and music by the same. (Published by the same.)
6. "Trova un sol, mia bella Clori," CANZONETTA di METASTASIO; composta da F. W. HORNCastle. (Welsh and Hawes, 246, Regent Street.)
7. BALLAD, The home of infancy; the words by THOS. HOOD, Esq., composed by W. A. WORDSWORTH. (Published by the same.)
8. SONG, "O say, ye maidens," composed by MACDONALD HARRIS. (Gow and Son, 162, Regent Street.)
9. CANZONET, "Bright eyes," the melody by an Amateur; the Symphonies and Accompaniments by M. HARRIS. (Published by the same.)
10. BALLAD, "I prythee give me back my heart," composed by AUG. VOIGT. (Lindsay, 35, High Holborn.)

DR. CARNABY'S is a very pretty melody, elegantly accompanied. It is altogether in a more modern style than he usually adopts, and yet seems to have flowed very naturally from his pen.

No. 2 is smooth and expressive, without possessing any very distinguishing feature. We are not acquainted with the Romance as a French composition, and, but for the declaration in the title-page, should have taken it for an English air.

MR. W. CALLCOTT'S short, impressive composition is well adapted to the serious character of the verses to which it is set. But in his sixth bar he has made a flat fifth, in the base, ascend, much against rule, and equally against good effect.

SIGNOR DE BEGNIS'S two songs ought, on account of their length, to be called canzoni. The first is lively and rather pleasing; the second is too enterprising, and entirely fails: triplets of double-demisemiquavers to express the word "anguish," may pass very well on the Anglo-Italian stage, where not one in ten of the audience understand the language, but will not do in an English song. That Sig. De B., a foreigner, should have committed errors in accent, is not to be wondered at; accordingly we meet with some, though fewer than were to have been expected. In the third bar of No. 4, a seventh rises to a sharp sixth; the lowest bass note in the fourth bar ought to be an E; then, and then only, the ascent of the discord could be allowable. We may here almost repeat what we have observed of No. 2, and say, that if the title-page had not otherwise informed us, we should have taken these two pieces, the latter particularly, for shoots from a Pacini, a Pavesi, or a Mercadante stock: they certainly have nothing original about them.

We pass from an Italian who sets English words, to an Englishman who sets Italian ones. The latter, not being so ambitious as the former, attempts only to be agreeable, and succeeds. But Mr. HORNCastle would improve his

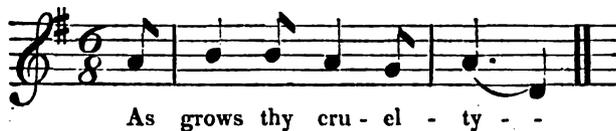
canzonetta by joining the conjunction (*e*) in the seventh bar of the air to the last syllable (*i*) in the sixth; thus—



“Ma,” also, in the second page, should only take a short note. The whole, however, does the composer credit.

Mr. WORDSWORTH'S is a sweet ballad: the symphonies and accompaniments display an excellent taste in harmony, and an accurate knowledge of what constitutes musical expression. We do not discover a single objectionable point in this composition; nothing on which the most captious critic could fasten.

Nos. 8 and 9 are but feeble efforts. In the first symphony of the song are two very painful fifths; and two as disagreeable octaves in the last. In the canzonet we have the bellman's *crü-ël-tj* realised:—



It was a bold attempt to set Sir John Suckling's delightful and well-known song; but highly presumptuous, not to say impertinent, to omit any part of it for the purpose of foisting in such nonsense as Mr. Voigt has had the indiscretion to introduce. The music is not ill adapted to the better part of the poetry: had it been of the lowest order, it would have been too good for the interpolated lines.

## Foreign Musical Report.

### VIENNA.

*Karntnerthor Theater.*—We must do the directors of this establishment the justice to say, that, during the absence of the long-promised Italian opera company, they have shown an anxiety to supply us with what novelty they could. The last month has afforded us another treat, in the opera of *Leicester*, or *The Castle of Kenilworth*, arranged from the French by J. F. Castelli, the music by Auber. It was effectively cast, and gave general satisfaction. Mlle. Schechner, in the part of Queen Elizabeth, sung, as she always does, with taste and correctness; and Mlle. Schröder, as Amy Robarts, acquitted herself in a manner equally creditable to her powers of singing and acting. The first tenor, M. Eichberger, did his best with the character of Sir Walter Raleigh, which is the worst managed of the whole piece, being, by the most glaring of absurdities, made to consist of a compound of two other personages in the novel, Varney and Tressilian. Hence, losing his native dignity of character, Sir Walter sinks into an intriguing courtier. Sig. Cramolini, a little, bustling, quicksilver man, was entrusted with the part of Leicester. As far as singing went, it was well enough; but when the aspiring Leicester, “curtailed of his fair proportions,” was seen extending his hand in pompous diminutiveness to the tall Mlle. Schechner, who so well personated England's haughty queen, it was difficult to suppress a laugh. Managers would do well to look to such inconsistencies. With respect to the opera, itself, a duet in the first, and a quartet in the second act, were warmly applauded. With regard to the overture, it is a mere tissue of such motives, phrases, and turns, as the modern French composers have worn threadbare, and betrays a sad want of invention. In a word, when Auber has the good sense to limit himself to the

light and natural style, he is sure to please; but when he quits this for the grand and heroic, we feel tempted to exclaim, *L'esutor, &c.*

After this we had a grand ballet by Taglioni, entitled *Der Flöte Zaubermacht* (the Magic of the Flute); the music partly new, partly selected by Mercadante. The action of the piece is not without interest; and with respect to the music, it drew from us the following reflection:—Who, after hearing a *pasticcio* like this, will be bold enough to deny the extraordinary versatility of modern fashionable music? Here is undeniable evidence that melodies of every description, songs, cavatinas, rondos, canzonettas, all, without regard either to character or situation, are equally adapted either to be sung or danced. There is nothing in the grand heroic air of the heroine of a modern drama, to prevent its being rendered, by a very simple process, capable of expressing the clamorous joy of a country bumpkin. On the second representation of this ballet, instead of an opera we had a grand concert; on which occasion we had the pleasure of hearing our townsman, M. Schöberlechner, for the first time in public. He is a favorite scholar of the famed Hummel, and has caught no small portion of his master's science, taste, and brilliancy of execution. He gave first, a grand concerto in *c* minor, composed by himself, which called down loud and deserved applause; it breathes all the freshness and spirit of Hummel, without being deficient in original character. It was followed, in the course of the evening, by variations upon a theme from the *Cenerentola*, which afforded the young artist scope to display all that union of taste, delicacy, and yet decision of touch, which mark the true master.

*Josephstadt Theater.*—The novelty here has been a comic piece in two acts, called *Die Weiber in Uniform*; the music by Kapellmeister Gläser. It is a parody upon the operetta *Die Mädchen in Uniform* (the Pages of the Duc de Vendôme); and, both with respect to music and dialogue, is not without its merit.

A concert was also given here, in which the selection was good, and went off well till towards the middle of the second act, when a M. Beilner came forward to play a set of variations upon the guitar. There was some novelty in his mode of playing, which must be noticed:—his fingers, for what purpose we could not divine, were lengthened, by means of caps made of tin: the effect rattling upon the wires, was everything but musical; it seemed to have the effect of setting the teeth of the hearers on edge, for several singular grimaces were made, particularly by the female part of the audience, and numbers escaped from the room with all possible speed.

*Theater an der Wien.*—The visitors of this neat and commodious theatre have been treated to a new romantic drama, in four acts, called *Der Rache Fluch, oder Die Blume von Mull* (the Malediction, or the Flower of Mull); the music by the Chevalier von Seyfried. The subject is founded on a Scottish story which tells well, and the scenery and costume are striking and effective. With respect to the music, the overture is spirited, and not without some novel effects; and many of the melodies and chorusses, particularly one of the Bards, possess a merit far above mediocrity.

Besides this, we have had a new magic ballet, in four acts, by Roller, called *Der Goldene Fisch*; the music by Kapellmeister Leon de Saint Lubin. Magic spectacles are all the rage here, and we may be allowed to observe, that this is superior to many of them. The music is easy and flowing, and does credit to the composer; indeed, in this respect we think he has fairly surpassed Mercadante, who is his competitor in the same field.

### MUNSTER.

THE great annual Musical Meeting, which has now reached its sixth year, and which is called *Die Musikfeste die Rheinischen Städte*, was last held in this place. A vast spirit of emulation of course prevails among the different towns, to surpass each other on these important occasions. Nothing could exceed the spirit and alacrity displayed for some time past in making preparations for the meeting in question. Our musical society held daily meetings, and was in active correspondence with all the amateurs of the place, in order to call into exercise every possible degree of talent. At length the important day arrived; crowds were seen pouring into the town from all the neighbour-

ing villages; and not a family of any respectability, however far distant, was found absent on an occasion of so much interest. The arrangement of the pieces was as follows: in the morning performance, which took place in the great rooms of the Society of St. Cecilia, were given the *Alexander's Feast* of Haudel, the oratorio of *Samson*, by the same, and *The Four Seasons* by Haydn. They were all executed with spirit and correctness, under the able direction of M. G. Schmidt. The evening performance opened with Schiller's poem of the Bell, so admirably set to music by Romberg, which was followed by a judicious selection of vocal and instrumental pieces.

The morning performance on the second day took place in the Domkirche, when was given the whole of that greatest masterpiece of genius, the *Messiah* of Handel. The colossal choruses, which form perhaps the most characteristic part of this extraordinary production, were performed in a manner to leave nothing to be desired; and the airs, which were mostly performed by amateurs, if not given with the perfection of accomplished artists, were faithfully executed, and according to the true spirit and character of the composition. Of the orchestra we cannot but remark, that the far greater proportion of the members are men advanced in age; and that a deficiency of that youthful vivacity and vigour, which are requisite to do justice to this spirit-stirring music, was sensibly felt. In other respects, the most fastidious could find nothing to blame; the character of the various movements, such as tradition has preserved them, was carefully maintained, and the judicious gradations of light and shade, so carefully studied by this great master, scrupulously observed. The whole was highly creditable to the zeal and industry of M. Schmidt. By the by, this very deserving young artist, who is director of our church-music, is a pupil of Spohr, and has already distinguished himself by several sacred compositions, which have been given here with great effect. He is also a virtuoso on the violin, and by no means of the second order; some of his own concertos for this instrument, performed by him in public, have been highly spoken of. Our other most distinguished artists are, M. Nicholas Wolf, organist of the Lutheran church, the author of several compositions for that instrument, and particularly of a volume of interludes and variations, of which several editions have been given, and which every one, anxious to become practically acquainted with the powers and capabilities of this instrument, would do well to possess. Our professor of church-music in the great musical seminary, is Signor Antoni, a gentleman not less distinguished for the excellency of his school, than for his taste and sound knowledge of the art.

#### DEMMIN.

A BRIGHT page has been added to the "short and simple annals" of our town. It is little more than two years since M. Wangemann, a zealous friend, I had nearly said, an apostle of the art, established a society for singing here, almost solely from his own resources, and entirely by his own efforts. These efforts have been crowned with the most entire success, as will be seen from the result of the Music Meeting, which lately took place here, and which, considering the small population of the town, amounting to little more than 4,000 inhabitants, of whom the greater part are persons of the labouring classes, appears little less than miraculous. But every obstacle gave way before M. Wangemann's unwearied zeal and perseverance. He had formed out of materials which, to any other than an enthusiast, would have appeared impracticable, an orchestra of singers and instrumental performers, amounting to between eighty and ninety. The morning performance took place in the church, and the evening concert in the great town-hall. The following was the order of the pieces performed in the morning: 1st, Beethoven's grand Mass in C sharp; 2nd, an ample selection from Handel's *Messiah*; 3rd, Beethoven's oratorio, *Christus am Oelberge* (The Mount of Olives). It would be an act of injustice not to record the names of the singers who distinguished themselves on this interesting occasion: the principal were, Mlle. Frederica Reichardt, Mad. Wangemann, wife of the worthy director, M. Reuter, and M. Wangemann, junr. In the *Messiah*, the soprano parts were sustained by Mlle. Almus, and Mlle. Eva Lithander, and the bass by M. Richter. The manner in which the two latter singers dis-

tinguished themselves merits particular notice. The magnificent choruses of Handel demand great practice, and a unity of effort in the singers to do them justice; all due deductions made, they went admirably on the present occasion.

The order of pieces selected for the evening concert, was as follows: 1, Beethoven's grand overture to *Prometheus*; 2, The grand scene and air from *Der Freischütz*, admirably sung by Mlle. Lithander; 3, A concerto for two clarionets; 4, A pot-pourri for three solo instruments, with orchestra accompaniment. Second part: 1, Beethoven's overture to *Fidelio*; 2, An air by Meyer, excellently sung by Mlle. Reichart; 3, A concerto for the bassoon; 4, A concerted piece for six voices, from Winter; 5, A concerto for clarionet and bassoon; and lastly, Beethoven's Fantasia, with orchestra and chorus. The whole went off excellently, and seemed to hold out the cheering prospect of our not being long distanced by our more fortunate neighbours in the career of music. We feel assured that nothing would tend more effectually to the accomplishment of this object, than an annual repetition of the same encouraging display of talent, which marked this first year of our new musical era.

#### FLORENCE.

*Teatro alla Pergola.*—THE principal members of our opera company this season are as follows:—*Prime donne*, Signore Pisaroni, Rubini, and Bonini; *tenore*, Sirletti the younger; *bassi*, Moncada and Frezzolini. The season opened with Meyerbeer's *Esulz di Granata*, which, as a whole, did not generally please; but the grand duet in the second act was enthusiastically encored every evening, and proved the means of saving the whole piece. The *Giornale di Fiorenza* has the following remarks upon this opera:—"The first notes of the *sinfonia* (introduction) may serve to give an idea of the whole opera. The two first bars consist of drums *solz*, after which follow various dissonances, which plainly show an affectation on the part of the composer to be thought original: then follow, in the same monotonous sleepy style, a variety of artfully combined tones, intended to convey an idea of a creative genius, &c." Now, it so happens that some of the first musical critics of our times have regarded this introduction as a masterly composition, and the said dissonances, and sleepy, yet artfully combined tones, as in the highest degree expressive of the sentiments which the composer intended to convey, but which remain an enigma to the modern Aristarchuses of Florence. This opera was followed by the *Semiramide* of Rossini, which obtained the most stormy applause, and which, to be candid, it in many places merits. Lastly came a new opera, entitled *L'Inimico Generoso*, from the pen of Signor Persiani, a composer whose name we now learn for the first time. The Italian journals remark of this master, that he possesses great science, joined to a brilliant and creative imagination; that his melodies are new and beautiful, and his powers of expression in the highest degree admirable: in a word, that his genius has already advanced with rapid strides towards perfection: they, however, at the same time, advise the young composer to beware of imitation, and to use his endeavours to reform the heavy music of our day (*di ridurre a miglior modo la omai gravosa musica del nostro giorno.*) Of the singers, and particularly of Madame Bonini, the public had much to complain, and yet several of the pieces were loudly encored.

*Teatro Coromero.*—*Prima donna*, Signora Brambilla; *musico*, Signor Alberti; *tenore*, Signor Piacenti; *basso*, Signor Chiarini. The house opened with Vaccaj's old opera, *Zadig ed Astarca*, which, with the exception of a duet, the finale of the first act, and a rondo in the second, did not please. Signora Brambilla is not a bad singer, but her pronunciation is wretched; Alberti has a good voice; Chiarini has powers beyond the common; and Piacenti a strong, clear voice. The next opera given was the *Zelmira* of Rossini, which was new to this place, and was received with *furor*: the singers were called upon the stage during the three first representations to receive the congratulations of the public.

*Teatro Borgognissanti.*—This theatre, which has lately undergone a much-needed reform, both before and behind the scenes, opened with *Tancredi*; in which a Signora Maldotti made her first appearance upon any stage. She possesses a beautiful and genuine contralto voice, which she displays to ad-

vantage, and went through this part, arduous for a young debutante, with collectedness and spirit. She was well-supported by the tenor Cappelli, who is a chaste and unassuming singer.

## MILAN.

LABLACHE, whose appearance here had been long announced, at last made his début in an old operetta of Pacini, called *Amazilia*, written, I believe, for him some years ago at Naples. To this was appended one act of *Camilla*. He was to have appeared in a new opera; but, as some unknown reason had prevented its production, recourse was obliged to be had to this medley kind of performance, in order (as the bills express it) to retard his appearance no longer: *parturiunt montes, nascitur ridiculus mus*. This much-spoken-of singer pleased generally; but it was remarked that he occasionally sang too loud, and quite oppressed the voices of Garcia and Morelli: this was particularly the case in a terzetto, the character of which demanded softness of expression, and therefore rendered the fault more glaring. As for the operetta, though new to this place, it excited no interest, and was dropt after two performances. Giordani, who possesses a very fine and flexible bass voice, was greeted with rapturous applause in *Camilla*, to which he was entitled, as well for his voice as for his effective style of acting. At length Lablache shone forth in his full glory in Mercadante's opera of *Elisa e Claudio*; though, in other respects, it was by no means effectively cast. Dardanelli but ill supplied the place of Madame Bellocchi, and Madame Gay was by no means in her proper place: she introduced an air of some pretension, taken from the same composer's opera *Nitocri*, but being transposed from a contralto to a soprano air, it lost its character and effect. After this we had Cimarosa's magnificent masterpiece, *Il Matrimonio Segreto*, in which Lablache distinguished himself both as a singer and performer. Ambrosi also gained deserved applause in his character; Signora Garcia also acquitted herself very meritoriously: we wonder more frequent opportunities are not afforded this singer of displaying her fine voice, which appears daily to improve in strength and purity. We hear that, at the close of this season, she is to go to Paris, where she has obtained an engagement at the Italian Opera. Lablache's next appearance was in Paesiello's *Serra Padrona*, to which was added the second act of *Il Matrimonio Segreto*. The performance was for the benefit of the widow and children of the lately-deceased tenor Dominico Bertozzi, and was fully attended. This singer obtained great and merited applause for his able acting and singing, but the piece is no favorite here, and was given but once. It was succeeded by Mosca's *Pretendenti Delusi*, which ran three nights only, though new to this place. Upon the whole, the attraction of the *Scala* this season has been but moderate, which is the more extraordinary, as the visits of strangers have been more than commonly numerous of late.

Signor Pietro Becceali, first oboeist to the Ducal Theatre of Parma, gave a concert at the Theatre *Carcano*, which was numerously attended, and where his excellent performances obtained great applause. The whole opened with an overture, by Giacinto Battaglia, a young composer of Pavia, which possesses considerable merit. We had another musical evening, in which we were much gratified by the masterly performance on the violin of Signor Girolamo Pelizzari. His sister, who has a fine voice, set off by a handsome person, also sung several airs, which were warmly applauded.

A certain professor, Elia Locatelli, from Brescia, lately announced here, under the title *Scranna Filarmonica*, (philharmonic seat,) a series of physical experiments never before attempted, grounded upon the doctrine of vibrations. The following was the arrangement of things:—Signor L. placed himself upon the philharmonic seat, which immediately, at the word of command, played a piece of music in the manner of a piano; a tune was then played upon a common piano at the further end of the room, which was to be repeated by the philharmonic seat, without any one touching the same, &c.; but, for what reason we know not, the experiment did not succeed. The professor, by no means a young man, was a good deal disconcerted: he attributed the failure of his physical experiment to the unfavourable state of the atmosphere, and begged we would favor him with

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our company the next fine day, to be satisfied of the ingenuity of his contrivance. The company looked disappointed; but what was to be done? The weather continued unfavourable the remainder of the week, and at the commencement of the next we learned that the professor had quietly proceeded on his travels.

## VENICE.

*Teatro San Lucca*.—GRANARI's company is here this season, which is composed as follows:—*Prime donne*, Adelaide Tosi, Teresa Cecconi, and Amelia Tuvo; principal tenor, Signor Gaetano Crivelli; bass, Ottolini Porto. The theatre opened with Vaccaj's old opera, *Zadig ed Astartea*, which pleased much. It was conducted by the composer himself, who, during the three first evenings, was called upon the stage to receive the congratulations of the public. It was succeeded by the *Semiramide* of Rossini, which was enthusiastically received. The Tosi and Crivelli met with a very flattering reception; the Cecconi, through certain domestic afflictions, was not in good voice.

A new serious opera, the first dramatic composition of a young man, M. Campiuti, has obtained the greatest success, at the theatre of S. Benedetto. Its title is *Bianca e Fernando*. The overture, which abounds with originality, was enthusiastically encored, and numerous other passages evinced that the author has left the beaten track, and thought for himself. M. Campiuti is a native of Udine: he studied belles lettres at the University of Padua, and intended to follow the profession of the law; but his taste for music has induced him to abandon this intention, and he has pursued his musical studies under Antoine Calegari of Padua.

## TRIESTE.

We have had the same company here as at Venice, which is altogether effective. The season opened with Mayer's favorite opera, *La Rosa Bianca e Rosa Rossa*, which had a run of several nights, and in which the Tuvo was successful. It was followed by *Il Tancredi*, which met with a warm reception.

## NAPLES.

*Teatro San Carlo*.—THE season here opened with a new opera, or rather a *pasticcio*, composed of shreds and patches from Nicolini, Fioravanti, and Rossini, whose works are an assemblage of the same from a thousand other authors. It was entitled *Delmira e Zamori*, was alike contemptible in the poem and the music, and fell at once, never to rise again. Mayerbeer's *Crociato* was then produced here, for the first time, under the title of *Il Cavaliere d'Orville in Egitto*. This affectation of changing the original name given to his work by the composer is contemptible in the extreme: strange to say, this music, which had made the tour of Europe, failed at Naples! There is, however, a fortunate loop-hole by which the Neapolitans may escape the charge of a want of taste: the opera was very ineffectively cast. Lorenzani, who, it appears, is no favorite here, sustained the character written originally for Velluti, and which was by no means adapted to her powers; while Winter was substituted in the place of Crivelli! On occasion of the birth-day of the King, a new operetta was performed, entitled *Il Melagro*; the music, which contains many excellent things, by a young composer of the name of Gagliardi; the poetry, which is far above the rank of the common things of this kind, by Signor Schmidt. After this opera had experienced a considerable run, it was followed by another new production, from the pen of Signor Conti, a pupil of the Royal Conservatory of Music. It is entitled *Olimpia*, and obtained the most decided approbation. The *Gazetta delle Due Sicilie* passes a high encomium upon several parts of the opera; but qualifies its praise of the production, as a whole, by the following remarks:—"We repeat it, that the music, in general, is powerful and brilliant; but one great fault is—the pieces are too long; for instance, the aria of the *prima donna*, in the first act, was so long, as absolutely to put to a severe test the no common powers of the Lelande: the same may be said of the grand and otherwise meritorious duet in the second act, as well as of other pieces. To be sure, this, in great part, is excusable in a young master, who, having once got hold of what he considers a good thing, is unwilling to part

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with it. But there is another thing which is not so excusable in a young composer, who unquestionably possesses talent: we mean his glaring imitations. Why cannot he bring himself to understand, that if Rossini is to be imitated at all, it is only when he is *original*?

*Teatro Fondo.*—The Lorenzani appeared here, for the first time, in the character of *Tancredi*, which she sustained so effectively, as to recover, in a great measure, the reputation which she had lost in the Teatro San Carlos.

At length an opportunity has been afforded us of hearing the celebrated singer who has gained so many laurels in your capital, as well as in a neighbouring one, which prides itself upon being the leader of the European taste. Madame Pasta made her débüt here as *Medea*, in S. Mayer's opera of that name. As an actress she was admired universally; as a singer she was considered as by no means belonging to the first class. It has been shrewdly suspected by our amateurs, that both with you, and at Paris, the defects of her voice have been overlooked in consideration of her superior talents as an actress. Her next appearance was in Pacini's new opera, *La Niobe*. The Neapolitan Gazettes are loud in their praise of the music of this opera; but the cognoscenti consider the subject as above the calibre of the composer, and are of opinion that he has entirely failed in doing it justice. After this the Pasta appeared at the *Teatro Fondo* in the character of Desdemona in *Otello*, one of her most effective characters: as usual, her commanding powers as a tragedian were duly appreciated, but as a singer there was but one opinion of her capability.

Lalande and Lablache left us soon after Christmas, to fulfil their engagement at Vienna.

#### PALERMO.

We have had no opera as yet this season; but we learn that a company is forming, which is to include the well-known contralto Morelli, who, from *seconda-donna*, has risen so rapidly into public favour. We have had a visit from Signora Graziosi, who travels about with a copious budget of *cabaletti* (small airs): she gave an *academia musicale*, but her singing pleased but little. We hear it rumoured from various quarters that Generali, the well-known composer, has been raised to the important situation of *maestro di capella* to the King of the Two Sicilies: we must, therefore, make up our minds to lose him shortly.

#### MESSINA.

THE principal members of our opera company are—*Prime donne*, Teresa Dati and Clorinda Corradi; *tenore*, Signor Fenzi; *basso cantante*, Signor Lalande; *basso comico*, Signor Serafino Torelli. The opening opera was Rossini's *Semiramide*, in which Dati and Corradi obtained considerable applause. With respect to Signor Lalande, who on this occasion trod the Italian stage for the first time, he has a powerful and pleasing voice, and is a professor of no common order. The opera next given was *Elisa e Claudio*, in which Signor Torelli pleased much: he has a voice of considerable compass and flexibility, and an action of corresponding excellence.

#### ROME.

*Teatro Valle.*—THE principal singers of this season were—*Prime donne*, Luigia Boccabadati, Anna Scudellari Coselli, and Francesca Paer; *tenore*, Gio. Batt. Verger; *bassi*, Godfredo Zuccoli, and Domonico Coselli. The season opened with a new opera, *La Fedeltà fra i boschi, ossia I Talliagne di Dombar*; the music by Signor Filippo Grazioli. It contains several pieces of a pleasing kind, and was very favourably received. The *Notizie del Giorno* of this place lauds the composition to the skies, and extols Boccabadati, Verger, and Zuccoli, as the grand triumvirate of modern singers. Both the master and the principal performers were called on the stage during the three first representations. The journal already cited is still more rapturous in its praise of the *Mosè*, which was the next piece given. Of Rossini it observes, "The composition of this opera at once stamped the author as a sublime genius, and gave him a right to the distinguished title of the prince of living composers. To analyze all the extraordinary powers of this music, would demand the no common power of

displaying all its excellencies. The enlightened critic is obliged to confess, that, from the first note to the last, all is intellectual (*ragionevole*), heroic, and full of fancy (*immaginoso*). How, then, can it be wondered that, performed as it now was by a company not elsewhere to be matched, such incomparable music should excite a degree of enthusiasm scarcely ever witnessed before."

#### TURIN.

*Teatro Carignano.*—THE principal members of our opera company are the following:—*Prime donne*, Le Signore Demery and Cerioli; *tenori*, Signori Boccacini and Trezzini; *bassi*, Signori Santini and Frezzolini. The opera with which the house opened, was the *Figaro* of Mozart. Upon this the Piedmontese Gazette has the following judicious remarks: "This opera furnishes an additional proof of what we have before advanced, that in a musical performance, the audience may properly be divided into three classes:—the initiated, the profane, and such as will not understand. In the good days of a Morandi, an Emanuel Garcia, a Nicola Bassi, *Figaro* was a real enjoyment to hearers whom it was not difficult to please; and why so? Because the first class predominated over the other two. Now-a-days this opera is brought on the stage, and pleases but little; whence does this come? Far be it from us to suppose that the second class is more numerous now than at the period in question; but it does appear that the third class has gained the ascendancy over the first. How came the good Mozart to take it in his head to write such learned music, that both the singers and orchestra are obliged to labour hard in order to execute it a *pennello* (according to the master's pencil). But to be serious: certain it is, that this composition is of the strong and powerful kind; and so rigorously are the laws of harmony maintained in it, that without a perfect unison between the singers, orchestra, and hearers, it will lose its effect. But what then, it may be asked, is the hearer to do? He is to listen with free and unprejudiced attention, and these difficulties will gradually disappear. The same holds good with regard to Dante; in order to be understood, he must be perused with more than ordinary attention. The triumph of the good and the beautiful may not come speedily, but it will be the surer when it does come."

After the *Figaro*, came *La Gazza Ladra*, which pleased much. The principal character was excellently sustained by Signora Demery, who is known here by the name of De Meric, and obtained great and merited applause. One of the journals observes, that she has *una pronunzia, un canto, ed una voce veramente Italiana*. The other singers also acquitted themselves in a very creditable manner. Next came *Il Mosè*, in which the tenor, Trezzini, delighted a crowded house with his clear voice, admirable intonation, and excellent acting.

#### BOLOGNA.

OUR season opened with the long-expected *Crociato* of Meyerbeer, which made a perfect *fuore*. The principal parts were admirably sustained by Festa, Ferlotti, Tacchinardi, and Biondi: the whole was got up with great splendour and effect, and the choruses, which form so important a part of this admirable composition, were given with all the correctness and spirit that could be desired. It had a run of ten nights. After which was produced a new opera, entitled *Il Torneo*; the music by Signor Giuseppe Bagioli, *Maestro di capella* in this place: it met with success. We have had a visit from our celebrated townsman, the Cavaliere dell' Ocra, who has just returned from a musical tour to Rome and Naples, where he delighted the musical public by his extraordinary performance upon the double-bass, which he treats with all the ease, lightness, and expression of a violoncello. We are also to be favored with a concert during his stay here. Madame Lalande, who is shortly expected to pass through this place on her way to Vienna, has also given us the hope of hearing a display of her much-admired talents.

#### LUGO.

By way of addition to the above, it is proper to mention that the *Crociato*, as performed here, and which failed to produce its expected effect, is but a miserable mutilation of the original

work. With the exception of the introduction, the duet and finale of the first act, and the quintett of the second, all the other pieces, of which the greater part were unsuccessful, were introduced from other masters. We know of nothing more worthy of serious reprobation than this practice, which is alike repugnant to justice and to common sense. The prevalence of such folly, the *unus et alter assuitur pannus*, so ridiculed of old by Horace, is becoming really alarming, meeting, as it generally does, with the quiet acquiescence of the public. The promoters of this mismanagement appear either to have forgotten, or never to have known, the important maxim,—that unity and consistency of design in composition require a relation and mutual dependence of all the essential parts of it on each other, with at least a connexion of use and suitableness in the less necessary parts with the principal action; and that to introduce foreign ornaments, however fine, is to destroy the symmetry of the whole subject.

## BERGAMO.

OUR musical society, *L'Unione Filarmonica*, founded by the celebrated Kapellmeister Mayer, continues to make all the progress which might naturally be expected from the exertions of so experienced and finished a composer. To show what he has effected here, it is sufficient merely to mention, that under his able direction, Beethoven's grand oratorio, *The Mount of Olives*, has been twice performed with increasing correctness and effect; thus bringing us acquainted with a composer who before was scarcely known in Italy. We have occasional concerts, which are selected and superintended by him with equal zeal and good taste. The last of these was arranged as follows: 1. The overture from Donizetti's *Zoraide*; 2. A cavatina from the same master's opera *Ajo nell'Imbarazzo*, excellently sung by a noble dilettante of the name of Quarenghi; 3. A grand air of Mercadante, by Signora Centroni, a young candidate for musical fame, possessing a soprano voice of great depth and clearness, a pure intonation, and a clearness of accentuation which gives the best hopes; 4. A grand air by Nicolini, by Angiolina Centroni, younger sister of the above, which was sung in a manner that called forth the most enthusiastic applause. This young lady possesses all the elements of a great artist. They are both daughters of the well-known oboeist of the same name. After this, Signor Zineroni, a noble dilettante, and president of the society, played an Italian native melody upon the flute, with variations; and the celebrated violinist Rovelli, variations upon a Tyrolese air, which were loudly applauded. The whole concluded with a grand new overture by Mayer, abounding in all the grand and varied harmonic effects which mark the works of this master.

## CREMONA.

*Teatro della Concordia*.—THE principal singers of our opera company were Passerini, Ekerlin, and the tenor Bianchi. The opera performed was Generali's *Baccanali di Roma*, which gave universal satisfaction. The Passerini surprises by the uncommon compass of her voice; of which she is, perhaps, too ambitious of making a display. Bianchi, who, I believe, was once engaged at your Italian theatre, has some pretensions, but he wants the simplicity of the good old school.

## COMO.

THE Genoese Impresario Granara gave here Mirecki's old opera, *Evandro di Pergamo*, with several newly-inlaid pieces. Critics pronounce the music of this piece to be of the light and flowing kind, abounding with many pleasing and brilliant pieces, but smacking too strongly of Rossini. Signora Contini, and the tenor Ecord, pleased in this opera. It was followed by the *Evelina* of Coecia, a master whose works abound with melodies of the most charming kind, and who is much less known than his merits deserve. The principal character was sustained by Signora Tuvo, who obtained a very flattering reception.

## PIACENZA.

THE *Società Ducal Filarmonica de' Dilettanti* gave a grand concert in the palace of the Count Baldini, to celebrate the return of the Duchess from Vienna. It opened with a *sinfonia*

(overture) composed expressly for the occasion by Nicolini, who fills the situation of *Maestro di capella* in this place. Among the performances of several amateurs, the most distinguished were a concerto on the violin, admirably executed by Count Giuseppe Gazela, a member of the society; a grand air of Nicolini, given with great effect by Signora Antonia Tinelli, who possesses a fine contralto voice, is a native of this place, and received her musical education in the conservatory of Milan. It was her first appearance in public; and she acquitted herself so well, that amateurs form the best hopes of her future excellence. The whole concluded with a national air and variations, executed with great brilliancy upon the piano by professor Antonio Austria.

## PARMA.

THE opera company here is as follows:—*Prime donne*, Carlotta Cavalli and Emilia Saccomani; *tenore*, Signor Panieri Marchionni; *basso*, Signor Girolamo Cavalli. The piece with which the season opened was Rossini's *Matilde Shabran*, which generally pleased: the singers met with applause in their respective parts, particularly the *prime donne*, in the duet in the second act.

## ROVIGO.

THE principal singers here this season are—*Prime donne*, Clelia Pastori and Carolina Casimir; *tenore*, Signor Achille Rivarola; *bassi*, Pietro Gianni and Giuseppe Tavani. The opera with which the house opened was the *Semiramide* of Rossini, which pleased, as well as the singers. The voice of the tenor Rivarola, who is only eighteen, is not yet sufficiently developed; but his manner is good, and he displays a knowledge of music of no common kind.

## ANCONA.

THE recognition of the freedom of the Papal flag by those states which were nearly under the dominion of robbers, was celebrated here by a little musical festivity. The principal feature of the entertainment was a cantata in five parts, expressly composed for the occasion, entitled *Il Presagio Fortunato*. The poetry was from the pen of Count Papotti, of Imola; the music by Maestro Antonio Brunetti, a composer of Pisa. The singers, Teresa Menghini, Marianna Colussi (a dilettante), the tenor Luigi Campitelli, and the bass Dominico Patriossi, obtained applause. After this, we had Generali's favorite opera, *I Baccanali di Roma*, in which a young and promising *débütante* was introduced to the public: her name is Signora Orinzia Girri, a scholar of Signor Cavaliere Filippo Celli: she has a pleasing person, and a voice of considerable compass and sweetness.

## PADUA.

DURING the fair which is held here, "a select company of young artists," for so it stands in the bills, gave the *Tancredi*. Among the *debutantes*, that afforded hope of future excellence, were Signora Angelini, and Signora Sajer, who performed the character of *Tancredi*. The tenor, Antonio Deval, also made his first appearance before the public on this occasion, and delighted a crowded audience by a pleasing voice and good action. This laudable attempt met with all the encouragement which it deserved. The next opera given was Generali's old production, *Chiara di Rosenberg*, a pleasing composition, in which the new *prima donna*, Emilia Ruggeri Richelmi, from the Conservatory of Milan, obtained considerable applause. What the critics admired in her was a good method and truth of expression. Deval also, and the bass, Filippo Ricci, met with a good reception.

## BRESCIA.

A NEW opera has appeared here, from the pen of a young composer, Signor Viviani, which is likely to become very popular. It is entitled *L'Eroe Francese*; abounds in brilliant motives, and is marked throughout by an accompaniment which bespeaks the hand of a rising master, from whom much may justly be expected. The pieces that obtained the most decided applause were the introduction, two cavatinas—one by Ferlotti, the other by Festa—a duet between the same, a terzetto in the second act, and the concluding rondo by Ferlotti.

## LUCCA.

Our short season opened with *Il Mose*, which pleased universally. It was followed by *Zelmira*, in which David and Reina obtained the principal applause: the reception of Signora Favelle was but cold.

## LEGHORN.

The *Zelmira* was given here by the same singers as at Lucca, with this difference—that here Signora Favelle pleased greatly:

“Fortuna transmutat incertos honores,  
Nunc uni, nunc alteri benigna.”

Of David, one of the journals remarks, that his song possesses a seductive power, of which the faults are only discoverable when the magic charm is dissolved.

## The Ancient Concerts.

## FOURTH CONCERT.

Under the direction of the Earl of Derby. Wednesday, March 28th, 1827.

## ACT I.

Chorus. Te Deum laudamus. } Quartet and Chorus. Te gloriosus. } Anthem. Hear my prayer. } Recit. acc. Sposa! Erudice! } Air. Che farò senza Erudice. } Concerto 1st. (Op. 3rd.) } Song. What though I trace. (Solomon.) } Chorus. For unto us a Child. (Messiah.) } Song. Why do the nations? (Messiah.) } Quartet. Sing unto God. } Grand Chorus. Cry aloud. }	GRAUN. KENT. GLUCK. GEMINIANI. HANDEL. HANDEL. HANDEL. DR. CROFT.
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## ACT II.

Overture. (Iphigenia.) } Glee. Since first I saw your face. } Recit. 'Tis well! } March, Air, and Chorus. Glory to God. } Recit. Ye sacred priests. } Song. Farewell, ye limpid. } Concerto 2nd. } Song. Ombre! larve! (Alceste.) } Glee. Flora gave me. } Quartet. Our soul with patience. } Trio and Cho. Disdainful. (Judas Macc.) }	GLUCK. FORD. HANDEL. HANDEL. GLUCK. WILBYE. MARCELLO. HANDEL.
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THIS time we are fairly brought to a stand-still, and hardly know where, or on what to remark. If we except the air and quartet of Marcello's, in the second act, there is not a single song, chorus, or duet, that we have not examined and reported upon a hundred times!—Now, in regard to the quartet in question, we should be the better able to judge of its merits, were we to hear it in the original language; and why we should not, is more than we can discover any good reason for. To speak the honest truth, Marcello's compositions, in general, though possessing much variety and sweetness of air, and also richness and ingenuity of modulation, are not, in our opinion, so gravely constructed as the subject requires;—there is, in his jubilant movements, too much of *clang*; and when he would be solemn or devout, there is an airiness of style, a sort of *genteel melodising*, that, though it may make a pleasing, does not a religious impression upon the mind:—we are thinking more of the *drawing-room* than the *church* or *chapel*, the whole time. There are some of his psalms, nevertheless, that possess every proper requisite; but, unfortunately for us, they are never selected:—we could assign a reason for this, but we will not pay so bad a compliment to our readers' discernment.

Madame Caradori Allen did all that *could* be done with Gluck's song from the *Orfeo*, but we do not discover much in it:—perhaps the recitative is the best part of the composition.—“What tho' I trace” is too difficult for Miss Johnson,—she could not sustain the lengthened notes, nor could we hear a single word she said. Phillips wanted power for “Why do the Nations,” or else he sang the song carelessly; we confess we have heard him sing it with far greater effect; and will this once whisper in his ear, that the *oftener* a fine song is sung, the greater care it requires to preserve the original impression it may have made upon the mind of the auditor.

The song from *Alceste* made ample amends for the dull affair in the first act; but it is not calculated to show Madame Allen to the best advantage; sweetness and tenderness are more her characteristics, than the deep and grave invocatory style of “Ombre! larve!”—Wilbye's beautiful little madrigal was a very pleasing relief, and was admirably sung.

## FIFTH CONCERT.

Under the Direction of the Earl of Derby. Wednesday, April 4th, 1827.

## ACT I.

Selection from a Service. Chorus. Lift up your heads. (Messiah.) } Song. Lord, to thee. (Theodora.) } Quartet and Cho. Their sound. } Pastoral Symphony. } Recit. There were Shepherds. } Chorus. Glory to God. } Recit. Grazie vi rendo. } Air. A compir. } Chorus. He gave them hailstones. (Israel in Egypt.) } Glee. Peace to the souls of the heroes. } Chorus. The Lord shall reign. } Recit. For the horse of Pharaoh. } Chorus. The Lord shall reign. (Israel in Egypt.) } Recit. And Miriam. } Solo and Grand Chorus. Sing ye. }	JONELLI. HANDEL. HANDEL. HANDEL. HANDEL. GUGLIELMI. HANDEL. CALLCOTT. HANDEL.
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## ACT II.

Overture. (Ariadne.) } Glee. Here in cool grove. } Duet. There is a river. } Recit. My cup is full. } Song. Shall I in Mamre's. } Chorus. For all these mercies. } Concerto 12th. } Recit. acc. Me, when the Sun. } Song. Hide me from day's. } Chorus. May no rash intruder. (Solomon.) } Recit. acc. Tranquillo io son. } Air. Ombra adorata. } Double Cho. From the censor. } !(Solomon.) }	HANDEL. LORD MORNINGTON. MARCELLO. HANDEL. HANDEL. CORELLI. HANDEL. GUGLIELMI. HANDEL.
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WE are really quite at a loss how to get on with our critiques; the only composition in the shape of novelty, that was this evening performed, was a duet of Marcello's in the second act, beginning “There is a river;” and, were it not for the respect we feel for the composer generally, we should speak more of our mind about it, in no very laudatory terms. We would not swear it was the *first*, but we devoutly hope it will be the *last* time we shall ever hear it.

We could not catch one word of Mrs. Wilkinson's “Lord, to thee,” and she sang out of tune too, frequently: this may proceed from indisposition—whether of body or *mind* we shall not venture an opinion. The oratorio of *Theodora* is full of characteristic beauty and sublimity, whether we turn to chorus, song, or recitative, and yet, except the present air and “Angels ever bright,” we never hear a note from it:—but no, we beg pardon, we must not forget the *tit-bit*, (not the less delicious for being supposed to be carolled by a band of heartless, licentious

soldiers,)—Venus laughing from the Skies."—We have heard "A compir" executed, both by voice and violin more to our mind. Cramer we thought a little too flat in his accompaniment; and Madame Caradori was not in her usual spirits; but who can wonder? to this eternal repetition the most determined resolution must at length yield; and, moreover, the bravura is out of her style, and beyond her natural powers.

Callcott's glee was admirably performed; and it is one of those compositions that ought to be admirably performed, or not performed at all.—The same praise must be bestowed on "Here in cool grot," nothing could be more perfect. We have heard Lord Mornington accused of having borrowed from the music in Macbeth, in the composition of this beautiful glee;—but we confess, we cannot perceive the most distant resemblance; the tripping measure may put one in mind of the *broomsticks*, perhaps, but measure is not sentiment. The grotesque and fantastic antics of witches, and the graceful dances and gambols of fairy land may have the same *measured* melodies to accompany them, but a judicious musician will give them a very different character.

Phillips sang his song with great feeling; and his little cadence, at the close, was just the proper length.

The heavenly chorus which followed can never be heard too often.—Gratitude from the creature to the Creator breathes in every bar of it!—Miss Stephens sang her song with more delicacy than feeling:—we wish she would, the next time she sings this fine air, (next season, no doubt,) recollect, that the poetry is Milton's; and, though we do not much care about the words of "Charlie is my darling," and some other delicious *roundels* she is in the habit of warbling, we cannot afford to lose those of the "mighty poet," as Dr. Johnson calls him.

Madame Caradori's "Ombra adorata" was given in her usual style of grace and feeling.

SIXTH CONCERT.

Under the Direction of His Grace the Archbishop of York, Wednesday, April 25th, 1827.

ACT I.

Overture.	(Occasional Oratorio.)	HANDEL.
Recit. acc. I feel the Deity.	} (Judas Macc.)	HANDEL.
Song. Arm, arm, ye brave.		
Chorus. We come.	} (Athalie.)	HANDEL.
Recit. Now, Josabeth.		
Duet. Joys in gentle trains.	} (Requiem.)	MOZART.
Chorus. Rex tremendæ.		
Quartet. Benedictus.	} (Theodora.)	HANDEL.
Recit. acc. O, worse than death.		
Song. Angels, ever bright	} (Grand.)	HANDEL.
Concerto 5th.		
Song. Confusa, abbandonata.	BACH.	
Glee. O'er desert plains.	WÆLRENT.	
Coronation Anthem. The King shall.	HANDEL.	

ACT II.

Sinfonia in c.	MOZART.	
Air and Quartett. Fairest Isle.	PURCELL.	
Trio and Chorus. Fear no danger. (Dido and Æneas.)	PURCELL.	
Glee. Mark'd you her eye?	SPOFFORTH.	
Duet. Ah! perdona. (La Clemenza di Tito.)	MOZART.	
Air and Cho. Come, if you dare.	PURCELL.	
Recit. acc. Eccomi sola.	GUGLIELMI.	
Song. Gran Dio!		
Chorus. He rebuked. (Israel in Egypt.)	HANDEL.	
Song. Let the bright seraphim.	} (Samson.)	HANDEL.
Chorus. Let their celestial.		

\* Oh! that succession of risings to the words "Eternal praise"—first to the  $\frac{4}{4}$  chord upon E b, and then upon the  $\frac{4}{3}$ , and lastly in the  $\frac{4}{2}$  in the bass upon D b.—We cannot pass it by.

We find ourselves, unhappily, more and more at a *stand still*: nothing approaching to novelty to help us on, and a great portion of what is old and hacknied, of a *navkish* character: "Joys in gentle strains," the *indispensable* "Angels"—"Fear no danger," Purcell's though it be, happens to be the least interesting part of the Dido and Æneas: well, we must submit. We were highly pleased with Mr. Ling's performance of the oboe solo in the slow movement in the overture to the Occasional Oratorio; we only recommend that in future he will play it simply as it is written; any thing approaching to flourish, or even *extra* grace, completely destroys the *symmetry* that Handel meant should be preserved throughout the whole of this exquisite movement. Phillips approached nearer to Bartleman in the energy and strength necessary to give effect to "Arm, arm, ye brave," than we have yet heard him; his voice is evidently stronger—he must not, however, another time, pronounce it häv'n but heav'n, short. The "Rex tremendæ," &c. we fully commented upon last year; we were happy to see it, however, in the selection again, and if, instead of the "Benedictus," delicious though it be, the "Recordare" had been substituted, we should have been more highly gratified; we think the "Recordare" by far the most strikingly solemn movement in the whole requiem, and decidedly the most original. Madame Caradori Allen's performance of Bach's charming song would have been more finished had she bestowed upon it somewhat more of animation; she sang too *flat* all the way; and we certainly have heard her to infinitely more advantage. "Eccomi sola" she sang with more correctness and spirit last year; but it is not a song well suited to her voice, and there is more labour required to give the effect intended, than the composition, perhaps, after all, is worth; it requires to be heard very often to be well understood.

The string of crude, old-fashioned harmonies, put together by some person named Waelrent, was *encored*, which to us is altogether problematical. Spofforth's glee, too, was distinguished in a similar manner. This was performed in an eminently correct manner. It now only remains for us to speak of the *sinfonia* in C, and "Ah! perdona." We trembled for a second *dismemberment* in regard to the symphony; but, thank heaven, it was not the case, and we were, of course, highly gratified with the performance, very little, if at all, inferior to the *Philharmonic* effect. The duet was charmingly sung, and Miss Johnstone was, at least, determined that *her* exertions should not be wanting to make a favourable impression; the fair *aunt* was not quite so much in earnest as the fair *niece*.

The Philharmonic Concerts.

FOURTH CONCERT, Monday, April 2, 1827.

ACT I.

Sinfonia in B flat.	BEETHOVEN.
Duetto, "Ebbene, a te: ferisci;" Madame Caradori and Madame Cornega, (Semiramide.)	ROSSINI.
Duetto Concertante, two Violoncellos, Mr. Lindley and Mr. W. Lindley.	B. ROMBERG.
Terzetto, "Tremate, empi tremate," Madame Caradori, Signor Curioni, and Mr. Phillips.	BEETHOVEN.
Overture, Anacreon.	CHERUBINI.

ACT II.

Sinfonia, (Jupiter.)	MOZART.
Scena, "Sento mancarmi," Madame Caradori.	CRESSENTINI.

Septetto, Violin, Viola, Violoncello, Contra-Basso, Clarinet, Horn, and Bassoon, Messrs. Spagnoletti, Moralt, Lindley, Dragonetti, Willman, Platt, and Mackintosh. **BETHOVEN.**  
 Quartetto, "Benedictus," Madame Caradori, Madame Cornega, Signor Curioni, and Mr. Phillips, (*Requiem*). **MOZART.**  
 Overture, Jessonda. **SPOHR.**

Leader, Mr. Mori.—Conductor, Mr. Attwood.

THE whole of this Fourth Concert was admirably performed, without a single exception. The two Symphonies exhibited the spirit and precision of this fine band in brilliant colours; and the Overture to *Anacreon*, though now almost known by heart by all frequenters of concerts, is ever fresh when executed in the unique manner of the Philharmonic Orchestra.

Nothing could be better played than the duet for the two violoncellos; but we must in candour add, that a more indifferent choice of music could hardly have been made. No doubt **ROMBERG'S** is a great name, and a host in defence of those who select his compositions; but he, like most performers, seeks rather to display his mechanical skill in such things, than his taste or knowledge: his present work, therefore, is full of passages that shew the dexterity and rapidity of the player, but never touch the heart of the hearers; and are, besides, unconnected with each other, seeming more like a collection of exercises, than intended as component parts of a united whole. The extreme length too of this duet increased the evil, as a necessary consequence. The Septet of **BETHOVEN** was charmingly performed. Such music is indeed perennial!

The vocal portion of the present concert was well chosen. The duet of **ROSSINI** is one of his best works, the slow movement of which, "*Giorno d'orrore*," was given in an early number of the **HARMONICON**. It was extremely well sung, individually, but Mad. **CARADORI'S** voice and Mad. **CORNEGA'S** do not blend: the one is somewhat thin, and the other too full; or, perhaps we ought rather to say, inclining to the guttural. The Terzetto, "*Tremate*," is, we believe, a detached *morceau*; at least, it is so printed. There is much cleverness in it, and considerable effect, though parts of it might be curtailed without the whole sustaining any injury. The *Scena* of **CRESCENTINI** proved very successful in the hands of Mad. **CARADORI**, although Mad. **DE BEGNIS'S** inimitable performance of it, last year, was fresh in the memory of a large portion of the audience. **MOZART'S** "*Benedictus*" must always please; but so grave a composition should be placed at the beginning, not at the close of a concert.

#### FIFTH CONCERT, Monday, April 23, 1827.

##### ACT I.

Sinfonia, No. 1. **HAYDN.**  
 Terzettino, "L'usato ardit," Madame Caradori, Madame Cornega, and Signor Galli, (*Semiramide*). **ROSSINI.**  
 Concerto Violin, Mr. Kiesewetter. **MAYSIEDER.**  
 Aria, Signor Galli, "Non piu andrai," (*Le Nozze di Figaro*). **MOZART.**  
 Overture, MS. **Goss.**

##### ACT II.

Sinfonia, No. 7. **BETHOVEN.**  
 Aria, Madame Caradori, "Ah! che forse." **BONFICHI.**  
 Concerto Piano-forte in E flat, Mr. Moscheles. **MOSCHELES.**  
 Quartetto, "L'Inverno," Madame Caradori, Madame Cornega, Mr. Begrez, and Signor Galli. **GOMIS.**  
 Jubilee Overture. **C. M. VON WEBER.**

Leader, Mr. Loder.—Conductor, Mr. Potter.

THE first symphony of **HAYDN** is one of the twelve *Grand*, composed for Mr. Salomon; a beautiful composition, and which, having had a little repose, is now come out again with a degree of freshness. The charm of **BETHOVEN'S** symphony is the

middle movement in a minor\*: of the rest, and there is an almost endless quantity of it, we have frequently given an unfavourable opinion. The MS. overture, by Mr. Goss, was composed for this society some three or four years ago; tried at a rehearsal, and unanimously approved: yet, from one of those causes which are not always apparent, has been kept back till the present season. This composition, which does honour to the English school of music†, is in F minor; and though written quite in the modern fashion, therefore abundantly loud, is full of the most undeniable proofs of the author's skill, and shews that his genius wants nothing but encouragement. The Jubilee overture, selected on account of **GOD SAVE THE KING** forming a part of it, (the King's birth-day being kept on the 23rd of April) was splendidly performed.

**M. KISSEWETTER** shone with great brilliancy in his concerto, a kind of *pasticcio* from different pieces by **MAYSIEDER**. **M. MOSCHELES** performed a very fine concerto in a surprising manner. His creative genius appeared in every page of it; and the last movement, so perfectly original in all its parts, so eccentric, playful, and pleasing, delighted no less than it astonished.

The *terzettino* of **ROSSINI** was not so successful as the quartet by **GOMIS**. This last is one of the prettiest things of the kind we ever listened to. The solos would perhaps be more effective if distributed among all the parts; but the whole is otherwise so light, so airy, that it was relished by all tastes: and, moreover, being extremely gay, it was well placed; a matter of no little importance, and on which the result may much depend. The *aria* by **BONFICHI**, a most difficult composition for the singer, was very neatly executed by Madame **CARADORI**, and warmly applauded. **Sig. GALLI** merited and obtained the same flattering notice for his performance of "*Non piu andrai*," though he had to labour under a severe cold. Concerning this singer, who, though long known in the theatres of Italy and Paris, is new to London, we refer the reader to our account of the King's Theatre.

### The Academic Concerts.

#### SECOND CONCERT, March 26, 1827.

##### PART I.

Grand Sinfonia in C. **BETHOVEN.**  
 Quartetto, Miss Bellchambers, Mr. W. Knyvett, Mr. Vaughan, and Mr. Phillips, "O quam tristia." **WINTER.**  
 (*From a Stabat Mater*).  
 Anthem (composed expressly for, and performed at, the Coronation of His Majesty). **ATTWOOD.**  
 Notturmo for two Oboes, two Clarinets, two Bassoons, and two Horns, Messrs. Ling, Cook, Willman, Powell, Mackintosh, Tully, Platt, and Schuncke. **MOZART.**  
 Duetto, Miss Fanny Ayton and Signor Curioni, "Ricciardo! che veggo." (*Ricciardo e Zoraide*). **ROSSINI.**  
 Recit. ed Aria, Madame **CARADORI**, "Il mio cor." **CIMAROSA.**  
 Grand Chorus and Fugue, "Cum sancto spiritu." (*From a Service*). **MOZART.**

##### PART II.

Overture to Euryanthe. **C. M. VON WEBER.**  
 Scena ed Aria, Miss Paton, "Si, lo sento." **SPOHR.**  
 Duetto, Miss Paton and Signor De Begnis, "Far calzette." *La Sciocca per Astuzia*. **MOSCA.**

\* Published in a former number of the Harmonicon.

† Mr. Goss was a pupil of Mr. Attwood, and the latter a disciple of Mozart; so that, perhaps, it may be denied that the first named is legitimately of the British school. We, however, think ourselves entitled to claim him.

*Scena ed Aria*, Miss Fanny Ayton, "Ah! se poco è il duol." (Con Coro.)

Quintetto, Mad. Caradori, Sig. Curioni, Mr. Phillips, Mr. A. Sapio, and Sig. De Begnis, "Don Basilio," and "Buona sera." (*Il Barbiere di Siviglia*).

Overture in D.

Leader, Mr. Spagnoletti.—Conductor, Sir George Smart.

THERE was much fine music in this concert, and, taken altogether, it was well performed. It were, however, to be wished, that two or three things, which are almost worn out by frequent and uninterrupted repetition,—as, for instance, "*Far cazzette*," and "*Buona sera*,"—had not been in the selection; but the difficulty of managing singers is, we are aware, very great, and so will continue, until some measures are resorted to for the purpose of effecting a reform.

The duet of Miss F. AYTON and Signor CURIONI was sung with much spirit; and that of Miss PATON and Signor DE BEGNIS with great archness. CIMAROSA'S *aria*, "*Il mio Cor*," is a good specimen of the master, particularly the first movement, a delicious *largo*, well executed by Mad. CARADORI. Miss PATON, in the grand *Scena* from *Faust*, was very great. We have before noticed this in terms of high approbation. The *Scena* by PACINI is but a feeble thing, like most other works by the same composer. Miss F. AYTON, however, did all the justice to it that the quality of her voice would allow. The Anthem of ATTWOOD went off well: the Chorus of MOZART required a better correspondence among the parts; but the Symphony and Overtures were performed with great correctness and animation.

The room was not well filled; and we are sorry to learn that the number of subscribers is greatly decreased this season. In fact, the terms are much too high, whether the nature of the Concert, or the finances of individuals at the present moment, be considered.

#### DR. CROTCH'S PALESTINE.

THIS fine Oratorio, a genuine production of the true English school, was performed at the King's Concert Room, Hanover Square, on Thursday, the 29th of March.

It is unnecessary now to say a word in praise of a work concerning which there is no diversity of opinion. The only blame that can by any possibility be alleged against its author is, that he does not manifest sufficient zeal in promoting the performance of it; but, from feelings of the most modest and amiable, though much-to-be regretted, kind, discourages those who would give more publicity to his Oratorio from bringing it forward as often as his interests and their inclination lead them to wish.

DR. CROTCH was, we regret to hear, no gainer by this performance. He was disappointed, if not ill-treated, by some of the principal singers whose assistance he had bespoken, but who chose rather to fulfil engagements subsequently made, because they promised to be more lucrative, than keep that which did not hold out so fair a prospect of pecuniary recompense. It must also be confessed that the public did not assist the undertaking in a manner that would have reflected as much credit on themselves, as on the object of their support. But such is too commonly the fate of genius! Fortunately for Dr. C. he does not depend on casual assistance; if he did, the state of the case would be just the same, we fear; unless, indeed, it were expected that the names of his patrons would be published in long lists in all the papers, so that for every guinea

paid, they might have a chance of gaining twenty-one shillings-worth of notoriety.

A very superior band, both Vocal and Instrumental, was collected on this occasion, which was led by Mr. F. Cramer, and conducted by Dr. Crotch himself.

#### DR. CHARD'S ANNUAL CONCERT.

[For the Harmonicon.]

Winchester, April 20, 1827.

MISS PATON made her first appearance in this city, at Dr. Chard's annual benefit-concert, on Monday the 16th. An inhabitant of cockney-land, who enjoys the daily opportunity of being delighted by the performance of talented individuals, can form but a faint idea of the extraordinary excitement which is produced by such a visit to a country town. Vehicles of all descriptions continued to pour into our ancient city during the day. The principal inns were soon occupied, so that many parties were compelled to repose under humbler roofs.

At length the evening arrived, and a most respectable company of between six and seven hundred persons (some of whom took their seats two hours before the time announced for commencement) assembled in the noble room at St. John's House, and in the adjoining ante-room, the doors of which were thrown open for the accommodation of late-comers. The orchestra (under the direction of Dr. Chard himself) was full, consisting of the amateurs of the city, assisted by several gentlemen of local celebrity.

The concert opened with Handel's first grand concerto, which was admirably performed. Then appeared the brilliant evening star, Miss Paton, led in by Dr. Chard, and welcomed with the most enthusiastic applause. Her first performance was in "*O patria!*" and the beautiful air, "*Tu che accendi*," which were executed in her finest style, and had a powerful effect. But however much Miss Paton's scientific talents and execution were displayed in those delightful compositions, some of the more simple airs which followed, appeared to give greater pleasure, as corresponding better with the taste and feelings of her audience. The next song, after one of Mozart's symphonies—we believe JUPITER—was the Irish air, "Oh! the moment was sad," sung with much simplicity and pathos. The Scotch ballad, "Jock o' Hazeldean," accompanied by Miss Paton herself on the piano-forte, was rapturously encored; as was also "The Soldier tired," with full accompaniments. Then followed "I've been roaming," which, I think, I have heard better sung, at least more to my taste—that is, with more sweetness and less ornament. It is the most simple of all simple melodies, therefore never could have been intended as a peg to hang cadenzas and shakes on. But the last ballad, "Hurrah for the Bonnets of Blue," seemed to give the most unbounded pleasure. The plaudits at its repetition were almost deafening, and repeatedly acknowledged by Miss Paton in the most graceful manner, who, there is every reason to believe, was highly gratified by her reception.

With such an extraordinary object of attraction, it is not a matter for wonder, that the exertions of the amateurs and their friends should have been passed over with comparative indifference. Winter's grand overture to *Zaira*, in particular, deserved an encore; and one of poor Beethoven's best symphonies was excellently performed—almost without a plaudit; as was also a

fine air by Cimarosa. Miss Paton was every thing! Her amiable and lady-like manner pleased every one present; and her polite attention at the rehearsal won the hearts of all who assisted. Every praise is justly due to Dr. C. for his liberality in producing so great a treat; and I hope that the splendid show of friends which was exhibited on this occasion has amply repaid him. It is but justice to the amateurs, and to their president, Dr. C., to say, that the instrumental pieces were well selected, and very creditably performed. T.

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### The Drama.

#### KING'S THEATRE.

SINCE our last, *La Vestale* has been again performed, but to empty benches. It never did, and probably never will, succeed on an Italian stage: but even if its merits were of a very superior kind, it must fail when got up as it is produced here.

On the 7th ult. Sig. GALLI made his débüt in the character of *Fernando*, in ROSSINI'S *Gazza Ladra*. He has been well known for more than twenty years past in Italy, and latterly at the *Théâtre Italien* in Paris, having always been classed not only as a first-rate singer, but also an actor of equally high rank. His voice is a deep, sonorous base, rich and powerful; but it has not the flexibility and sweetness that are so remarkable in ZUCHELLI'S. It possesses more of PORTO'S quality, though he is superior as a singer to the latter, and as a musician, to the former. His intonation is not always sure; never-

theless, we discover less of this imperfection than the Paris journalists have for some time past found out. He is an excellent actor, and gave great effect to the part which he chose for his first appearance amongst us. He has since performed in *Pietro l'Eremita* (or *Mosè*), in the character of *Noraddino* (*Faraone*), and proved successful; though we prefer REMORINI in the part. *Pietro* (*Mosè*) was assigned to a very inadequate representative: for want of a proper person to occupy this most important character, the effect of the opera was all but destroyed. Mad. CARADORI at length resumed her place in this, as *Amaltea*, which caused Mad. BIAGIOLI to protest in the public papers against the injustice of giving her the trouble to study the part, to appear in it no more than once, and then to be forcibly deprived of it. She complains with reason; but so long as managers make ridiculous engagements, or suffer themselves to be governed by performers, such acts of injustice must be committed: they always have been, under circumstances of a similar nature.

*La Semiramide* of ROSSINI is about to be prepared for Madame PASTA, who will probably have arrived by the time that our present number is published. A new contra'alto is also to appear in this, in the character of *Arsace*, hitherto so ably filled by Mad. VESTRIS.

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#### COVENT GARDEN AND DRURY-LANE THEATRES

appear to be satisfied at present with the melo-dramas brought out for the Easter holidays. The *Turco in Italia* of ROSSINI is, at the recommendation of Mr. BRAHAM, getting up at the former house, adapted, of course, to English words. Miss F. AYTON is engaged to perform the part of the coquette.

## MEMOIR OF BOCCHERINI.

LUIGI BOCCHERINI was born at Lucca, the 14th of January, 1740. He received his first instructions in music, and on the violoncello, from the Abbé Vannucci, who at that time filled the situation of *Maestro di Musica* to the Archduke. At a very early age he manifested the happiest dispositions for the art. His father, who was an able performer on the contra-basso, cultivated his son's talents with care, and spared no expense to provide the means of bringing them to maturity. With this view, the young musician was sent to Rome, where his progress was so rapid, and the first germs of his genius so far surpassing those expected from a youth of his age, that he already began to attract public notice. The violin and violoncello were his favourite instruments, and to such a degree of practical knowledge had he attained, in the course of little more than three years, that he produced his six first works.

Having completed his course of studies at Rome, he returned to Lucca. Here he had the good fortune to form an acquaintance with Filipino Manfredi, a distinguished pupil of the celebrated Nardini. In him he found an artist of a kindred spirit, whose conversation and practical skill upon this first of instruments, stimulated our young and aspiring artist to redouble his efforts to attain to an equal degree of perfection. Wishing to give a proof of gratitude to his old master Vannucci, and to the seminary in which had found so many means of instruction, he engaged his friend Manfredi to accompany him thither, in order to execute with him some of the works that he had composed at Rome, as well as a composition he had just completed, forming Op. vii. of his works. It would, it has been said, be impossible to describe the delight of the good old master, and the enthusiasm of the whole auditory.

The bonds of friendship between these two artists, who without being conscious of it, were rivals in fame, became daily more firmly united. At this period, Charles IV. of Spain was the great patron of musical talent, and was ambitious to assemble around him all the first artists of the day. Attracted by the report of this disposition, the two musicians resolved upon quitting Lucca, and repaired together to Madrid. As their reputation had travelled before them, they were received with particular marks of distinction, and honoured with a degree of immediate patronage far beyond their most sanguine hopes. But a great difference prevailed in the views and characters of the two artists: the motive that had induced Manfredi to visit Spain, was the hope of realizing a speedy fortune; while Boccherini, impelled by the love of glory, was solely ambitious of high patronage, as the best means of gratifying it. Finding, therefore, the field open before him, he determined to fix on Spain as the place of his permanent residence. Apprised of the resolution he had taken, the king was pleased to express his approbation of it, and loaded him with fresh honours and presents. His advance in favour was rapid; he was now familiarly admitted to the presence of Majesty, and appointed to the important situation of composer to the court. The

only obligation imposed upon him, was, every year to produce nine pieces of his composition for the Royal Academy of Music founded by this prince. But, unfortunately for his interests, Boccherini was no courtier; or, to say the truth, was so far led to forget himself, by the dazzling honours so suddenly heaped upon him, as to lose sight, in the simplicity of his heart, of the old proverbial remark on the favour of princes. He was induced, one unlucky day, to listen to the dictates of his humour, and became the victim of such imprudence. The following is related as the circumstance to which he owed his fall. Boccherini had composed a new Trio, which was performed before the King. His Majesty expressed himself pleased with the composition in general, but found fault with a particular passage, as being too frequently repeated. The composer pretended to retouch his composition, but, in the caprice of the moment, redoubled the repetition of the passage in question. It was performed a second time; and the king, being alive to the secret affront thus offered to what he so greatly prided himself upon,—his critical judgment—could not restrain his indignation, and Boccherini was disgraced\*.

Shortly after this unfortunate occurrence, Lucien Buonaparte, at that time ambassador from France to the court of Spain, took Boccherini under his protection, and settled on him a pension of a thousand crowns, upon condition that he should produce six quintetts for him every year. To a composer who had been more intent on glory than studious to accumulate the good things of the world, this pension did not come unseasonably. Boccherini never quitted Madrid, where he continued to lead the life of a cenobite, studying and composing to the last. He died in this city, in the month of June, 1806, sincerely regretted by all the lovers of the art, and was attended to the grave by a part of the court. The Spanish journal, in which his death was announced, contains the following eulogium:—"In this country (Spain), where he spent the greatest part of an active life, he was, as an instrumental composer, preferred to all the German masters. In Italy he was considered as equal to Haydn; in France his reputation was great, though not so high as that of Haydn; but in Germany, where more intricate harmonies and musical learning are held in such high repute, his simple excellence seems not to have been properly appreciated. All, however, who are acquainted with his works, and more particularly those who have souls to feel and value his beautiful and original melodies, will never cease to listen to them with delight, and to assign to their author the rank which he deserves in the scale of musical excellence. He continued to compose, with unabated vigour, till the end of his life, and the number

\* It certainly cannot be denied that Charles IV. was an amateur of judgment, of which he gave an unequivocal proof in the choice made by him of artists for his chamber and chapel. Besides Boccherini, he had nominated Alexandre Boucher solo violin of his band, and engaged two other virtuosi of eminence, Guérin, formerly first violin of the opera at Paris, and L. Dupont, who might with justice be denominated *The Fiotti of the Violoncello*.

of unpublished compositions left behind him, is very considerable. As a man, he bore a very high character for affability, honesty, and every social virtue."

The compositions engraved during the life of Boccherini amount altogether to fifty-eight, consisting of symphonies, sextuors, quintetti, quatuors, trios, duos, and sonatas, as well for the violin and violoncello, as for the piano-forte. Since his death, several unpublished quintetti have been engraved, and among others, the last twenty-four, which he composed for the Marchese di Benaventi, which may be regarded as the *death-song of the swan*. Of the manuscript quintetts possessed by Boccherini, at the period of his death, twenty are in the possession of Lucien Buonaparte, and nearly the same number are in the hands of M.M. Imbault, Pleyel, and Al. Boucher. All these are found united in the handsome collection of Janet and Cotelle, in two vols. folio.

Like the great Durante, Boccherini never composed anything for the theatre, and produced but very few compositions for the church; he devoted himself entirely to instrumental music, which, to those who have souls to understand it, is the most expressive of languages. The *Stabat Mater* is the only one of his sacred productions which has been engraved. There is a specimen inserted in the second volume of Latrobe's *Selection of Sacred Music*, which is a truly original and highly wrought composition.

The amateur will enjoy a pleasure of no common kind, in comparing together the three admirable master-pieces under this name, by Pergolesi, Haydn, and Boccherini. Suffice it to remark, that the verse *Vidit suum*, &c., in all the three composers, is so pathetic, though different in point of composition, as to move to tears\*.

The following was the opinion of Dr. Burney, relative to the works of Boccherini, in 1784. (General History of Music, vol. iii. p. 573). "Boccherini, whose instrument is the violoncello, though he writes but little at present, has perhaps supplied the performers on bowed instruments, and lovers of music, with more excellent compositions than any master of the present age, except Haydn. His manner is at once bold, masterly, and elegant. There are movements in his works of every style, and in the true genius of the instruments for which he wrote, that place him high in rank among the greatest masters who have ever written for the violin or violoncello."

As in the symphonies of Haydn, so in the quintetts of Boccherini, we observe the genuine stamp of genius, differing in the manner, but alike in the essence. Boccherini had studied profoundly and thoroughly the nature and capabilities of the violoncello. He composed nearly the whole of his music for this instrument, and was the first who wrote quintetts for two violoncellos. Striving to impart to these productions the sweet, pathetic, and, if the expression may be allowed, the religious character which distinguished most of his works, he conceived the idea of giving the leading part to the violoncello, and of throwing the harmony into the violin, alto, and bass; the second violoncello, in the mean time, sometimes accompanying the first, and occasionally playing the air in concert with it.

\* It may be allowed us to remark, that Haydn composed his *Stabat*, without ever having seen that of Pergolesi. When, at last, an opportunity was afforded him of hearing this extraordinary production, he exclaimed, with his customary frankness: "Had I heard the *Stabat* of Pergolesi, I should never have thought of composing one." How fortunate for the art that he had not! the musical world would otherwise have had one master-piece less to pride itself upon.

The quintetts of Boccherini have been said to convey some idea of the music of the Blest: nor will the eulogium be thought overstrained when we reflect that the author was fond of solitude; that he lived in constant communion with the beings of another life, and devoted a portion of each day to the reading of the Bible and the Prophets. They were the celestial manna upon which his genius was nourished.

Puppo, the violinist, who was the intimate friend of Viotti, and who so faithfully rendered the compositions of Boccherini according to their true and genuine spirit, used to say, *Boccherini est la femme d'Haydn*.

It may be mentioned, that these two extraordinary men entertained the most sincere friendship for each other, and for several years carried on a correspondence, which, to the regret of all the lovers of the art, has been unfortunately lost. Haydn bequeathed as a legacy to the musical world 118 symphonies; Boccherini was not far behind him in fecundity of genius, for he has left us 93 quintetts. For the publication of the latter, we are indebted to Janet and Cotelle, whose work contains twelve unknown before to the public. It serves as a complete sequel to the collection of the quatuors of Haydn and Mozart, given to the public by the same editors.

The musical reader will not be displeased to see in this place the just and striking observations made by M. Baillet, upon the quintetts of this excellent composer. We might add, that no one is better calculated to deliver an opinion on the relative merits of these compositions than an artist who possesses, in so eminent a degree, the talent of executing them according to the spirit and intention of the composer. In order adequately to describe their qualities, he appears to have borrowed the pen of Rousseau himself.

"There is a species of composition which seems to have been created for the violoncello; it is the quintetto, such as conceived by Boccherini. In the happy idea of making this instrument perform a two-fold part, both as an accompaniment, and as giving the leading melody, he has known how to impart to it a double charm. Herein he has displayed a creative genius, similar to that of Haydn for the symphony, and Viotti for the concerto. In point of style, abounding as his does with originality, grace, freshness and purity, and marked by an expression peculiarly its own, this composer may be cited as a model for those who study the violoncello, and who are desirous of making it speak its true language in each of the following three principal movements.

"In commencing, whether *allegro* or *moderato*, it has been remarked, that the violoncello, as possessing a character more grave, and less brilliant and light than the violin, should abstain from rapidity of motion, and follow a march more suitable to its nature and capacity.

"The *presto*, as less suited to the violoncello than the violin, ought not to be played on the former instrument with the same fire and boldness.

"But it is in the *adagio* that it possesses the most means of producing effect. Nothing can surpass the charm which accompanies this movement, in the music of the great master of whom we speak. When he allows it to be heard alone, it breathes a sensibility so profound, a simplicity so noble, that all ideas of art and imitation vanish; and, penetrated with a religious feeling, we imagine some celestial voice is whispering to our bosoms; so far is its expression removed from everything that wounds the heart; nay, on the contrary, so intimately is it allied to everything that is gentle and soothing to the spirit.

When he bids all the five instruments discourse together, it is with a harmony so full, so august and effectful, that our senses seem lulled into contemplation and repose, and our imagination is wrapped in a sweet reverie, or taught to dwell upon the most enchanting images. It is the inexpressive grace of Albano; the naïveté and sensibility of Gessner. And when, changing his style, he assumes a sombre and melancholy strain, he at once reaches the heart, and by means so gentle, that tears steal forth unconsciously and bedew our cheek. If he become still more serious, if he sadden, it is to touch us more deeply; if he sheds a soft languor over the soul, and appears to deprive it of all its vigour, it is but to appease the tumult of the passions; to place us in a better state, and bid us taste the pleasures of the golden age."

### ON THE USE OF CONSECUTIVE FIFTHS.

To the EDITOR of the HARMONICON.

SIR,

In your February Number, your correspondent on the subject of perfect 5ths, (G. H.) after some remarks on the rules laid down for musical composition by various grave authorities, as opposed to the practice of many of the best modern writers, comes to a conclusion which will be pretty generally admitted, viz. that *where good and striking effect is found at variance with rule, rule should give way, and the effect be preserved.* I hope, however, I shall not offend G. H. in venturing an opinion that these preliminary remarks are, for the most part, vague, and but little *en musicien*: this last circumstance, indeed, and the sort of diffidence with which they are introduced, may prove a salutary guard against their otherwise dangerous tendency, in leading the young musical student into a disregard of all rules and prescriptions whenever they may happen not to agree with the multifarious crudities and conceits that find their way into the head of an aspiring young author.

Your correspondent, in advocating the cause of striking effect *versus* the established rules, deduced from the phenomena of sound, by which we are guided in musical composition, has gone unnecessarily out of his way.—Where nature has well and musically adjusted the perceptions of the ear, it will, independent of cultivation, be inclined to approve or reject what rule has approved or rejected. This is, indeed, rather an inverse position; for though I have above referred to the phenomena of sound, as the natural source of rules for our guidance, it cannot have been the only source, as some researches and discoveries in the recondite science of acoustics are comparatively of late date; and for the rest, to what can we refer the origin of our rules, but to the simple dictates of a well-constituted ear? With what propriety, or advantage to himself, can we direct the young musical student to seek a release from the observance of long established rules, as irreconcilable with modern improvement in harmonic combination and progression, and in lieu thereof, to consult the works of our great masters, as models for his guidance? This would be at best but fruitless, as only long practice under the guidance of established rule could empower the student to consult with advantage those masters; and if his path be infested with a spice of vanity, it will be worse than fruitless,—it will be mischievous. Of this, I can furnish a case in point.

A pupil showed me a passage under the obvious and full impression that it was considerably effective. It was altogether objectionable; but my immediate censure fell upon some palpable violation of rule;—he turned exultingly to a similar infraction in Mozart! "So soon," I replied, "as you produce me a similar composition to this, I will not object to a dozen such violations!"

Notwithstanding, therefore, the validity of the above conclusion, at which your correspondent appears very justly to aim—no dispensation from the strict observance of rule should be allowed to students in ordinary. It is alone to the consummate master of musical effect, that such a freedom can be trusted; how well employed it may be in such hands, G. H. has proved in his two or three striking examples.

Having urged, I trust satisfactorily, the absolute necessity for the young student's adherence to established rule, and not less indispensable because, in modern time, our great masters have produced striking effects by the very act of transgressing it,—I venture to add, for the amusement of many, I hope, of your readers, a few more specimens to those privileged wanderings from the beaten path with which G. H. has already presented us.

It may not be amiss to point out, in the first place, as evidence of what I have asserted above, that the ear, if a good one, immediately sanctions or disapproves such harmonic progressions as rule prescribes or rejects. For example, one rule of progression is, that the flat 7th, as incident to the dominant chord, shall descend one degree, which will generally be to the 3rd of the relative tonic chord.



If this required progression be compared by the ear with a movement from the 7th of the first chord, to either the 5th or 8th of the second, it will be found, that it can only admit that which is required, and will starely reject the other two.—Again, if the required progression of the 3rd in the first chord, one degree upward, which will be generally to the 8th of the tonic chord, (see the following example,) be compared with a movement to the 5th or 3rd of the second chord, the ear will again adopt that which rule requires, and reject the other two.



There are situations innumerable in which the eye of the tyro in harmony is alarmed by the appearance of perfect 5ths, which the skilful harmonist has no hesitation in setting down, not because, as G. H. remarks, they are

“striking and beautiful,” but because being (from some simple cause, either in the harmonic progression, the combination, or the merely ornamental character in which they stand, &c.) perfectly harmless, they afford no adequate motive for going a step out of the way. The following movement of parts is more smooth with the 5ths than without them, and which mode being thus harmless, I should prefer\*.



Your correspondent G. H. has adduced instances where the 5ths are so wrapped up in the combination, or taken in such position, as to be again perfectly harmless. The following example presents 5ths only to the eye: they have no reality, as the second is in fact nothing but an *appoggiatura*:—



Where 5ths arise from the arpeggio division of a chord, and the motion is sufficiently quick for the ear not to take cognizance of them, there is no occasion to waste one thought on the matter.



Here also is no real progression of 5ths, as may be seen

\* Though most anxious to promote discussion, we do not pledge ourselves, to insert without remark every opinion that may be advanced by our correspondents. For instance, we differ entirely from that of W. S. concerning the two 5ths in the first bar of the above Example. How much better, in every respect, if the second crotchet in the inner part had been B flat instead of G; thus—



(Editor.)

upon looking at the same example, with the chords undivided:



Examples, however, of thus inoffensively, and even advantageously, deviating from the letter of musical law, though readily multiplied, afford no pretence for granting any privilege to the early student, who will be proportionally qualified to indulge in license in his advanced practice, accordingly as a careful and rigid adherence to rule had been inculcated and followed at the commencement of his education as a harmonist.

W. S.

ON THE EXPECTATIONS AND PROSPECTS OF A MUSICAL PROFESSOR,

By CARL MARIA VON WEBER.

[From a German Periodical work.]

THERE is no one but has felt his heart moved by the simply eloquent melodies of the late lamented Weber; the language of his song is familiar to every lover of music; hence more than common interest will be felt to know how the artist could clothe his thoughts in language, especially upon subjects regarding the art of which he was so distinguished an ornament. It would, therefore, be little less than an act of injustice to the public to withhold from them the following letter, addressed, by this excellent man, to a person who had, at a somewhat advanced period of life, conceived an ardent passion for music. This feeling had given him a disrelish for the routine of every-day life, spent, it may be added, in no unprofitable business, and led him to aspire to a rank among the votaries of the tuneful muse. Acting under these impressions, he applied to Weber for his friendly advice as to the propriety of the step he was about to take; this was candidly given in the following letter, the sentiments contained in which need no comment. It will be necessary to add, that there is no one from whom the advice contained therein could have come with greater effect, than from this experienced artist, and most worthy of men.

WEBER'S LETTER.

SIR,

THE unreserved confidence which you have thought proper to repose in me, justifies my addressing you with that openness and sincerity which artists owe to each other. By the young, and by men of too ardent and sanguine a temperament, plain truth is apt to be regarded as cold, harsh, and ill timed; but your more matured judgment and experience will do me the credit to believe, that what I am about to say, in reply to your letter, proceeds from the best feelings, and from the most cordial wishes for your well-being in life.

IT is your wish to dedicate yourself to the art, and to follow music as a profession: as you apply to me for my advice under these circumstances, I consider it my duty to direct your attention to the almost infinite difficulties with which you will have to contend. I am not ac-

quainted with the degree of talent with which you may have been gifted by Providence; but of this I am certain, that even to the talents of the higher, nay, I might even add, of the highest, order, favourable circumstances are necessary, to enable their possessors to make a fortunate hit in the world, and obtain a certain degree of credit and reputation.

At your age, when the critical faculty has obtained the ascendancy,—a faculty which is always stronger in proportion to the degree of mental culture,—it is exceedingly difficult to retrace your steps, and commence the grammatical and technical portion of the art, in such a manner, and with such success, as not to sink under the attempt, or fall into perplexing doubts as to your own capability for the pursuit;—a painful state of mind, which is frequently productive of much evil. We well know what the effect of art is, when cultivated for itself alone; when pursued with that singleness of heart, which, in the end, is sure to gain the ascendancy over all artificial means. We are not satisfied unless we at once produce the intended effect; we do not sing unconsciously like a bird, which sings merely because it is a bird: we have witnessed the effect of song, and having calculated upon the same, direct our efforts to attain it. It is a cause originating externally with regard to us, and proceeding to act internally; whereas, according to its real nature, the very reverse should take place.

But supposing that your talents and perseverance should surmount all this, and that you become a superior musician: still are you sure that you will succeed in convincing the world of the fact, and that you will not be forced to sink beneath the thousand crosses and vexations that beset the artist? How much splendid talent has in this manner been lost to the world! and heaven knows if the number of those be not considerable, who, after having attained the envied pinnacle of the art, would willingly exchange their honours for what it has cost them in the acquisition! It is a burthen that becomes every day more oppressive to the possessor, and robs him of himself, of his relatives and his friends to the world's end.

Again, let me ask what substantial benefit the artist derives from the pursuit to which he devotes himself with so much ardour, and what hope he has that his profession will advance him to any distinguished place in social life? If you are a practical musician, what object have you in view? is it a situation in the chapel?—this is not to be obtained without much difficulty, and when obtained, the compensation is still scanty and insufficient: is it tuition?—how rarely does this produce anything beyond a mere pittance, barely sufficient for the maintenance of life.

Are you a composer?—how many years must pass before you become known to the public, and obtain sufficient patronage even to enable you to defray the expenses of the publication of your works, not to speak of the additional difficulty of finding managers to produce them. And what if you succeed at last?—a sparing existence is all you have a right to hope for.

It is true that there are exceptions to all I have advanced: but what justifies you in believing that you will belong to the chosen few, to whom they apply? And grant that this good fortune attends you, in what respect will they prove valuable to you? Only in as far as they influence the breast of every honest man; in the consciousness of duty fulfilled according to the best of his power, and in a resignation to the will of providence amidst all the difficulties thrown in the way of well-meant endeavours, and amidst all the neglect and ingratitude of the world.

In conclusion, let me beg of you not to set down what I have thought it a duty to state, in answer to your application, as a motive either of encouragement or dissuasion in the accomplishment of the object you have in view. In cases where we take a decisive step which is to influence the whole of our existence, that internal voice which speaks from our own heart must be the only judge.

I am, &c.,

C. M. von WEBER.

#### THE EDITOR'S REMARKS.

Of all species of self-deception, that which leads us to mistake a *love* for art, for a *vocation* to the same, is one of the most dangerous. For very obvious reasons, it is more likely to delude those of riper years, than influence the thoughtless vivacity of youth, acting, as it generally does, without any determinate object. But the illusion becomes doubly dangerous, when it leads men, wearied with the cares, yet necessary cares, attached to a life of business, to seek a more enlarged sphere of existence, by quitting the shrine of Mercury for that of the Muses, allured by the tempting prospect of the rewards that have, sometimes, been liberally heaped upon meritorious artists. These observations are more particularly called for in our days, when so many pursuits in life, so many kinds of business, are considered as insufficient and unsatisfactory, according to the measure of the more enlarged sphere of ideas which education has opened. Yet, after all, those are not really the most deserving of pity whom this danger threatens: the mediocre, the grovelling votaries of Mammon, the sons of apathy, who yield passively to circumstances, and never form a single idea of a loftier circle of existence, are the beings truly worthy of the compassion of men of loftier minds. It is true that they are secure from falling into the error in question, but it is only through their incapability of conceiving more elevated objects of pursuit.

With respect to the above letter of the much-lamented Weber, we cannot but hail it as "a word spoken in season;" nor can we let this opportunity pass without thanking our correspondent for his communication of the excellent hints contained in which he has no doubt profited, and which we feel assured will prove conducive to general utility. If we might venture to add an observation to those contained in this excellent letter, it would be, that no one should attempt to enter on the path of art, unless impelled by an irresistible desire, an enthusiastic attachment. It would seem that this impulse always displays itself, to a certain degree, in the creative artist; but whether this early indication be a sure criterion of a true vocation to the art, it is not for us to decide. At all events, there is no want of examples of those who have attained to the true sphere of art at an advanced age, and have reached perfection: of this fact, Gluck and Haydn, among other great names, stand as illustrious examples. On the contrary, how numerous are the instances of an early development of talent, which has never attained to maturity. In a word, we learn from the life and example of Weber himself, that the early impulse here spoken of cannot be weakened or destroyed by any doubts in after life as to the fitness of the vocation. In conclusion, we have to congratulate all the lovers of the art, on the prospect of their shortly enjoying the satisfaction of a perusal of Weber's life, written by himself, upon the materials for which the worthy artist had long been employed, and which is to be edited by Counsellor Wendt, his able pupil and friend.

ON THE GRAVE HARMONICS.

To the EDITOR of the HARMONICON.

SIR,

A LETTER which appeared in the HARMONICON for last March on "THE PHENOMENON OF THE THIRD SOUND" convinces me that there still exists a mistake respecting the GRAVE HARMONICS: allow me, therefore, if you think this worthy of publication, to put those of your readers who may have a taste for such experiments, into a way of ascertaining that there is only *one* concord (the octave) from which results but a *THIRD sound*; and that the number of grave harmonics depends upon the higher of the two notes used in producing them.

I will take the chord  $\text{B}^{\flat}$  for the purpose; and the best chords of this description on the organ are those of  $\text{B}^{\flat}$  and  $\text{E}^{\flat}$ . I select the chord of  $\text{B}^{\flat}$ , because its notes fall best into the compass of females' voices.

It will be convenient to regard all the notes of this chord, and, consequently, all the intervals formed by them, as produced by the whole, or certain different portions of a string tuned to bass  $\text{B}^{\flat}$ . Let the fundamental note, bass  $\text{B}^{\flat}$ , be called the 1st note, being produced by the

string in its whole length; tenor  $\text{B}^{\flat}$  (the octave) the 2nd, being produced by half of the string; and so on, as under,—

1st. 2d. 3d. 4th. 5th. 6th. 7th. 8th. 9th. 10th.

Whole  $\frac{1}{2}$   $\frac{1}{3}$   $\frac{1}{4}$   $\frac{1}{5}$   $\frac{1}{6}$   $\frac{1}{7}$   $\frac{1}{8}$   $\frac{1}{9}$   $\frac{1}{10}$  of the String.

And let it be observed, that the numbers of vibrations, in a given time, required to produce each of the above notes, are in exact conformity with the ordinal numbers above them; and that the ordinal numbers of any two of these notes are the numerical expressions for, or ratios of, the intervals the notes describe, as  $\frac{2}{1}$  an octave,  $\frac{3}{2}$  a fifth, and so on; and also, that all these notes, except the first, are acute harmonics of base  $\text{B}^{\flat}$ .

If the notes given above be combined, as in the following upper-two staves, the sound, or sounds, if any, the result of such combinations, will be as described in black notes in the lower-two staves.

unison. octave  $\frac{2}{1}$ . fifth  $\frac{3}{2}$ . M. third  $\frac{4}{3}$ . m. third  $\frac{3}{4}$ . d. m. third  $\frac{5}{4}$ . false fifth  $\frac{7}{4}$ . red. third  $\frac{8}{3}$ .

It may be observed, then, that unisons are regarded as the first notes; octaves as the 1st and 2nd; fifths, as the 2nd and 3rd notes of a string, and so on; and that, where any two notes of a string are combined, the grave harmonics consist of all the notes of that string that are below the higher of the two notes played or sung.

The above, if transposed down into  $\text{E}^{\flat}$ , will answer equally well for the organ; and the notes will then fall into that part of a tenor singer's voice which is most favourable to the production of the grave harmonics: namely, the falsetto.

A little practice is necessary to enable one to distinguish these implied sounds; and it is indispensable that the tone of the voices or instruments used in producing them, be full, smooth, steady, clear, sustained and perfectly in tune.

The fact of there being sometimes more than one implied sound, presented itself to me about nine years ago.

I was amusing myself by listening to the *third sound* from the different major and minor thirds on a very finely-toned, well-tuned organ, built by Allen, which is in this town; and happening to put down treble  $\text{B}^{\flat}$  and  $\text{D}^{\flat}$ , I was surprised at hearing notes higher than I had expected, which, upon attentive examination, I found to be treble-clef-g, and tenor  $\text{E}^{\flat}$ ; and, finally, I heard with them, tenor  $\text{B}^{\flat}$ , and base and double base  $\text{E}^{\flat}$ . I have frequently tried similar experiments since, and also with voices, with nearly always the same results.

This subject is, doubtless, more curious than useful; but as I think it desirable, even in this view of it, that it should not continue to be misunderstood, the above remarks are presented by

Yours, &c.,

J. MOLINEUX.

Newington Bridge, Liverpool—April 18, 1827.

## ADVICE TO COMPOSERS AND PERFORMERS.

To the EDITOR of the HARMONICON.

SIR,

HAVING lately, in the course of my musical researches, met with a scarce tract, translated from the Italian, entitled, *Advice to the Composers and Performers of Vocal Music*, London, 1727, I have been induced to make some extracts from the same, because containing several hints of practical importance. I send them to you, as, through the medium of your valuable Journal, they cannot fail of producing their intended effect.

Yours, &c. &c.

W.

“It may seem strange that one who is no practical musician should take upon himself to reform certain abuses which have long prevailed, and which bring discredit upon an art so justly held in the highest estimation; but as all the productions of the arts fall under the jurisdiction of reason, which has a right to judge of everything wherein the understanding is concerned, no apology will, I trust, be deemed necessary for publishing my sentiments upon vocal music, or exposing abuses which have been introduced both by composers and performers.

“The great perfection of vocal music is, that it be made subservient to the sense and spirit of the words; or, to speak more plainly, that a composer should take care to express their true meaning, by even rejecting the most pleasing movement if not suited to the purpose; and contenting himself with a more indifferent one, if it answers the end in view. By this means he will not only please those who are skilled in music, but those also who are alive to the interests of the poetry.

“Nor is it sufficient that the composer choose a movement suitable to the sense of the words: it is no less necessary that he carry it on in such a manner as to give no offence to the good taste of his hearers, by too long divisions and repetitions, it being no unessential part of a sound judgment to know when to have done, in conformity to the maxim of Horace:—

‘Sunt certi denique fines  
Quos ultra citraque nequit consistere rectum.’

This is a rule that deserves to be particularly attended to by those composers who affect to spin out the thread of their fancy through all the possible variations of modulation and contrapunctive art.

“In an opera it is allowable, for the better and more artful structure of the whole, to depart, in some respects, from the severity of this rule, in order to produce a kind of *chiaroscuro*—a proper distribution of light and shade—so as to relieve the heaviness of the whole. But, still, any composer will justly expose himself to censure, who overcharges his music with too many divisions. Let it be remembered, that it is not the number of notes that moves the passions; but a few, judiciously disposed in due time and place, and modulated with art and judgment.

“Another irregularity is that of incumbering and overcharging the composition with too many symphonies, or accompaniments. This custom has so much grown upon us within these late years, that, if a stop be not put to it, the singer will be made to give place to the instruments, and the orchestra be more regarded than the voices. Excess in this respect must be guarded against, remembering the useful hint of Terence—*Ne quid nimis*.

“Another error, into which composers of no great judgment are apt to fall, is that of employing a martial

accompaniment upon a subject, where tenderness of expression is required; or, when rage and despair are to be expressed, of making the accompaniment languishing and pathetic. The symphonies must be directed by the movement and character of the singing part; so that both voices and instruments may conspire together to produce a uniform and regular variety.

“Another intolerable fault is, for a composer to begin a song with one subject, and, having dwelt upon it for some time, to quit it for another, for the mere sake of variety, a piece of affectation that has no other effect than to divert the attention from the first design, and create perplexity and confusion. Again let the judicious author of the *Art of Poetry* be attended to:—

‘Servet ar ad inum

Qualis ab incepto processerit; et sibi constet.’

“As my aim in these observations is to be useful, I shall venture to give my opinion concerning the rules which are necessary to be observed in the composition of an opera. When, therefore, the composer has a drama to set to music, which I suppose to be well contrived, set off with the best language, and adorned with all the beauties of poetry; he must follow the same method that is observed by a good painter, who, when he has to execute an historical subject, first forms the plan of it in his mind, then designs it on his ground, and at last colours and embellishes it, razing out and adding to it what in the progress of the work he judges most conducive to its perfection. By this means, the principal figures in his piece will appear in their proper situations; the design, matured in the mind of the artist, will be perfected, and nothing wanting that is necessary to render the whole work pleasing to the eye, and satisfactory to the most correct judgment.

“Counterpoint must be the composer’s guide, if he would be careful not to transgress the rules of his art; but good judgment, which is only the fruit of experience, will order and adjust the different movements in such a manner, that they may mutually support each other, and render the whole a connected and consistent piece. Their regular disposition, with respect to the entire piece, is so necessary, that a judicious composer will introduce an indifferent song, or weak movement in some particular place with design, in order to prepare the way for another which is intended to express some leading passion of the piece; and, when thus introduced, it will have an admirable effect. Hence, that rule of Horace will be found useful in the composition of an opera:—

‘Ut jam nunc dicat, jam nunc debentia dici  
Pluraque differat, et præsens in tempus omittat.’

“We now proceed to consider the faults which singers are apt to commit; and, that we may not be deceived by false appearances, it may be proper to lay down some rules which may help us to distinguish between the good and the bad:

“An excellent voice, fine taste, and the power of singing perfectly in tune, which is the effect of a nice ear, are gifts which nature bestows but on few, and which, if improved and perfected by study, will render all the other qualities necessary to form a finished singer comparatively easy. The principal among these are, exact time, a distinct expression of the words, the power of firmly and steadily sustaining the voice, and the capacity of entering fully into the spirit and design of the composer; to which may be added the characterizing, or embellishing, the composition with the appropriate graces, and some others of less account. If these necessary qualifications are not ma-

naged with judgment, without which neither nature nor art can be brought to perfection, the consequence will be, that our best performers will be but indifferent, and the indifferent, intolerable. It is this good judgment alone that can direct us to the best management of the voice, and the due improvement of our taste, so as to give every song with its own appropriate character—to be gay or languishing, sparkling or severe, as the composition requires. To sing in time and tune is, of course, indispensable; it is the life and soul of the art; without these all the embellishment in the world is but wasting the breath in vain.

“There are other important parts of the management of the voice; such as binding together the notes firmly and decidedly, or uttering them with lively and peculiar distinctness (expressed by the Italians in the terms *legare* and *staccare la voce*); both are graces agreeable in their way, though directly contrary to each other, and nothing but good judgment can direct the singer how to use them properly and appropriately; in other words, according to the true character and design of the composition: the finest graces and cadences are in themselves but *noisy trifles*, (the *nigæ canoræ* of Horace,) unless employed in this spirit, and according to these rules.

“If nature has not been so bountiful as to bestow a good voice, or the best and most lively perception of the excellent—or if, from want of a good natural capacity, the qualities above enumerated are not fully attainable, he will at least show his good sense, and justly deserve the praise of the public, if he is content with singing plainly and unassumingly; nay, while the ablest artists will disgust by their want of judgment in misplaced ornaments, he will perform in such a manner as to produce satisfaction by his avoiding them. A heavy but powerful Friesland horse is not capable of becoming so gay and sprightly as a Spanish gennet. It is no mean part of talent to know our own abilities; but self-love, which often blinds persons of the greatest talent, and the injudicious applause of the multitude, have a tendency to corrupt the judgment of the artist, and induce him to fancy himself a much more excellent performer than he really is, and to flatter himself that the applause bestowed upon him is really due to his merits, though all the while it has no better foundation than the mere caprice, or want of judgment and good taste, on the part of those who extol him.

‘Io parlo per ver dire,  
Non per odio d’ altrui, ne per disprezzo\*.’—PETRARCH.

### THE SWISS ALP-HORN.

[From *Travels in the Berner-Oberland*, by Professor WYSS.]

VARIOUS incorrect accounts having been given of that curious and very ancient instrument, the Swiss Alp-horn, I have been induced to make some researches respecting it, which may not prove without interest to the musical connoisseur.

The first mention we find made of the Alp-horn is by Conrad Gessner, in his *Account of Mount Pilate*, published in 1555. He speaks of having seen an instrument of this species, of the extraordinary length of eleven feet. He discovers, or thinks he discovers, a resemblance

\* This is not from anger or disdain, forsooth,  
I speak; but from the honest love of truth.

between it and the kind of pastoral crook borne by the Roman augers of old, which, according to Aulus Gellius, was curved at the lower end. He describes the Alp-horn of his time as being perforated the whole length, and as terminating in a funnel similar to that of the trumpet. He tells us that, in the fourteenth century, it was employed by the inhabitants of Entlibuch and Unterwalden as a speaking-trumpet, by means of which an announcement was made from village to village of the appearance of an enemy.

It is much to be regretted that this national instrument should have fallen so generally into disuse, particularly in the mountainous districts, where it must have tended to soothe the rugged life of the goatherd, and cheer him in his solitary wanderings. It is now very rarely indeed to be met with: after all our anxious seeking, I found but three occasions of hearing it: on the borders of Lake Brienzer, in Walkringer, and at the foot of Mount Hacken, in the neighbourhood of Schwyss. In the latter place I heard it to great advantage, and had an opportunity of leisurely examining the instrument, which was from four to five feet in length. It was made of the root of the fir-tree, of moderate thickness, and curved at the lower end. The mode of constructing it, as I learned from the maker himself, is as follows:—the root is cut into two equal parts lengthways, which are hollowed out and perforated at the proper intervals; they are then bound together with the fine inner bark of the same tree, and the seams made air-tight with wax.

But in order to enable the reader to form an adequate idea of the peculiar character and construction of this singular instrument, I cannot do better than quote the words of the judicious Huber.—“The alp-horn,” he observes, “is one of those instruments which cannot fail to produce a striking effect, when heard from a proper distance: its tone then becomes softened; every degree of harshness is subdued, and one might fancy it the oboe or clarinet. It is intoned from the upper end, and is not furnished with any mouth-piece. It usually consists of two parts; the upper is composed of the root of a young fir, usually about five feet in length, and increasing in size to the lower end. This is cut lengthways into two parts, which are hollowed out by burning. To the lower end of this is screwed the second part, which is formed from a piece of curved fir, also hollowed out by burning, of about a foot and a half in length. The opening of the lower orifice is from two inches to two and a half in width, while the one at the upper end is not more than three-quarters of an inch. A difference is, however, found to prevail in this part of the instrument; I have seen specimens of the alp-horn, the lower end of which is from three to five inches, or even more in breadth, while the opening of the mouth-piece did not exceed an inch and a half, or was even smaller.”

The general effect of the tone of the Alp-horn approximates to that of the trumpet when muffled; but the upper tones are more sharp and piercing. From the rude and imperfect manner in which these instruments are constructed, it is difficult to find two, the tones of which will accord with each other. On applying a mouth-piece to it, I found that the tone was rendered more round and agreeable, at least when heard near. But I must acknowledge that, by this addition, the instrument lost much of its peculiarly wild and pastoral character.

The compass of the Alp-horn may be compared to that of the trumpet. As on the latter instrument, as well as on the horn, the upper F is imperfect, as well as the F sharp,—the first being too high, the second too low,—

hence, in the greater part of the *Ranz des Vaches*, the notes marked with a cross (+) in the following passage,



which should properly be F, are heard as F sharp, a tone which has, naturally enough, found its way into the airs themselves. But even this irregular tone, this F sharp rather than F, possesses a sweet and indescribable charm to the ear of the goatherd, and, on this particular instrument, will not appear disagreeable even to the most fastidious, while on the horn it would prove in the highest degree offensive. Upon questioning an intelligent mountaineer, relative to the addition of the mouth-piece, he acknowledged that the tone produced was purer, but still it did not please him like the other. He took the instrument, precluded upon it for some moments, and concluded by candidly avowing that, with all its imperfection, he found the old tone by far the most agreeable to his ear; for instance, in the following passage of a favourite *Ranz de Vache*, he found the F sharp much more soothing and expressive than the proposed emendation :



#### N. C. BOCHSA FINALLY EXPELLED THE ACADEMY OF MUSIC.

Our readers are, no doubt, like ourselves, by this time heartily sick of the very name of that notorious French harper, Nicholas Charles Bochsa. It is, however, much easier to adopt, than to get rid of an evil; and one of the consequences of that *indiscriminate* encouragement given

by a few thoughtless people of fashion to foreign adventurers, is, the ready access gained by quacks and impostors into positions from which the unerring influence of correct principles must ultimately expel them, when their real characters and pretensions become properly known.

In March 1826\*, we published a minute of the Committee of the Royal Academy of Music, in which it is stated that "strong charges against the character of Bochsa having appeared in the public prints," they "felt it to be their duty to require of him what measures he had taken for the purpose of refuting such charges." He did not, it would appear, satisfy the committee that the disgraceful imputations were false and groundless, but he "declared his intention to institute legal proceedings against the authors of those charges;" and he was ordered to discontinue his attendance at the Academy "until the result of such proceedings should be known."

Nearly ten months after this suspension, Bochsa came forward as prosecutor against the proprietors of the *Examiner* and *Sunday Monitor* weekly journals for alleged libels on his character. The truth or falsehood of the offensive matter was, however, left undecided by this proceeding; Bochsa, for reasons of which *he* was the best judge, chose to proceed by *indictment*, and therefore it was only necessary to prove that certain libellous expressions appeared in the publications in question, to obtain a verdict.

These proceedings, and the sentiments to which they gave rise, uttered, as with a universal voice, by the press of the whole kingdom, and repeated within the walls of the House of Commons, must be fresh in the memory of our readers. The result has *not* been the restoration of Bochsa to his post at the Academy, but on the contrary, the Committee have finally declared, and publicly promulgated his entire **DISMISSAL**.

The following is an extract from the Minutes of the Committee:—

"At a Meeting of the Directors and Committee of the Royal Academy of Music, April 26th, 1827:

"The Earl of Scarborough *in the Chair*.

"Present:

"*Directors*:—The Earl of Scarborough; the Earl Howe; Sir James Langham, bart.; William Curtis, esq.

"*Committee*:—Lord Saltoun; Rt. Hon. Sir Gore Ouseley, bart.; the Hon. Archibald Macdonald; Sir John Murray, bart.; Sir George Clerk, bart.; Henry Sanford, esq.

"Resolved,

"That Mr. Bochsa's suspension from all connexion whatever with the Royal Academy of Music, be confirmed and promulgated.

"By Order,

"H. WATTS, *Secretary*."

\* HARMONICON, vol. iv. page 64.

## Review of Music.

THE FITZWILLIAM MUSIC, being a Collection of Sacred Pieces, selected from manuscripts of Italian Composers in the Fitzwilliam Museum, by VINCENT NOVELLO, Vol. V. (Published for the Editor, Shackleton Green.)

WE are now arrived at the last volume of this very important and interesting work. It contains a Trio, a Quintet, two Chorusses with fugues, a Quartet with chorus, and a five-voiced fugue, by CLARI; a *Domine ad adjuvandum*, a *Gloria Patri*, and a Quartet and fugue, by COLONNA; a Quintet by L. DA VITTORIA; a Trio by CARISSIMI; a Motet by EDWARDI LUPI; and part of a *GLORIA PATRI* by LEO.

CLARI'S Trio, *Sancta Mater*, in G minor, with accompaniments, from his *Stabat Mater*, is devout and tender; it begins with a solo for the alto, followed by another for

the soprano; then the three voices join in a piece of harmony that sings most complainingly, but sweetly.

COLONNA\* was a great master, though now but little known, except to those who may be called classical musicians. His composition, *Domine ad adjuvandum*, for five voices and stringed instruments, is an animated, clever work. Handel has made use of the last few bars of this in his chorus "They now contract," in *Jephtha*; and there are other passages in it of which the same great master has availed himself. Indeed, Dr. Boyce was of opinion, that COLONNA was HANDEL'S model for chorusses with orchestral accompaniments.

The *Gloria Patri* by the same, a duet for soprano and contra-tenor in E minor, is a soothing, beautiful strain,—though certainly not very appropriate to the words. The following few closing bars of it have been often since applied, by various masters, to different purposes.

Sop<sup>o</sup> e Alto.

The chorus that follows is a fine fugue in five real parts. The resemblances here to portions of the *Amen* of Handel's well-known *Jubilate*, are very apparent. L. DA VITTORIA'S † five-voiced motet, *Regina Celi*, is more remarkable for the smoothness of the parts, than for the effect of them when working together. In relation to more modern music, it is certainly dry, but considered in reference to the age in which it was produced, it is not without merit.

CLARI'S quintet, *Gratias agimus tibi*, is elegant and flowing. The chorus that follows, *Cum Sancto Spiritu*, an irregular fugue, is not striking. Both have the accompaniments of stringed instruments.

The trio by CARISSIMI, *O felix anima*, is a short piece of very pleasing vocal harmony, for contra-tenor, tenor, and base; but the setting of the words is not managed with the composer's usual propriety and good sense. PURCELL seems to have been indebted to this trio for the style, and also for some of the passages, of his "song for three voices," "May the God of wit," in the *Fairy Queen*.

\* GIOVANNI PAOLO COLONNA, Maestro di Capella di S. Petronio, at Bologna, flourished during the latter half of the seventeenth century. Many of his works were published between 1681 and 1694. His MSS. are preserved with veneration; there is a large collection of them in a church in Venice, but of which no person is allowed to take a copy. In 1685 COLONNA had a fierce controversy with CORELLI, concerning a succession of 5ths in the 3rd Sonata of his Op. 2d.—

† TOMASSO LUDOVICO DA VITTORIA, Maestro di Capella of St. Apollinare, and afterwards a singer in the Pontifical chapel, was a Spaniard. He was a disciple of PALESTRINA, and flourished during the latter part of the sixteenth century. The PADRE MARTINI mentions him with respect.

The next is a movement, *Paratum cor ejus*, from the *Beatus vir*, a motet by COLONNA, with accompaniments for violins, two violas, and base. The melody of this is very natural and charming, and the harmony chaste and free from the crude discords which were beginning to infatuate some of the composer's cotemporaries. The two violas add a great richness to the general effect.

CLARI'S quartet, *Quando corpus morietur*, from his *Stabat Mater*, is a solemn, fine specimen of choral harmony. The chorus that immediately follows, to the same words, is a kind of fugue, well imagined and ably worked.

The motet *Audivi vocem de caelo*, by EDWARDUS LUPI †, as Mr. Novello names him, is a fugue of two subjects, scientific and sombre. There are some forbidding harmonies in this, which, however, belong more to the age in which they were written than to their author. In the sixth bar of page 36, the second E, a minim, is, we presume, an erratum; it should be a c.

CLARI'S fugue, *Et nunc et semper*, for five voices, and instruments, is a masterly work; the principal subject is happily conceived, and blends well with the secondary one, the whole together exciting those joyful emotions which the *Gloria Patri*, a song of praise and triumph, should always raise.

We now come to the last piece in the volume, and the concluding composition of the whole work. It is the latter half of the *Gloria Patri*,—*Sicut erat in principio*,

† EDWARDUS LUPUS, or LOPEZ, was Maestro di Capella at the Cathedral of Lisbon in 1600, for which church he wrote a great deal of music, a list whereof is given by MACHADO, Bibl. Lus. Vol. I. p. 733. See Gerber's Lexicon.

for two choirs of four voices each, and two orchestras of violins, tenors, bases, oboes, and trumpets; from the same *Dirit Dominus* in D, of LEONARDO LEO, whence other portions of this collection have been chosen. It is marked by the simple grandeur which distinguishes the whole of this famous composition: the fugue on an *Amen* is bold, scientific, ably conducted, yet clear, intelligible, and free from everything bordering on pedantry. LEO certainly had a capacious musical mind; we never find in him any mean thought, any vulgar attempt to make the sound imitate the word rather than the sentiment. Had he lived half a century later, he would probably have carried the music of the church to as high a point of excellence in his particular style, as Haydn, Mozart, and Beethoven, did that of the concert-room and theatre.

During the progress of this work we have seen no reason for altering the opinion which the first volume led us to form; the selections are made with judgment, and the arrangements are skilfully executed. That such a publication will tend strongly to improve the general taste for music,—to give solidity and permanency to it—we do not doubt; and the list of subscribers shews that its circulation will be extensive. We hope that professors will give some portion of their “days and nights” to the best of its contents; for musicians of the present age are—generally speaking, and, of course, with an abundance of exceptions—too little acquainted with the early masters, who, though by no means “the pure wells of music undefiled,” are the real foundation on which is built whatever that is excellent has, in later times, appeared.

Mr. Novello has been very sparing, both as to number and extent, in the biographical notices prefixed to his first volume, of composers whose works he has selected. We have, therefore, in our reviews, supplied what we conceive to be deficiencies, by a few notes, gathered from the different historians and writers on music.

ORIGINAL SACRED MUSIC, composed by MESSRS. ATTWOOD, BISHOP, CRAMER, CALLCOTT, EVANS, GOSS, HORSLEY, HOLDER, JOLLY, LINLEY, NOVELLO, SHIELD, C. SMITH, WALMSLEY, WESLEY, &c.; with original poetry, written by MRS. JOANNA BAILLIE, MISS BOWLES, MRS. OPIE, MESSRS. BARTON, KNOX, MONTGOMERY, MILMAN, and SOUTHEY; the whole compiled and arranged by ALFRED PETTET. (Published by all the Music-shops.)

A VOLUME which bears in its title-page so many respectable names, both musical and poetical, and which is brought out under the auspices of Majesty itself, will excite in our readers a wish to know something of its history. Mr. PETTET tells us in his preface, that he had long felt an earnest desire to make an addition to the stock of sacred music, “by producing a work, differing entirely, both in form and substance, from any in present use, which might be serviceable to directors of cathedral and parochial choirs; as well as interesting to those

persons who make the cultivation of devotional music their amusement and solace in private life.

His plan he thus explains:—

“The first part contains Original Melodies, attached to select portions of the New Versions of Psalms; the whole of which are harmonized for four voices, but may, with a few exceptions, be effectively sung by a single voice.

“The second part consists of miscellaneous hymns, &c., many of them approximating to a secular style, and therefore better adapted for performance in the chamber than the church. Verse and full anthems conclude the volume, with subjects taken from the Collects of the liturgy, and from the sacred writings. An accompaniment for the organ, or piano-forte, is added throughout the book.”

Of the Original Melodies set to the new version of the Psalms, and harmonized, there are twenty-six. The Hymns, with original poetry, are twenty in number. There are ten Second Rounds for three voices; and seven Anthems, three verse, three full, and one both verse and full.

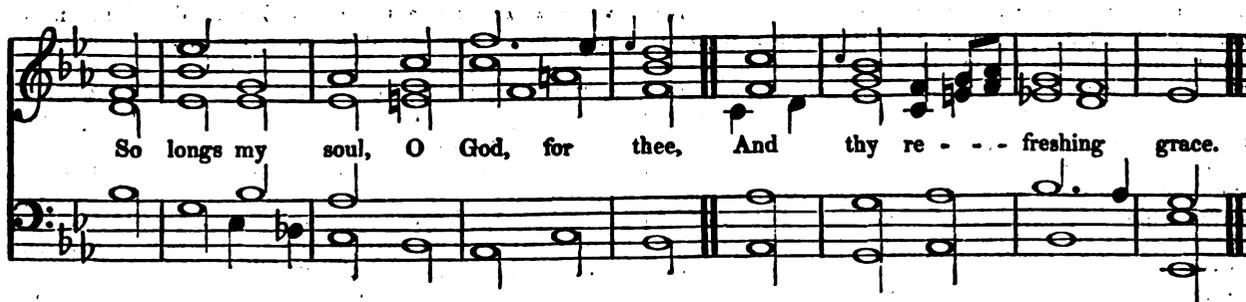
When we state the circumstances which have induced so many eminent poets and musicians to come voluntarily forward in support of this work, it will hardly be denied that the moral probabilities much favour the presumption that no effort has been spared by such persons to render their assistance both creditable and useful to the gentleman in whose aid they have exerted their talents. Mr. Pettet himself informs us, that “it is now nearly nine years since, he was first attacked by an indisposition of a protracted nature, during which period he has been confined, daily and nightly, to his couch. With a view to dissipate occasional weariness of mind, and to lessen the irksomeness of a situation so peculiar, he projected the work, and gave time and attention to its execution.

A talented and a worthy man, placed in so distressing a situation, could not but excite a sympathy which would rouse the energies of his professional friends; and the work which has been the result, proves the warmth of their feelings, and the amount and value of their exertions in the furtherance of his views.

When the magnitude of this volume, and the number of short pieces which it contains, are considered, it will readily be granted that we could not with convenience enter into a detailed account of each composition; what we have observed will show our general opinion of their merits. But as the editor is the most ostensible person in a publication to which he contributes not only the labour of superintendence, but the fruits of his own genius, we shall select from the first portion an original melody (harmonized for four voices in the work), by Mr. Pettet, with his own accompaniment; regretting that we have not room enough to insert it in four parts. The elegance of the composition made us wish, but in vain, that our printer had been able to find space for it in an entire state.

MODERATELY SLOW AND EXPRESSIVE.

As - pants the hart for cool - ing streams When heat - ed in the chace;



In the collection are four compositions by the late celebrated astronomer,—he who gave a name, and whose name is given, to one of the planets of our system,—Sir William Herschell: they have great merit, and are rendered curious by the circumstance of the author having raised himself from the rank of a musician in a militia band, to that of the most famous astronomer of his day.

This work is brought out with great care, in an uncommonly handsome manner: a long, respectable list of subscribers proves the estimation in which the editor is held by his townsmen in Norwich, and by their friends in various parts of the kingdom.

**COMIC SONGS AND RECITATIONS**, written by Mr. KNIGHT, and sung by him at the Theatres throughout the kingdom: the Symphonies and Accompaniments for the Piano-forte, by EDWARD KNIGHT, JUNR. (Goulding and D'Almaine, Soho Square.)

THE editor of the above work deprecates the criticism of those who have not heard the songs and recitations, now published, performed by the author;—he wishes to silence or appease those who might be inclined to examine the volume rather as a production having pretence to musical merit, than as a mere record of what was written to answer temporary stage purposes. For ourselves, we beg leave to say, that whatever is thus delivered to the world, is open to, and, as is generally understood, invites, by the very act of publication, unrestrained enquiry: but we are not unwilling to view the whole as a collection of comic songs, in which music has been a secondary consideration,—mimicry and fun the primary objects. We say, then, without circumlocution, that the effect of these depended upon the admirable manner in which they were delivered; that without the visage, the attitude, and the drollery of poor Knight, or of somebody equal, or nearly equal to him, they will appear comparatively spiritless and meagre: they were his outlines, he filled them up and made them complete by his peculiar mode of acting them, by a talent so rare, that we must not expect soon to see it equalled, therefore, cannot hope to hear these, his remains, to the same advantage as when they came from his own lips, eyes, and limbs, all of which contributed an equal share in the performance.

The music shows some natural taste for melody; the accompaniments are careful and judicious, and the work may be made conducive to the innocent amusement of such private circles as are disposed to accept the will for the deed, and be gratified by an attempt to entertain, although the imitation may, as in all probability it will, fall far short of the original.

A biographical memoir of Mr. Edward Knight is prefixed to the volume, and a few particulars of the life of so

popular a performer cannot prove uninteresting. He was born at Bristol, in 1777, and apprenticed to Mr. Wade of Birmingham, “a painter and modeller of much talent.” But his attachment to the stage “became, at length, so decided and unalterable, that his father was obliged to purchase his indentures, and set him free for the pursuit of his more favourite object.”

Mr. Knight first attempted to appear at Newcastle-under-Line; but when the awful moment arrived, he lost the powers of speech, precipitately quitted the stage, and fled the town immediately. He was more successful afterwards at Raither, in North-Wales, where he appeared as *Hob*. His merits were here “warmly acknowledged, by overflowing barns, gay with the lustre of six candles, propped, with three nails each, upon the yielding surface of the earthen floor.” He then got advanced into the Stafford company, and soon afterwards was promoted by Tate Wilkinson into that which occupied the York stage. In 1807 he first appeared in London, at Drury Lane, as *Timothy Quaint*, in the *Soldier's Daughter*, and *Robin Roughhead*, in *Fortune's Frolics*. After a protracted illness, he died in February 1826. “He was an ardent and sincere friend, an affectionate father, an exemplary husband, and a true Christian,” says, and we believe with truth, his biographer.

1. **GRAND FANTASIA**, The Recollections of Ireland; in which are introduced the airs, “The groves of Blarney,” “Garry Owen,” and *St. Patrick's Day*,” for the PIANO-FORTE, with Orchestral Accompaniments, composed by J. MOSCHELES, Op. 69. (Cramer and Co., Regent Street, and Chappell, 135, New Bond Street.)

2. **RONDO BRILLANT** pour le PIANO-FORTE, composé par HENRI HERZ. Op. 11. (Cocks and Co., Princes Street, Hanover Square.)

THE Fantasia by Mr. MOSCHELES is a tribute of gratitude for the hospitality, and other attentions, which he received during his visit last year to the cognoscenti of Ireland. The composer has performed it several times in London during the present season, and in his hands it never fails to produce great effect, partly by surprising, and partly by the beauty of the airs introduced, the ingenuity with which they are treated, and the skill of the orchestral accompaniments. “The Groves of Blarney,” or “’Tis the last rose of summer,” the title by which the air is now best known, pleases everybody, whatever form it may assume, and Mr. MOSCHELES has given an elegant version of it, though the latter portion of it is a good deal covered by spreading harmonies, and wrapped up in arpeggios.

“Garry Owen” is put into the shape of a brilliant finale, and, blended with “St. Patrick's Day,” is very successful in performance. In fact, the whole piece shows

the ability of the composer, though there are other things by him which, upon the whole, we prefer. But it must be understood, that this is written for himself, or for those who possess nearly his powers of execution, for it is almost unboundedly difficult, and should only be attempted by a select few.

The second of these, the *Rondo Brillant* has passages even more arduous in point of execution than the former; the whole aim of the author, in many parts of his present composition, seems to have been directed to one object, and that object difficulty,—difficulty which, to nine hundred and ninety-nine in a thousand, amounts to impracticability: and, except the opening adagio and cantabile, which are *singing* and expressive, there is little, very little indeed, of a redeeming quality throughout the whole extent of twenty-six pages. This is dedicated by Mr. HERZ to Mr. MOSCHELES: perhaps the latter, and half-a-dozen more in this country, may play it. How many voluntary listeners it will meet with, we cannot attempt to guess: the safest way of securing an audience for it, will be to perform it in a masonic lodge, where the *tiler*, as he is called, stands at the door with a naked sword; or in any other place where the company cannot escape but at the risk of their lives.

1. SONATA for the PIANO-FORTE and FLUTE, composed by J. N. HUMMEL. (Cocks and Co.)
2. The Dream of Nourmahal, a BRILLIANT FANTASIA for the PIANO-FORTE, by ALFRED CATHERWOOD. (Ewer and Johanning, 20, Titchborne Street.)

THE first of these, though sent to us as a new publication, must be one of Hummel's early works: it has all the simplicity of at least thirty years ago; the *Alberti base*, the shakes, cadences, &c., which were not uncommon at the close of the last century. It possesses, however, a quality now getting scarce,—air, a thing nearly as necessary to the existence of music, as atmospheric air is to the body.

Why the second of these should be called a dream, and why Nourmahal's in particular, we cannot for the life of us divine. Really such things should have explanatory notes attached to the puzzling ones, after the fashion of the battle of Prague, to enlighten dull critics, and to enable them to trace resemblances where opposites would seem to be indicated. We possess no information concerning the author of this, but rather conjecture that he has not had much experience as a composer. He has given a high-sounding denomination to his piece, but we doubt whether it will be known by its name.

1. DANISH SONG, with Variations for the PIANO-FORTE, by FERDINAND RIES. Op. 149, No. 1. (Goulding and D'Almaine.)
2. GERMAN SONG, with Variations for the PIANO-FORTE, by the same. Op. 149, No. 2. (Same publishers.)
3. Ah! Tu non sai, Cavatina e Duetto from MEYERBEER'S Opera, Margherita d'Anjou, arranged for the PIANO-FORTE by AUGUSTUS MEVES. (Same publishers.)
4. ANDANTE AND RONDO for the PIANO-FORTE; the subject "Elena! oh tu ch'io chiamo," from *La Donna del Lago*, arranged by the same. (Same publishers.)

THE first and second of these are extremely pleasing melodies, and there is an absence of all common-place in

the variations written to them by Mr. RIES, who has here produced two pieces that are well calculated for general use, being easy to execute, yet by no means trifling or unworthy of good amateurs, and in the modern German style, without overstepping the boundaries prescribed by real taste. We have not, for some time past, seen anything by this composer so likely to meet with an extensive circulation as the present publications.

Not less useful than the foregoing are the two adaptations by Mr. MEVES likely to prove. No. 3 is an elegant andante, full of taste and feeling, followed by an allegretto that contrasts exceedingly well with the previous movement. In this, Mr. M. has formed some passages of semiquavers into groups of eight, which is unusual and perplexes the eye. Every departure from established custom in notation renders the reading of music, particularly at first sight, difficult, and can only be justified by some equivalent advantage. No. 4 is the charming and well-known aria to which the opera of *La Donna del Lago* is so much indebted. The second part of it, "Oh! quanto lagrime," was published as a rondo in the last volume of the HARMONICON. Mr. M. has arranged it with much judgment, and, with the introductory andante, made a good piano-forte piece of the two delightful movements.

1. "Love was once a little boy," a Ballad composed by J. A. WADE, Esq., arranged for the PIANO-FORTE, with Variations by T. LATOUR. (Latour, 50, New Bond Street.)
2. "I have fruit," a Cavatina, composed and arranged by the same. (Same publisher.)
3. "Your harp and lute," a Song composed by F. W. CROUCH, arranged with an Introduction and Variations for the PIANO-FORTE, by G. KIALLMARK. (Same publisher.)
4. "Come unto these yellow sands," an Air by PURCELL, with Variations for the PIANO-FORTE, composed by B. BLYTH, Mus. Bac. (Same publisher.)

ALL the above are of the same order, as to the class of performers to which they are suited. They are all familiar in style, short, and easy.

The first is a popular air at the theatre, and will remind all who know Haydn's third Symphony, called the Surprise, of the celebrated movement in c. The variations, five in number, consequently partake of the resemblance.

No. 2 is a very sprightly, pleasing air, well suited for the purposes of piano-forte adaptation. Mr. Latour's introduction to it has much merit, and contains a few syncopated notes in the old, but never obsolete style, that impart to it a charm which such passages always possess. This is in the form of a rondo, and as a bagatelle is worthy the notice of those players whose powers generally tempt them to perform music of more difficulty and pretension.

No. 3 is a pretty air, with some agreeable variations to it, in which an effort, and rather a successful one, has been made to avoid the old and, by incessant use, dull routine.

No. 4 is a melody composed a hundred and fifty years ago, yet still fresh and delightful. Mr. Blyth's variations have facility, brevity, and correctness to recommend them: we cannot say more in their favour.

1. OVERTURE to the Opera Margherita D'Anjou, arranged for the PIANO-FORTE. Composed by MEYERBEER. (Ewer and Johanning, Titchborne Street.)

2. *EUTERPE*, a Collection, &c. for the PIANO-FORTE. No. 2 (Published by the same.)
3. OBERON'S HORN, a Selection of Waltzes for ditto. Nos. 13, 14, and 15. (Same publishers.)
4. *The Military and two other Waltzes*, for ditto, by EDWARD DEARLE. (Preston, 71, Dean Street, Soho.)
5. *La Gaité*, a second set of QUADRILLES, from ROSSINI'S *Semiramide*, by PIXIS and PAYER. (Wessel and Stodart, 1, Soho Square.)
6. *The same*, arranged for a band, by L. ZEBBINI.

It may not be fair to judge of the Overture to *Margherita d'Anjou* from an arrangement; without having either heard it performed or seen it in score; we shall therefore merely state, that in its present form it does not appear to have any extraordinary claim to merit. It is in D, and is easy.

No. 2 of *Euterpe* contains the quintet, "Oh Guardate," in *Il Turco in Italia*, a Waltz and a French Romance, arranged by DIABELLI of Vienna.

The three numbers of *Oberon's Horn*, comprise a waltz by BEETHOVEN and WEBER, and the Air, "Oh, mein lieber Augustine." These are published in octavo, in a similar manner to those which have preceded, and have two short pages in each.

Mr. Dearle's three little waltzes are rather pretty, particularly the second; but such a resolution of the  $\frac{3}{4}$  as the following, can never be allowed to pass:



Neither can so erroneous a succession as the annexed be suffered to escape notice.



The Quadrilles from *Semiramide* are chosen from some of the best airs in the opera, but we may be permitted to doubt whether PIXIS had much to do in the arrangement of them. They are, however, rather more moderate in price than some are charged; though even three shillings is quite enough for a single quadrille of seven short pages.

No. 6 is the same, arranged for two violins, Tenor, Violoncello, Flute and Clarionet.

#### VOCAL.

1. BALLAD, "My lute it has but one sweet song," sung by Miss Love, written and composed by J. AUGUSTINE WADE, Esq. (Latour, New Bond Street.)

2. BALLAD, "The Confession," written and composed by the same. (Same publisher.)
3. DUETTINO, "The little maid and the bird," written and composed by the same. (Same publisher.)
4. SONG, "Could I from that lip of roses," written by HARRIET DOWNING, composed by WALTER TURNBULL. (Goulding and D'Almaine, Soho Square.)
5. SONG, "Painted butterfly, I know thee," written, composed, and published by the same.
6. SONG, "The dark eye," written, composed, and published by the same.
7. BALLAD, "Oh! speak not of love," composed by J. BLEWITT. (Lindsay, 35, High Holborn.)
8. SONG, "Sure not confined to life's short compass," the words from Specimens of German Lyric Poets, composed by RICHARD SHARP. (Chappell, 135, New Bond Street.)
9. ARIETTA, "O Dafni! odi quest' anima," composed by ERSILIA CIANCHETTINI. (Same publisher.)
10. SONG, "The Highland Chief," sung by Mr. Sapio, written and arranged by Messrs. LOGAN and BARNET. (Wessel and Stodart, Soho Square.)
11. SONG, "Cease, my heart," or the German Air "Herz, mein herz, warum so traurig," composed by C. M. VON WEBER. (Ewer and Johanning, Titchborne Street.)
12. SONG, "Faint heart never won fair lady," the poetry from Bowring's Romances of Spain. (Same publishers.)
13. SONG, "The land of the citron," the words translated from GOETHE, composed by BEETHOVEN. (Same publishers.)
14. QUARTET, "The dive with the myrtle," from WINTER'S *Opferfest*. (Same publishers.)

If finding something like original air be the most arduous task that the modern composer has to overcome, Mr. Wade has certainly more nearly vanquished a formidable difficulty than most of his contemporaries, for in the majority of his productions that have come under our view, there is less triteness of melody than we are generally accustomed to find in what are called new songs, notwithstanding the "unanimous," the "enthusiastic applause" which so many of them are said—in their title-pages—to have received. The first of these is a very lively, pretty air, much of the effect of which is to be attributed to the distinctness of its rhythm, an essential in melody which is too often overlooked. No. 2 is not so striking as the first, but the words will bring many a pretty dimple into play: they remind us of *Catching a Tartar*. It is called

#### THE CONFESSION.

"Long time I would not love—I laugh'd at Cupid's bow—  
But now o'er silly maids its magic pow'r I know.  
In freedom once I went, my heart was whole and gay;  
'Till Love a flatterer sent, who took one half away.

*Heart-broken* then I flew to get back what he stole;  
But what did he then do?—why, robb'd me of the whole!  
Ah! me, that luckless day!—I would have fled, but he,  
I'm half ashamed to say, kept both my heart and me!"

The Duetting, No. 3, is easy, in a moderate compass, and exceedingly pleasing, though it tells of the deceitful, ruinous practices of love, and yet of its irresistible power. Mr. Turnbull is, we conjecture, a young composer; there are points in his songs, Nos. 4, 5, and 6, which

shew a want of habit, but at the same time they all three exhibit a considerable share of taste and feeling, and as much imagination as we commonly meet with. The accents are, on the whole, tolerably correct, and the sense of the words has had its due influence with the composer. His rhythm is not quite so clear as we could wish, though we do not mean to say that it is in any instance absolutely false; it wants that decisive regularity which the ear at once recognises. The 4th and 5th will, we think, please generally, and circulate widely.

No 7 is very unequal to other things which we have seen by the same author; it is not only devoid of originality, but shews great haste in writing, and a want of care in revising. We cannot understand the two last bars in the second page, and suspected errata, till we found the same notes repeated to a subsequent stanza.

Ability is manifested in the song, No. 8. The subject is grave, and the air is therefore serious, but the sentiment is well expressed, and in the accompaniment is some good harmony; but the latter is occasionally too full and occasionally too much thinned. This perhaps arises from inexperience; if so, the defect will in all probability disappear in Mr. Sharp's future compositions.

The fair author of No. 9 must not be discouraged if her present arietta does not circulate so widely as her sanguine friends may have led her to hope; but though it does not possess any quality likely to render it extremely popular, it proves the composer to have taste, and to want only practice.

We do not know what No. 10 is arranged from, but we do know that it is highly characteristic, and, if sung with spirit, must prove exceedingly effective.

No. 11 is not very remarkable in any way; but at the same time it is entirely unobjectionable. We cannot say so much for No. 12, for, first as to the words; if they say what is true, they tell a truth that ought not to be told: and, secondly, as to the harmony, it is not true, and ought not to have been printed.

Numbers 13 and 14 have both been published in the Harmonicon.

\* \* \* For want of room our Printer has been obliged to postpone Reviews of Skelton's Songs, Pigott's Canzonets, and various Harp, Violin, Flute, and Guitar music, all of which will appear in our next.

## Foreign Musical Report.

### VIENNA.

*Karntnerthor Theater.*—We have lately had two novelties here, transplanted from the French stage.—*Marie, or Secret Love*, the music by Harold; and *Le Solitaire* of Carafa. With respect to the first, it tells well in point of dramatic situation, but in plot resembles too closely our favourite *Schweizerfamilie*. With regard to the music, amidst much that is weak, and moulded according to the fashionable motives of the day, there is sufficient to bespeak the hand of a master, and to make us regret that M. Harold had not the courage to throw off the shackles of imitation, and depend throughout upon his native powers. The overture is a very poor production, a mere piece of patch-work, of ill-assorted odds and ends from Rossini; but, in compensation for this, we have an admirable and highly-wrought farewell duet, a highly-impassioned picture of hopeless love in an air in the first act; in the second, a pleasing romance, a duet of great sprightliness and character, and a finale of very considerable power.

The principal character of the piece was chosen for the

début of a young singer of the name of Greis. The young lady has a powerful soprano voice, and displayed a considerable knowledge of her art; in addition to which, she has an excellent figure, and treads the stage with ease. Her reception was very flattering, and we have reason to hope she will prove an important acquisition to our company. The rest of the singers, and particularly M. Eichberger and Mlles. Heckermann and Schröder, acquitted themselves in a manner highly creditable to their taste.

*Le Solitaire* of Carafa, though originally composed for the Parisian stage, is written throughout in the modern Italian style, breathing strongly from beginning to end of the Rossinian idiom. It certainly contains many beautiful and pleasing passages, but they are associated with so much that is weak and common-place, as to lose their effect. As far as correctness of composition is concerned, this composer has certainly his merit, but his music is deficient in spirit and character. We feel sure that this exotic will enjoy a very short-lived bloom upon our more hardy stage. A M. Hoffmann made his first appearance before our public in the first tenor part; his voice, though of no great compass, is clear and sonorous. A numerous party of his friends, stationed in the centre of the pit, were loud in their applause, even to excess; they had forgotten the wise maxim, that "the indiscreet zeal of a friend is oftentimes more hurtful than the malice of a foe."

Carafa's opera leads us to make a few reflections. When the stage of a country is defective in new productions of native talent, the administration show their good sense in adopting those of foreign countries: but even then a sound judgment should direct the selection; choice should surely be made, not of the weaker, but of the more masterly productions of that country. But, it may be asked, has Germany no living composers of merit, no modern works thought worthy of honour and approbation? Shall Spohr's *Jessonda*, Lindpaintner's *Bergkönig*, Wolfram's *Bezauberte Rose*, Baron von Poissl's *Prinzessin von Provence*, and, above all, the last great work of the lamented Weber, *Oberon*, be for ever looked for in vain? We trust that these observations will not be lost upon those who have it in their power to remedy the neglect of which we complain, and not ourselves alone, but every lover of the native talents of his country.

*Leopoldstätt-Theater.*—A new musical drama was produced here, entitled, *Das Mädchen aus der Feenwelt*, (the Maiden from Fairy-land,) the composition of our favourite comedian, M. Raimund, for whose benefit it was given. He is known as the author of several pieces of considerable merit in their way; but in the present composition he has far surpassed himself. As a tragi-comedy, the critics have pronounced the piece to be worthy of the pen of a Gozzi; while in the musical part it is highly characteristic, playful, and agreeable. Several of the airs are mightily encored by overflowing houses, and will, we doubt not, become very popular. The powers of M. Raimund are of a very superior kind: by a rapid transition of feelings he can at one moment excite his audience to laughter, and the next melt them to tears; of this there are several instances in the piece in question, particularly the mingled pathos and drollery thrown into the character of a Dustman, which he portrayed with astonishing truth and effect. He was excellently acted up to by the other performers, particularly by M. Dreschster, who sung the part assigned to him with great force and expression. In a musical point of view, this theatre has of late sunk considerably in the public estimation; but the present piece seems calculated to raise it to a higher degree of favour than it ever before enjoyed.

*Josephstätt Theater.*—The novelty here has been *Die Schwarze Frau* (the Black Lady), a parody, with music and dances, the former by the singer M. Adolph Müller. As a comic farce, this piece is not without its merit; the author treads faithfully, but not servilely, in the footsteps of the original composer, giving a truly comic turn to the most striking ideas and leading motives of Boieldieu's favourite opera. The travestie is fair, without being far-fetched or insipid. Mlle. Vio, and Mad. Kneisel sung their parts with great spirit and humorous effect.—After this was given, for the first time, *Le Concert de la Cour*, by Auber; yet, strange to say, in spite of the excel-

lent acting of Mlle. Vio and M. Hopp, this pleasing composition excited no interest in the audience of this theatre, trained as they are to the taste of their favourite Composer, Riotte, the well-known maestro of this establishment: *jurare in verba magistris*.

Observing, as we do with pleasure, in the Reports of your valuable musical Journal, the progress which instrumental music is daily making among you, it may not prove uninteresting to the amateurs of your capital, to have from time to time a report of the proceedings of our two great musical societies, *Der Musikverein*, and the *Abonnement-Quartetts* (Subscription Quartetts) of M. Schuppanzigh; at least, as often as anything new and interesting is produced there. At the last meeting of the former of these societies was given, for the first time in public with a full orchestra, the first Finale of Weber's *Oberon*, which, with the chorus, was excellently performed, and called forth enthusiastic applause. After this was given a new grand Polonaise brillante for the piano, by Carl Czerny, admirably executed by a noble pupil of the composer, Die Fräulein Oster; and in the second part, a grand Potpourri Concertant for two pianos, *a six mains*, played by the same lady, Mlle. Magoi, and the composer M. Carl Czerny. Both these masterly compositions obtained loud and merited approbation. On another occasion was produced a new and highly-wrought Quartett by M. Wasserman; a Concerto by Moscheles, in E major, performed by Die Fräulein Fürth, a young lady of noble family, and who bids fair, by her good taste, and the power and brilliancy of her execution, to claim a place among the first female performers of our time. This was followed by a Fantasie for the newly-invented instrument, the Physharmonica, executed with great taste and sweetness by M. Likl; the whole concluding with a new Overture by Carl Czerny, which was favourably received.

The novelties in Schuppanzigh's Quartett Society have been a Pianoforte-Rondeau, recently composed by Kalkbrenner, and excellently given by a scholar of his, Die Fräulein Marie Schauf; a MS. Rondo-brillant, by Worzischeck, for pianoforte, violin, and violoncello, an admirable composition, and doubtless one of the master-pieces of this composer. New to us was also a Thema for the harp, with variations, performed with great lightness of touch and force of expression by Miss Griesbach, who is on a visit to us from your city.

In concerts, too, we have not been deficient; the most interesting among them was that of Signora Parravicini, who afforded us a display of her powers on the violin. Her tone is pure and full, and her touch has the solidity and decision of that excellent school in which a Viotti, a Kreutzer, and a Lafont, were formed. Her bowing is in the highest degree graceful, and makes us forget the awkwardness of this instrument in a female hand. She gave, with the most perfect ease and brilliancy of execution, the highly-wrought Concerto of Rhode, in D; and, during the course of the evening, she performed a tasteful Potpourri, composed by herself, upon favourite themes of Rossini. On the same occasion, also, we were treated to another display of talents of the most extraordinary kind, in the person of Carl Stüber, a youth of nine years of age. He played the powerful Rondeau-Concertant of Hummel with an ease and manner which astonished the many, but gave pain to the thinking few. When will there be an end of dragging these premature talents into public notice, and thus crushing in the bud the promises of genius? Emboldened by the rare examples of a Mozart and a Crotch, whose talents were destined to survive the fiery trial, many infant prodigies have lately been obtruded upon the public notice, who, after living out their nine days of wonder, have sunk into the mass of forgotten things! It may with justice be regarded as not the least amongst the instances of that destructive mania by which our era is distinguished.

In another concert, given by the brothers Lewy, the novelties were, a revived Overture by Schubert, full of striking effects, and well worthy of being better known; a Concertino for two French Horns by Riotti, and Variations for two Horns by Leideadorf, which were executed by the two brothers with a sweetness of effect, a soft and delicate gradation of light and shade, which delighted the whole audience.—A miscellaneous Concert was also given by Signora Eugenia Sessi, daughter of the celebrated singer of that name. It cannot with truth be said

that the daughter treads in her steps. A good school she certainly displays, but something more is wanting to form the artist who comes forward to claim the favour of the public. On the present occasion the recollections of the mother were not sufficiently powerful to conceal the deficiencies of the daughter, and the concert proved a failure.

Under the title *Musica Sacra*, No. I., has appeared here a grand Mass by Kapellmeister Joseph Eybler, composed for the coronation of her Majesty the Empress Carolina, as Queen of Hungary. It is characterized by the celebrated Rochlitz as a work of great originality and power, and as rivalling the well-known compositions of the same kind from the pen of the great Haydn.

BERLIN.

*Das Königstädtische Theater*.—This establishment did not long suffer itself to be distanced in the race by the rival theatre, which had brought out Boieldieu's Opera under the title, *Die Dame auf Avenel*. Here it was produced under its original title, *The White Lady*, and was thus powerfully cast: Gaves-ton, M. Wächter; Anna, Mlle. Sontag; George Brown, M. Jäger; the Farmer, M. List; White Lady, Mad. Wächter; Margaret, Mlle. Felsenheim. It is scarcely necessary to add that this popular music was received with the usual delight, or, more properly speaking, doubly pleased, from the lips of the favourite Sontag. After a run of sixteen nights, it was succeeded by two pieces new to our stage, *Der Berggeist*, oder *Die drey Wünsche* (the Mountain Spirit, or the Three Wishes), a piece in three acts, the music by Drechster; and *Der Schatzgräber* (the Treasure-finder), arranged from Méhul by the Chevalier Seyfried. Both pieces pleased, as well as a sprightly Vaudeville in one act, with popular melodies, called *Die Landpartie*. Lastly, was revived here, with newly-inlaid pieces, *Die Kluge Frau im Walde*, oder *der stumme Ritter* (the Wise Maid of the Wild, or the Dumb Knight), in five acts, from Kotzebue, the music by the Chevalier Seyfried. In this composition there are several pieces of merit far above the common; but what gave it additional value in the eyes of the many, were the new machinery and decorations of your countryman, Mr. Lewin, who fills the place here of grand pantomime director. A kind of Pyrrhic Dance with torches and weapons, with new and spirited music, by Ferd. Stegmayer, was also an object of great attraction. *Aladin*, a piece in one act, the music by Gyrowetz, was also given, in which the pleasing part of Azelia was excellently performed by Mlle. Sontag.

*Die Königliche Theater*.—The only novelty here has been a new magic opera, *Der Bramin*, the music by C. Blum. The story is taken from that inexhaustible mine, "The Arabian Nights," and affords several highly dramatic situations, of which the composer has ably availed himself. M. Blum is known to the public as an able song-composer, and the present piece affords several very good specimens of his talent in compositions of that kind, as well as in several combined pieces of superior merit. Besides this, we had *Der Freischütz* (for the hundredth time), in which the character of Caspar was admirably sustained by M. Blume, an artist on a visit here. M. Siebert and his interesting daughter still continue among us, and continue to rise in the public estimation. They lately performed the principal characters in Boieldieu's *Jean de Paris*, in Winter's *Unterbrochene Opferfest*, and gave Sarastro and the Queen of Night in *Die Zauberflöte*.

We have also here the musical family of the Rainers\* from the Tyrol. The first is a high soprano, the two second tenors, and the two last baritones. They are powerful natural singers, and gave the characteristic airs of their country with great naïveté and force of expression; and the effect which they produced in pieces in parts, by throwing their voices into the falsetto, was truly astonishing. Several of the airs which they sung were altogether new to us, and we could wish to see them engraved; the native music of the Tyrol has not yet had the degree of attention bestowed upon it which it merits.

We have been rich in concerts this season, and several novelties have been produced in them. In that of Music Director Möser, we had an excellent comic duet by Mosca, which was

\* This family is at present in London.

new to us, and admirably given by Mlle. Sontag and M. Spetzeder; a Concerto of Hummel, and another of Moscheles, executed with great spirit and brilliancy by Mlle. Jaffé, a scholar of Professor Mohs, fourteen years of age; and, lastly, a new composition for eight voices, by the Chevalier Seyfried, which obtained great and merited approbation.—The next was a Concert, given by Professor Dotzauer and his two sons, youths of uncommon promise. He performed a Rondoletto on the Violoncello, of his own composition, and afterwards a Potpourri with his eldest son, written also by himself for two Violoncellos, on leading subjects from *Preciosa*. The younger son displayed his superior talent on the piano, in a Concerto by Moscheles; he shone no less in the brilliant staccato movement, than in the masterly adagio, that true touchstone of an artist's capabilities.—A concert was also given by our Royal Music Director, Spontini, for the benefit of a charitable institution.

But the great treat of the season was the Concert of our first of German singers, Madame Milder Hauptmann. Ambitious to rise above the thousand times repeated Ariettas, Rondos, and Cavatinas, that mark the frivolous taste of the day, this great artist conceived the nobler idea of introducing to the public a magnificent and connected master-piece, in Handel's Oratorio of *Joshua*.

Another of our musical enjoyments was a Concert by the celebrated Ferdinand Ries. To say that he displayed on this occasion all his well-known brilliancy of manner and powers of expression, would be only common-place praise; but there is another point in which he doubly delighted his friends, and on which we would fain enlarge, did our limits permit. In the new grand Symphony which he produced on this occasion, the virtuosi remarked a noble struggle to ascend in the scale of excellence, a generous disdain of mere imitation and fashionable finery, a laudable reliance upon his native powers, which has given to his whole composition a character of truth and individuality. It was received by the public with enthusiastic approbation, and by his friends with a feeling deeper than mere passing applause. As a proof that this meritorious artist considers himself called on to occupy a higher station in the scale of art, we know, from good authority, that, for some time past, he has turned his attention to composition, and the study of other instruments besides that on which he so eminently excels; nay more, we are assured, that at this very time he is engaged in the composition of an opera.

Among the musical works recently published here, those the most spoken of are, *Sonate pour le Piano-forte*, par Felix Mendelssohn Bartholdy, Op. 6; and six German songs, with piano-forte accompaniments, by Carl Arnold.

## LEIPSIK.

Our theatre has had the honour, and a distinguished one, we think ourselves entitled to call it, of first presenting to a German public, the last work, the *song of the swan*, of our ever-lamented Weber. It was excellently cast, and brought out with all the splendor suited to the subject. The principal characters were cast as follows:—Fatima, Mad. Devrient; She-rasmin, M. Fischer; Oberon, M. Genast; Reiza, Signora Canzi; Huon, M. Vetter; and Puck, Mlle. Erhart. They all distinguished themselves greatly, and gave the characteristic music of their respective parts with truth and spirit. The overture, the opening chorus, "Light as fairy-foot can fall," the quartet, "Over the waters," the beautiful terzetto, and Huon's bravura air, were enthusiastically encored. We quitted the theatre with mingled feelings of exultation and regret; of exultation at the idea of the fresh laurels of triumph which this opera has wreathed round the brow of the German Muse; of regret at the recollection of the irreparable loss we have so recently been doomed to lament. Speaking of Maria v. Weber, one of our journals has the following remark:—"If it be the characteristic of the true dramatic composer to soar beyond the bounded sphere of individual ideas, (the besetting sin of the present race of Italian composers;) to transfuse himself, as it were, into the soul of the characters he has to pourtray, and, relying upon the native energies of his mind, to disdain the fashion of the day, its roudades, its artifices, its ingenious trickery to catch the ear, while the heart is left empty; to

display an equally familiar acquaintance with the technical as the æsthetic branches of his art; to possess the happy art of never sacrificing melody to harmony, or harmony to melody; in a word, to have it at his command to touch any chord of the heart, and find it respond at will: if such, we say, be the characteristics of a genuine composer, then do we not hesitate to pronounce Maria von Weber such; a name worthy to be inscribed on the same tablet with those of a Gluck, a Mozart, and a Cherubini; in him is realized the true idea of a genuine dramatic composer, of a masterly painter of the passions, of a master whose watchword is truth."

## PARIS.

The MM. Bohrer gave a grand vocal and instrumental Concert on the 12th of April, at the theatre of Madame. M. Antoine Bohrer executed a new Concerto of his own on the violin; and M. Max. Bohrer a new one, by himself, on the violoncello.

An extraordinary novelty will appear at the *Académie Royale* in October next: it is an opera in five acts, written by MM. Scribe and Delavigne, and composed by M. Aubert. The title is *Mazanielo*. All the world knows the name of this fisherman's boy, who, for three months, was dictator at Naples, and was at last assassinated by the very people who raised him to that station.

At Buenos-Ayres an Italian Opera is established, and Rossini is the favourite composer.

Within the last month or two the *Théâtre-Italien* has shown some activity: in this short space three debuts, a new piece, and a revival, have occurred. The composer of *La Pastorella Feudatoria*, Signor Vaccaj, had made a sort of reputation this winter in some quarters, thanks to two or three pieces in his *Romeo e Giulietta*. It is unfortunate for him that we did not hear his *Romeo* instead of his *Pastorella*, for it is impossible to imagine anything more cold, and more servilely imitating Rossini. A single duet and a few accompaniments may be mentioned with praise, but all the rest is common, and devoid of genius. Signora Ferlotti, who appeared in *La Pastorella*, rendered no assistance to the composer: she, however, has gained some reputation in Italy, at theatres of the second order, and may formerly have sung better than at present.

Madlle. Garcia made her first appearance on the 8th of May. Her voice has strength and compass; the lower tones are of a good quality, and the upper ones, though a little bordering on the vulgar, are brilliant and well sustained. Unfortunately, she contents herself with these natural gifts, without seeking the succours of art; and, in spite of the clearness of her voice, she discovers, in the very first notes she delivers, her want of vocal knowledge and skill. If we had only heard Madlle. Garcia on this single occasion, we should have hesitated in giving an opinion; but she has sung more than three years at Milan, exactly as she sang now, and our judgment is therefore aided by our recollections.

A new comic opera, written by MM. Scribe and Mëllesville, and composed by M. Kreubé, entitled *La Lettre Posthume*, has been performed with success. The music is unpretending. M. Fred. Kreubé did not think of producing a grand opera; he has made a very agreeable vaudeville; and when his name was announced, it was received with general applause.

The list of subscribers to the English Theatre, about to be established here, increases daily, and already contains names of the highest distinction. Its opening is expected to take place very shortly, and Mr. Kean is among the number of celebrated performers who are engaged to appear.

The concert given by Mlle. Chevrey, an English élève of the Conservatoire, on the 30th of April, proved a complete mystification. It was announced for eight, and only began at half-past nine, many of the performers not attending. Mlle. Chevrey exhibited so much inexperience, that everybody recommended her to return to the school again, without loss of time.

Rossini's opera, *Torvaldo e Dorliska*, which was brought out here in 1820 by the singer Naldi, and, like most things done under his superintendence, failed, was reproduced at the Théâtre-Italien on the 8th of May, and met with tolerable success. Mlle. Garcia took the part of *Dorliska*, and Donzelli that of *Torvaldo*,

## The Ancient Concerts.

## SEVENTH CONCERT.

Under the direction of the Earl of Derby. Wednesday, May 2nd, 1827.

## ACT I.

Overture and Requiem.		JONELLI.
Quar. and Cho. Then round.	(Samson.)	HANDEL.
Air and Chorus. Vengo a voi.		GUGLIELMI.
Selection from Acis and Galatea.		HANDEL.
Chorus. Flush'd with conquest.	(Alex. Balus.)	HANDEL.
Trio.		HANDEL & MARTINI.
Glee. If o'er the cruel tyrant Love.		ARNE.
Chorus. O God! who in thy.	(Joseph.)	HANDEL.

## ACT II.

Overture.	(Esther.)	HANDEL.
Duet and Chorus. Time has not thinn'd.		JACKSON.
Recit. acc. Ah! perchè.	(Perseo.)	SACCHINI.
Air. Il caro ben.		
Chorus. O Father! whose.	(Judas Macc.)	HANDEL.
Trio and Cho. See the conquering.		
Recit. O! let eternal.		
Air. From mighty Kings.	(L'Allegro.)	HANDEL.
Song and Cho. Haste thee.		
Glee. A gen'rous friendship.		WEBER.
Chorus. When his loud voice.	(Jephthah.)	HANDEL.

We are really almost fearful of trusting ourselves to make any further comment on these performances, lest in giving words to our mortification and disappointment, we should find ourselves deviating rather too much from the path of that respect which certainly ought to be preserved towards the noble directors.

We had entertained a hope that the encouragement given last year, and the year before, to the introduction of Mozart, and various other rich novelties, would have determined the directors to continue, if only occasionally, the production of this pleasing variety; but, alas! we are returning to the same regularity of hacknied routine, that has, for years and years past, gone on, and unhappily, with no change even of the harmonized airs, though Dr. Arne has composed many quite as beautiful, and equally well adapted for vocal combination as this *cruelest* of all *cruel tyrants*, to whom we are so constantly destined to submit!—But we have done; the language of remonstrance, however respectful, and the little sallies of merriment in which we have occasionally indulged, appear to have been alike unheeded; we must therefore leave it to time to work a reformation:—sooner or later the subscribers must sicken of this unvarying repetition; and, in the mean while, we must apply our attention more to the performers than the performances, and, though our remarks will necessarily be less diversified, and fewer in number, we shall endeavour to continue in the course of a just and, we trust, liberal criticism.

Of the selection of this evening, we are compelled to remark generally for there is not one single novelty introduced, nor a single performance, vocal or instrumental, that we have not already, fully reported upon. The song which pleased us most was Madame Caradori's in the second act;—in itself a most elegant composition, and warbled with much grace and simplicity. We must not however pass over the "Vengo a voi": the chorus broke in with admirable precision;—we never heard it more effectively performed.

The *short raspings* of Dragonetti's double-bass in the instrumental trio we are not disposed positively to quarrel with, but

we should be more inclined to applaud them if they were a little more subdued. Vaughan, we were concerned to understand, was absent from indisposition. Duruset, however, is always sweet and effective, and supplied Mr. V.'s place with great credit to himself. Some alterations appear to have been made in the choral introduction to "Time has not thinned," but they do not render it, in our opinion, the less absurd and out of place.—We cannot think that Miss Stephens chose, herself, to sing "From mighty Kings;" and if chosen for her, might she not with propriety have suggested a less arduous undertaking?—Mrs. Billington herself could scarcely give it the requisite spirit and effect. Phillips was in excellent voice, and the *giant* was anything but a *dwarf* in his hands.

## EIGHTH CONCERT.

Under the direction of the Earl of Darnley. Wednesday, May 9th, 1827.

## ACT I.

Overture.		
Recit. This day.	Samson.	HANDEL.
Chorus. Awake the trumpet's.		
Chorus. O first-created beam.		
Song. Honour and arms.	Judas Macc.)	HANDEL.
Cho. Fix'd in his everlasting.		
Recit. Again to earth.	Judas Macc.)	HANDEL.
Duet. O lovely Peace.		
Glee. O happy fair.		SHIELD.
Air. Voi che sapete.	(Figaro.)	MOZART.
Concerto 11th.	(Grand.)	HANDEL.
Air and Quartet. In my distress.		MARCELLO.
Chorus. Be thou exalted.		MARCELLO.

## ACT II.

Overture.	(Figaro.)	MOZART.
Duet. La ci darem.	(Don Giovanni.)	MOZART.
Selection from Acis and Galatea.		HANDEL.
Chorus. Wretched lovers.		
Air. Must I my Acis.		
Recit. 'Tis done!		
Song. Heart, the seat.		
Chorus. Galatea, dry thy tears.		
Song. Pious orgies.	(Judas Macc.)	HANDEL.
Quintet. Dominus a Dextris.		LEO.
Chorus. Cum sancto.	(From a Service.)	MOZART.
Concerto 3rd.	(Op. 4th.)	AVISON.
Glee. To Love I wake.		WEBER.
Chorus. The Lord our enemy.	(Esther.)	HANDEL.

In conformity to the resolution we have been reluctantly obliged to make, we proceed to remark briefly upon the selection of the present evening. Mr. Phillips and Misses Stephens and Johnson acquitted themselves extremely well in their respective duet and song: Mr. Phillips was particularly animated in "Honour and Arms;" and it is evident that his voice has acquired more strength and richness of tone, and this gives him naturally more confidence. We have once before remarked upon the chorus and accompaniments to Shield's charming glee. We like it best in a room, with simply the three voices, and a delicate piano-forte accompaniment; but if it must be done at these concerts, perhaps the present is the better way of doing it;—the voices certainly harmonized together beautifully.—Madame Caradori's air from Figaro was a treat, and we never heard her in clearer voice. The act concluded with one of Marcello's most lofty productions. This time his book of psalmody was opened in the right place. Mozart's animated overture to Figaro was followed by a duet, which, in our opinion, loses half of its effect when it is not *acted*, as well as sung. "Crudel! per che finora?" is another of the same

stamp. Phillips would have done something with "La ci darem" on the stage; but Ambrogetti himself could never manage to sing it with animation in an orchestra. Miss Stephens sang her song with her usual sweetness; it is one, indeed, peculiarly adapted to her powers. Miss Johnson, too, acquitted herself admirably in "Pious orgies," only she was now and then a little too sharp. To the quintet was prefixed the name of Leo, but there was nothing *leonine* about it,—neither majesty, nor power. It is very strange, that these great masters will occasionally fall into a *fol-de-rol* style, even with the gravest subjects. In the fine "Cum sancto Spiritu" of Mozart, which followed, we regretted, and we heard it with a little surprise, a winding up, which we thought unworthy of the "mighty master."

The concert closed with that magnificent scene from Esther, which never can be heard too often; and, altogether, it was a much finer selection than the one of last week: a sprinkling of novelty here and there introduced into the bargain.

Lord Darnley's selections have been, for this year or two past, considerably richer and more novel than formerly; and we are right glad that his lordship has given the poor witches in Macbeth a little pause from their labours.

NINTH CONCERT.

Under the Direction of the Earl of Darnley. Wednesday, May 16th, 1827.

ACT I.

Overture.	( <i>Rodelinda.</i> )	HANDEL.
Selection from L'Allegro.		HANDEL.
Recit. acc.	Hence, loathed Melancholy.	
Song.	Come, thou Goddess.	
Recit.	If I give thee.	
Song.	Let me wander.	
Chorus.	And young and old.	
Song.	The glories of our birth and state.	
Frost Scene.	( <i>King Arthur.</i> )	PURCELL.
Concerto 11th.		GBRINIARI CORELLI.
Recit.	E Susanna.	
Aria.	Dove sono.	MOZART.
Glee.	Swiftly from the mountain's brow.	WEBBE.
Quartet.	Tacite ombre.	SACCHINI.
Chorus.	Immortal Lord.	HANDEL.

ACT II.

Overture.	( <i>Berenice.</i> )	HANDEL.
Duet.	Come ti piace.	MOZART.
Glee.	Deh! dove.	DR. COOKE.
Song.	Bacchus, ever fair.	
Chorus.	Bacchus' blessings.	
Recit.	The mighty master.	
Chorus.	The many.	
Concerto 4th.	( <i>Oboe.</i> )	HANDEL.
Sestet.	In braccio.	HANDEL.
Luther's Hymn.	( <i>Justin.</i> )	

THE beautiful selection from the L'Allegro was succeeded by a novelty, 'tis true; but never surely were words so beautiful, so maulkishly, so unmeaningly, treated by the composer of the music, whoever he may be; and yet this *thing* was encored!—The Frost-scene followed in good time to turn our thoughts,—we are sorry to add indignant thoughts,—from such a circumstance. Mr. Phillips was animated in a very high degree, and gave the proper expression to every part of "What power art thou," but we could have wished a warmer invocation of the "Cold Genius." We have heard Miss Stephens exert herself more successfully, particularly in that exquisite bit, "Thou doating Fool," which loses all its effect if not sung in the most airy manner: every note should come "trippingly from the tongue."

Madame Pasta sang the fine recitative from *Le Nozze di Figaro* in her best manner; but there is a softness and delicacy in "Dove sono," which we think better suited to another style. Madame Pasta is admirable in every thing she undertakes, but dignity is her characteristic.

The performance of Webbe's delicious glee, the words of which are descriptive of *Sun-rise*, was perfect: the orchestra, the company, the lights, seemed to recede, and open to our view the lovely scene described. Sacchini's quartet was also a rich performance; Madame Pasta, perhaps, a little too overpowering: Caradori would have preserved a better equilibrium.

The fine duet from *La Clemenza di Tito* was admirably sustained by Madame Pasta and Miss Wilkinson, who sang with more than her usual spirit and confidence with such a powerful partner. After which, that most perfectly elegant, as well as ingenious, of all Dr. Cooke's glees was performed, and in a manner which showed how its beauties must have been felt by each singer! We have heard "Deh! dove" hundreds of times, but never with so much delight as this evening. Phillips was not quite energetic enough in "Bacchus, ever fair and young," but sang it, upon the whole, very tastefully.

Here we may stop our remarks, for, as to the sestet in Justin, it is one of the season's *indispensables*, and not one of the best neither;—and for Luther's hymn, we never did like the *trumpet trickery* of it, and which Luther, if Luther's the hymn be, never could have intended; nor can we find out any thing very marvellously striking in the tune itself.

We will not, however, close our remarks upon this selection generally, without giving it a decided preference to the four or five that have preceded it.

The Philharmonic Concerts.

SIXTH CONCERT, Monday, May 7, 1827.

ACT I.

Sinfonia, G Minor.		MOZART.
Scena, Mr. Sapiro, "Through the forests."	( <i>Der Fretschuts.</i> )	C. M. VON WEBBER.
Fantasia, Flute, MS. "Au clair de la Lune," Mr. Nicholson.		NICHOLSON.
Terzetto, "Se al volto," Miss Paton, Mr. Sapiro, and Mr. Taylor.	( <i>La Clemenza di Tito.</i> )	MOZART.
Overture, MS. (never performed.)		SCHLOSSER.

ACT II.

Sinfonia in D.		BEETHOVEN.
Scena, Miss Paton, "Per pietà."	( <i>Così fan Tutti.</i> )	MOZART.
Quartetto, two Violins, Viola, and Violoncello, Messrs. Mori, Oury, Moralt, and W. Lindley.		BEETHOVEN.
Duetto, "Cruel perchè," Miss Paton and Mr. Sapiro.	( <i>Le Nozze di Figaro.</i> )	MOZART.
Overture, <i>Zauberflöte.</i>		MOZART.
Leader, Mr. F. Cramer.—Conductor, Mr. Cramer.		

THE symphony of MOZART, almost vocal in the construction of its beautiful melodies, was performed *à merveille*. The spirited work of Beethoven did not fall short of the former in accuracy of execution; and the same may be said of the overture to the *Zauberflöte*; though it is much to be lamented that a composition as full of the finest flights of imagination as of technical skill, should "waste its sweetness" on half-deserted benches; for such must be the fate of whatever comes last in the list. However, in such a concert, where every thing introduced is, with a few rare exceptions, of the highest order, both as to real merit and reputation, the evil is unavoidable; for the nervous fear of encountering a crowd, or a jam of carriages, will always hurry

a certain number of people away before the finale, be it what it may: nevertheless, it would be unjust to those who remain to give them anything of an inferior kind, merely because a portion of the audience do not choose, or have not courage enough, to remain till the whole is completed. The new overture, by M. SCHLOSSER (a pupil, we believe, of MAYSDER) is abundantly noisy, but shows some invention, notwithstanding, and promises better things.

Mr. NICHOLSON'S Fantasia was as wonderful as ever, and in parts pleasing, independently of that modification of pleasure which is produced by surprise. But we must repeat—for the twentieth time, it may perhaps be said—that this sort of music does not suit the nature of the flute; that it does not allow its real tones to be produced; though, of all instruments, the flute, when suffered to breathe its own genuine accents, those "complaining notes," of which Milton (no bad judge of the matter) so eloquently speaks, is best calculated to touch the heart and affect the gentler feelings. The quartet of BERTHOVEN was played in a most finished manner, though we must confess that we thought it never would finish.

The vocal portion of this concert might defy all cavilling, if the positive excellence of the pieces were the question; but it would really repay the directors for the trouble incurred, if they would more frequently look into the untouched treasures of many musical libraries at their command, and bring forth some of the unknown, or, at least, less known compositions of real merit—which may, without any extraordinary research, be found. Mr. SAPIO sang the scene from the *Freischütz* in a superior manner. The terzetto from *Tito* did not succeed so well; the lady rather retarded the time, and the leader corrected her somewhat abruptly. This was not quite *en règle*, for a certain latitude must be granted to singers who are to express passion—they ought not to be regulated by a pendulum; and though they should, beyond a given point, be controlled by the conductor, and the conductor only (for his qualifications are to be presumed), yet every correction should be made in a manner as little perceptible by the audience as the nature of the case will admit. Some few hisses followed this, which we acknowledge ourselves to be unable to assign to the quarter to which they were directed. The scena from *Così fan Tutti*, which in the performance of the opera is always omitted, had ample justice done it by Miss PATON. The air is beautiful. The duet "Crudel, perchè finora?" was well executed, and equally well received.

In the trio, "Se al Volto," Mr. Taylor, formerly a dilettante at Norwich, took the base part. His voice is deep and powerful, reminding us much of ANGRISANI. He seems a thorough master of what he undertakes, and for steadiness may be considered as a vocal DRAGONETTI. Such a voice and such a singer were wanted, and as he appears to be qualified either for English or Italian music, Mr. Taylor will prove an acquisition of no small value to the musical world.

## SEVENTH CONCERT, May 21, 1827.

## ACT I.

Sinfonia, No. 10, Grand.	HAYDN.
Recit. and Air, Mr. Braham, "Deeper and deeper still." ( <i>Jephtha</i> .)	HANDEL.
Concerto, Piano-forte, Mr. Lizst.	HUMMEL.
Terzetto, "Quel sembiante;" Mad. Caradori, M. Begrez, and Signor Galli. ( <i>L'Inganno felice</i> .)	ROSSINI.
Overture, <i>Les deux Journées</i> .	CHERUBINI.

## ACT II.

Sinfonia Pastorale.	BERTHOVEN.
Duetto, M. Begrez and Sig. Galli, "Claudio, Claudio." ( <i>Elisa e Claudio</i> .)	MERCADANTE.

Concertino, Violin, M. de Beriot.  
Scena, Mad. Caradori.  
Overture, *Zaira*.

DE BERIOT.  
GUGLIELMI.  
WINTER.

Leader, Mr. Kiesewetter.—Conductor, Mr. Bishop.

HAYDN'S symphony, his own favourite, went off with great *éclat*. The pastoral symphony of BERTHOVEN was exceedingly well performed till near the end of the last movement, when, for want of a right understanding on the subject, some of the band curtailed a part, and others were disposed to go through to the end. This produced temporary confusion; rather a rare circumstance at the Philharmonic concerts. The two overtures have often been spoken of in this work: they were now heard with undiminished effect.

The Mr. LIZST of the present day is the *Master Lizst* of two years ago. As a boy he was wonderful, and in his progress towards manhood he does not disappoint the expectations formed of him in his youth. He chose, for this occasion, one of the most masterly, original, and, at the same time, most pleasing of HUMMEL'S compositions, his concerto in B minor, which he executed with a correctness, ease, and effect that obtained for him not only the approbation of the amateurs, but of the real connoisseurs,—of the most able and impartial-judging professors in the room. The only drawback to this piece of music, and to the manner of executing it, was a passage of notes running up and down the scale, which, though much too long in itself, Mr. LIZST prolonged by repetitions that were his own, if we are not much mistaken. This, however, was a trifling fault, and fully redeemed by the indisputable merit of the performance, taken as a whole. The applause he received was loud and continued. The *concertino* for the violin was not the composition which M. de BERIOT had intended to perform: he had finished a piece for the occasion, but an injury he received in a finger a day or two before the concert, obliged him to play what was shorter and more simple. He, however, executed this in a way that afforded the greatest pleasure, and excited strong marks of approval.

When we have said that Mr. BRAHAM'S scene from the oratorio of *Jephtha* drew tears into the eyes of many of his audience, (which it seldom fails to do,) though he was not in such good voice as usual, we have bestowed as much praise upon the vocal part of the present concert as it deserves. But we must not omit to acknowledge the kindness of Madame CARADORI, in coming, at three hours' notice, to the aid of the directors, who, at five in the afternoon, received a notice of Miss PATON'S indisposition, and incapability of singing. In consequence, the former took the soprano part in the terzetto, and sang an air of GUGLIELMI, instead of the one announced, by GOMIS. "Quel sembiante" has been so hacknied, and possesses so little real substance, that we almost nauseate it; and the duet by MERCADANTE is as weak as nearly all the other productions of this insipid imitator of ROSSINI.

## Royal Academic Concerts.

## THIRD CONCERT, Monday, April 30, 1827.

## PART I.

Grand Sinfonia. ( <i>Eroica</i> .)	BERTHOVEN.
To end with the <i>Marcia Funebre</i> , as a Tribute of Respect to the Memory of the Composer.	
Sestetto, Madame Caradori Allan, Miss Bellchambers, Mr. Vaughan, Mr. A. Sapio, Mr. E. Spagnoletti, and Signor De Begnis, "Riconosci in questo amplesso." ( <i>Figaro</i> .)	MOZART.

Quintette (MS.), "Rosabelle," Miss Wilkinson, Miss Watson, Mr. Terrail, Mr. Vaughan, and Mr. A. Sapiro. (The Poetry by *Sir Walter Scott, Bart.*) HORSLEY, M.B.  
Terzetto, Madame Caradori Allan, Signor Galli, and Signor De Begnis, "O Nume benefico." (*La Gazza Ladra.*) ROSSINI.

Concerto, Violin, Master Mawkes (*Pupil of the Royal Academy of Music.*) MAYSEDER.

Aria, Miss Stephens, "Parto." (*La Clemenza di Tito.*) MOZART.

Sestetto, Madame Caradori Allan, Miss Wilkinson, Signor Begrez, Signor Galli, Mr. A. Sapiro, and Signor De Begnis, "E palese il tradamento." (*Matilda di Shabran.*) ROSSINI.

## PART II.

Overture to *Der Freischutz.* C. M. VON WEBER.  
Aria, Signor Galli, "Gia d'insolito ardore." (*L'Italiana in Algeri.*) ROSSINI.

Recitativo ed Aria, Madame Caradori Allan, "Ah! come rapida." (*Il Crociato.*) MEYERBEER.

Duetto, Signor Begrez, and Signor Galli, "Parlar, spiegar non posso." (*Mosè in Egitto.*) ROSSINI.

Finale to the First Act of *Così fan Tutte*, Madame Caradori Allan, Miss Wilkinson, Miss Bellchambers, Signor Curioni, Mr. A. Sapiro, and Signor De Begnis. MOZART.  
Overture to *Anacreon.* CHERUBINI.

Leader, Mr. Mori.—Conductor, Sir G. Smart.

THE instrumental pieces in this concert went off with more than ordinary spirit. The *Sinfonia Eroica* of BEETHOVEN most properly ended with the funeral march, omitting the other parts, which are entirely inconsistent with the avowed design of the composition. Master MAWKES played a very difficult concerto, one of MAYSEDER's whimsical productions, in a surprising manner: his tone and execution are truly wonderful, his age being taken into consideration; and he appears to enter into what he is about, with a feeling that is not often met with in a similar degree, even in long-established performers.

Mr. HORSLEY's MS. quintet is a sensible and pleasing composition; but it might have been better performed by more experienced singers. The terzetto from *La Gazza Ladra* was charming. MOZART's sestetto wanted a more complete union of voices; and the sestetto from *Matilda di Shabran*, a thing not very meritorious in itself, required further rehearsing. Sigr. GALLI sang the aria of ROSSINI well, but it is meagre music. The aria from the *Crociato* of MEYERBEER was well executed by Madame CARADORI; and the duet from *Mosè* pleased much.

## FOURTH CONCERT, May 14, 1827.

## PART I.

Grand Sinfonia in E flat. MOZART.

Septetto, Madame Stockhausen, Miss Childe, Miss Watson, Signor Begrez, Mr. E. Seguin, Mr. A. Sapiro, and Signor De Begnis, "Oh come mai quest'anima." (*Bellèssa e Cuor di Ferro.*) ROSSINI.

Scena ed Aria, Mr. Sapiro, "Ah! perfido." BEETHOVEN.

Aria, Madame Stockhausen, "Ch'io perdesse la mia pace." (*L'Audacia Fortunata.*) SAPIENZA.

Concertino Violino, (*Sur un Motif de Rossini.*) DE BERIOT.  
Monsieur De Beriot.

Duetto, Madame Pasta and Signor De Begnis, "Non temer mio bel Cadetto." MERCADANTE.

Finale to the First Act of *Figaro*, Madame Pasta, Madame Stockhausen, Miss Bellchambers, Signor Begrez, Mr. A. Sapiro, Mr. E. Seguin, Mr. E. Spagnoletti, and Signor De Begnis. MOZART.

## PART II.

New Overture, (MS.) C. Lucas. (*Pupil of the Royal Academy of Music.*)

Aria, (MS.) Madame Pasta, (con coro) "Il braccio mio conquise." NICOLINI.

Quintet, Madame Stockhausen, Miss Watson, Mr. Sapiro, Mr. A. Sapiro, and Mr. E. Seguin. "Blow, gentle gales." BISHOP.

New Rondo, (MS.) Signor De Begnis, "J'ai de l'argent;" arranged expressly for Signor De Begnis by CASTELLI.

Duetto, Madame Stockhausen and Signor Begrez. "Amor possente nome." (*Armida.*) ROSSINI.

Il Carnovale, Madame Stockhausen, Miss Bellchambers, Miss Childe, Miss Watson, Mr. Sapiro, Signor Begrez, Mr. A. Sapiro, and Signor De Begnis. ROSSINI.

Overture, (*Ruins of Babylon.*) First performance in this Country. KURPINSKI.

Leader, Mr. Kiesewetter.—Conductor, Sir G. Smart.

THE new overture by a pupil of the Academy, Mr. CHARLES LUCAS, performed in this concert, shows a knowledge of composition, and an acquaintance with the different instruments; but we do not trace in it any strong indication of the inventive faculty. But certainly, the first thing is to understand well the principles of art; these learnt, the imagination may afterwards develop itself, and then be suffered to range with less restraint. M. de BERIOT's performance delighted his audience; though his *concertino*, without so admirable a tone as he draws, and so much real taste as he displays, would not attract any great notice. The septetto from *Matilda de Shabran* (to which opera another name is given in the programme.) is a feeble, common-place thing, and never produced any effect on our Italian stage, though combined with action, and sung by the lovely Mad. de BEGNIS. Mr. SAPIO did not succeed so well in the cantata of BEETHOVEN, as we have on other occasions heard him. The duet between Madame PASTA and Sigr. DE BEGNIS, was ill suited to both of them; and, in truth, is but indifferent music. Mad. STOCKHAUSEN, who has obtained a considerable reputation in Paris, where she has lately been singing, possesses a clear-toned, agreeable voice, not very powerful or of any vast compass, but well adapted to concert rooms, and more particularly to private saloons, to which she wishes, we understand, chiefly to confine herself. Her style is free from the ultra-modern exuberance of ornament, and, so far as we can judge from a first hearing, she appears to be an excellent musician.

Madame PASTA's aria, by NICOLINI, is in her style, and she sang it with great feeling. The rondo, *J'ai de l'argent*, may do very well in private; but we must say, though reluctantly, that it is not exactly the thing for a regular public concert. The chorus, *Il Carnovale*, is exceedingly dissimilar in some respects to ROSSINI's music in general: it is quite sportive, simple, exceedingly pleasing, and novel both in construction and effect.

## ANNOUNCEMENT EXTRAORDINARY.

THIS is certainly a musical era of no common interest. Prodiges crowd so thickly upon us that we have hardly time to express our admiration of one before another starts up. The Infant Lyra, who succeeded Master Listz, as the lion of the day, was in turn succeeded by the Musical Sisters; Master Harrington had scarcely established himself at the Egyptian Hall, before we were summoned to Covent Garden, to hear the four German brothers, Hermann: and that melodious *quatuor* had barely enjoyed the 'nine days,' granted from time immemorial to all new 'wonders,' ere four other brothers, with a sister to boot, threatened to engross all the wonder and all the admiration of this wondering and admiring age. We, however, are about to announce a musical novelty, the very mention of which must be a death-blow to the hopes and expectations of the before-mentioned personages, young, innocent, beautiful, and highly-talented though they be. In short, we have to apprise the world that a full-grown, well-practised rogue—a detected, condemned, and runaway culprit from a neighbouring country,—is about to appear before the British public.

We have not yet seen a programme of the performance; but, from by-gone circumstances, it may be presumed, that Messrs. Berton, Mehul, Nicolo, and Boieldieu, will perform the 'Rogues' March,' upon the instruments obtained in Paris, by the forged signature of Pozzo di Borgo; Madame B. will probably sing, for the first time in this country, 'Oh! I loved the dear thief;' and Monsieur Lafitte, will give a scene from *La Lettre de Change*.

Some materials for a *Finale* to 'When a man weds,' have been received from Paris, which will probably be submitted to Sir Richard Birnie, and that worthy knight's invitation to have the subject tried, before a select party in the neighbourhood of the Old Bailey, may possibly be delivered by the Bow Street Officers in the course of the evening.

In the band collected on such an occasion, it is to be presumed that the double-bases will be remarkably numerous.

We have not heard whether any of the French police, or the public executioner from Paris, are to be present; or whether the choruses are to consist of galley-slaves from Marseilles: but we understand that the profligate historian of the Arcade, at the head of a numerous company of demireps, her relatives and friends, will endeavour to honour the assembly with her presence.

Upon the whole, we do expect that this Exhibition will be fully attended. We expect that there will be a large assembly of London forgers and swindlers, to see how far they may be excelled by those felons of France, who contrive to mix up a little professional quackery with the more dead-work of fraud and forgery, and slip from the pillory of Paris, and the galleys of Marseilles, to the more congenial region of a London concert-room. We expect that there will be a great number of foreign rogues of every description, to measure the extent of John Bull's gullibility, and to select a fit successor to the present felon, whenever the inevitable march of public justice may have swept him from our land. We expect, too, that the moral, the decorous, and the correct portion of our countrymen will be present with their wives, their sons, and their daughters. The brazen-fronted bigamist ought to command the admiration of every wife and mother:—the successful executor and negotiator of a hundred forgeries—the wholesale robber at a public concert—will surely furnish many useful lessons to the young student of human nature;—and the felon-husband, who has led a discarded profligate to the altar at St. George's, Hanover-square, for the sake of enjoying the pension granted by her paramour, is surely a person that may with great propriety be rendered personally familiar to every young lady entering into life.

## The Drama.

### KING'S THEATRE.

MADAME PASTA arrived in London at the time we expected, but, owing to the indisposition of Signors CURIONI and GALLI, did not appear in *Semiramide* till the 10th ult. In the mean time, however, she was not quite lost to the public, but performed on Saturday, May 5th, in part of the first act of *Tancredi*, and also in the third act of *Romeo e Giulietta*. The circumstances of the theatre offered some little excuse for the representation of such mangled materials, though the repetition of so striking an absurdity, when the necessity for it no longer existed, admits of no rational apology.

On Thursday the 10th, *La Semiramide* was performed, MADAME PASTA as the queen; GALLI in the character of *Assur*; CURIONI as *Idreno*; and a Signora BRAMBILLA took the part of *Arsace*.

For our opinion at length of this opera, we must refer to our second volume; we will only repeat here, that if it were, strictly speaking, an original work—if the composer of it had not borrowed largely from himself, as well as from others, we should be disposed to consider it as his best serious opera: though there are parts of it which are undoubtedly new, and it is equally certain that the whole is very effective. Of MADAME PASTA in the character of *Semiramide*, what has been said in

a daily paper\* appears to us to be so just, that we willingly transfer the few lines to our pages. "In speaking of this admirable performer," says the critic, "we hardly know whether to mention her chiefly as an actress or as a singer, she is so excellent in either situation, and so nearly equal in both: but we are inclined to think that her histrionic talents take the lead; for delightful as she is in a concert-room, she is less distinguished there than on the stage. The stage is her true scene of triumph; there, uniting in herself almost the perfection of two arts, she is great indeed—unrivalled. Never did she perform with more judgment, energy, feeling, and effect, than now, and her powers were never better appreciated."

Signora BRAMBILLA had not before appeared on any stage, a fact sufficiently obvious from her manner of treading it, and from her general style of acting. Her voice is a rich contralto of sufficient compass, and she appears to have been instructed in a good school: but she has been brought out too soon; she wants finish as a singer, and every thing as an actress; which is the more to be regretted, because she is not deficient in Nature's gifts; her person is good, her countenance handsome, and her expression altogether very pleasing.

Signor GALLI represented the character of the ambitious, disappointed prince, with great spirit and propriety: his voice certainly is not in its prime, but he manages to hide its defects with the skill of an able, experienced performer. Signor CURIONI has little to do in this opera. The rest of the performers need not be mentioned. The choruses are very imperfect, a defect which is sensibly felt where much depends on this department: and M. SPAGNOLETTI has labour enough on his hands to keep his orchestra together; for, weakened as he is in his violin, by a diminution of their number, and by the introduction of feeble players among those who are left, he is obliged to work with a six-fiddle power, to preserve anything like an equality among the various instruments.

On Thursday, May the 17th, MADAME CARADORI had her benefit, and gave the opera of *Medea*; MADAME PASTA representing the vindictive enchantress, and MADAME CARADORI the unfortunate *Creusa*. The two characters are not less contrasted than the style of these two performers: the one all energy, the other all gentleness. Both parts were most appropriately allotted, and well filled. The house exhibited a highly respectable assemblage of company, the greater part of which attended, from a wish to support the amiable *artiste* for whose advantage the performance took place; for the opera itself is heavy, and, except the latter scenes in which the *prima donna* appears, excites but little interest.

A new opera, under the title of *Maria Stuart*, the story from the life of Mary, queen of Scots, and composed here by Signor COCCIA, is getting up for the benefit of MADAME PASTA, on the 7th of the present month. From all that we have been able to collect on the subject, this new work of the *Maestro*, and the first that he has produced in England, is of a very superior order, and likely to excite a powerful interest. We hope that he will be enabled to triumph over the intrigues behind the curtain, and succeed in getting his opera out in a proper manner, as it respects scenery, decorations, and, above all, the choruses.

### DRURY-LANE THEATRE.

ON Tuesday the 1st of May, the *Turco in Italia* of ROSSINI, under the title of *The Turkish Lovers*, was produced at this theatre, with such alterations as it was supposed an audience purely English would require. The success of the piece has not been very great, notwithstanding the exertions of Miss FANNY AYTON (who seems to be transplanted from the King's theatre), Mr. BRAHAM, and Mr. J. RUSSELL. The fact is, that with the exception of a very few of the pieces, the music is not of a character to please in our national theatres, and the story is poor on our stage. However, we hope to have a better opportunity of hearing it than we have yet enjoyed, in which case we shall have more to say on the subject in our next.

\* The Morning Chronicle.

† For more on the subject of *Medea*, and for some of the best music in the opera, we refer our readers to No. 43 of this work.

## MEMOIR OF SACCHINI.

ANTONIO GASPARO SACCHINI was born at Naples in 1735. His parents were in unfavourable circumstances, like those of many of his predecessors in the field of music. It is to this circumstance that the arts are indebted for many of the great names by which they have been illustrated; and, by a happy compensation, genius is sometimes consoled for the wrongs of fortune by its own consciousness, if not by the success of its labours. At an early age Sacchini found a patron who recommended him to the Conservatory. He at first devoted himself to the violin, on which instrument he made so great a proficiency as to justify the highest hopes. But not content with executing the works of others, he began early to write for himself, and these preludes, then spontaneous exercises, served to initiate him into the secrets of composition. Thus his talents were prepared and strengthened, and he was gradually and naturally led on to the serious study of counterpoint. It was observed, that he had, as it were instinctively, learned the elements, and even the design of musical progression; that the measure, context, and unity and equality of rhythm, bespoke more the hand of a master than of a novice. His master, the celebrated Durante, astonished at the aptitude of his pupil, was heard to exclaim; "That lad will one day become a great composer." The praises of such a man inspired the youthful artist with fresh confidence, who from that moment applied himself to his studies with unremitting zeal. It is not inconsiderate praise, it is a happy word of encouragement thrown in seasonably, that is calculated to produce a beneficial effect upon the youthful mind, and stimulate it to exertions, which it would otherwise have deemed beyond its powers.

Durante was also master of the Conservatorio San Onofrio, where he had several pupils who gave the best hopes. One day, to encourage and inspire them with a spirit of emulation, he said in a pointed tone to his assembled class; "Have a care; there is in the Conservatorio di Santa Maria di Loreto, a rival whom you will find it no easy task to outdo. Unless you make more than ordinary efforts, at least to come up with him, depend upon it he will get the start of you all, and become the man of the age (*uomo del secolo*.)"

These anecdotes we have from the pen of the brilliant Piccini, in the interesting letter which he gave to the public immediately after the death of Sacchini, and in which he rendered so noble and generous a tribute of praise to the memory of his rival.

In a word, so complete was the success of Sacchini in his course of studies, that immediately on his quitting the Conservatory, he obtained an engagement at Rome, as a composer to the principal theatre.

The reputation which he gained in this city soon led to more extended engagements, and before many years had elapsed he had made the musical tour of Italy. He had now acquired in operas of the serious style the same reputation which Piccini enjoyed in the opera buffa.

Sacchini had a heart but too susceptible of the tender

passion, which appears sometimes to have proved a serious obstacle to his professional activity. Being called to Milan to compose an opera, the charms of the *prima donna* made him wholly forget the business of his journey, and bestow that time on the object of his passion, which belonged to the impresario. A few days before the opening of the theatre, this fearful personage called upon Sacchini to fix a time for the first rehearsal of his opera; the composer was suddenly awakened from his dream of love, and not being able, in the confusion of the moment, to find an excuse, was obliged to confess that not a note of the opera in question was committed to paper. It would be difficult to imagine the fury and despair of the manager, who saw nothing before his eyes but ruin and disgrace. At this moment, to save the poor bewildered composer, entered the prima donna, who, being of a more firm and determined character than her adorer, very soon arranged matters with the angry visitor. She assured him, that if he would shut her and Sacchini up together with two copyists, she would be answerable for the composer not quitting the room till the opera was finished. Accordingly, Sacchini went to work with so determined a spirit, and advanced with such rapidity, that the copyists could scarcely keep pace with him. The assurance given by the donna was made good; in four days the music was composed and copied, and another four days saw it rehearsed and brought on the stage. It was *La Isola d'Amore*, which obtained very great success, and has been ranked by some critics among the best of his works.

We have said above that Sacchini had a heart but too susceptible of the tender passion; we ought, perhaps, to correct the expression and say, that it was to the influence of this feeling we are indebted for that extraordinary degree of grace, tenderness, and pathos by which the productions of this master are so distinguished, qualities which, if equalled, have certainly never been exceeded by any other vocal composer.

In 1769, the school of Venice having lost the celebrated Galuppi, Sacchini was chosen as his successor in the direction of the conservatory of *L'Ospedaletto*. At this period no higher homage could be paid to his talents; and during the time that he was director of this institution, he formed a great number of distinguished singers, among whom may be named Conti, Pasquali, and the celebrated Gabrielli\*.

\* As there are frequent occasions of mentioning the different Conservatorios of Italy, the following particulars may not be unacceptable. Naples contains three conservatorios, or public schools of music, for the education of boys;—*Sant' Onofrio*, *La Pietà*, and *Santa Maria di Loreto*. In the first of these, ninety scholars are instructed; in the second, a hundred and twenty; and in the third, two hundred. Each of these has two principal *Maestri di Capella*, one of whom superintends composition, and the other singing. There are also assistant masters, who are called *Maestri Secolari*, for the violin, violoncello, piano, &c. Boys are admitted from eight to ten, or even to twenty years of age; when taken in young, they are bound for eight years, but, when more advanced, their admission is difficult, except when they have made considerable progress in the

When Sacchini quitted Venice, he received an invitation to Stutgard, and was there received both by the court and the public with every testimony of favour and admiration, and composed in that city one of his operas. From Germany he extended his travels to Holland, where his reception was in the highest degree flattering, and whence he passed over to England, in 1772. His reputation had long preceded him, and he was more particularly known to the British public by the admirable cantabile air, *Cara luce*, introduced in a *pasticcio*, entitled *Tigrane*, performed at the opening of the King's Theatre in 1767, and sung in the most exquisite manner by the famous Guarducci.

The first opera he composed in London was *Montezuma*, by which he not only sustained the reputation he had already acquired, but added another laurel to his musical crown. This was followed by *Perseo*, *Tamerlano*, and the *Cid*. The two latter, in particular, were equal, if not superior, to any musical dramas that had at that time been heard in Europe. Each of these productions was so entire, so masterly, and, at the same time, so novel and natural, that there was nothing for criticism to censure, but beauties innumerable to point out and admire. It was observed that the composer had a taste so exquisite, and so totally free from pedantry, that he was frequently new without effort; never appearing to think of himself or his fame, or to pride himself upon any particular excellence, but totally occupied with the ideas of the poet and the propriety, consistency, and effect of the whole drama.

It is painful to be obliged to state of so illustrious an artist, that he remained in England too long both for his fame and fortune. The first was injured by cabals, and by what ought to have increased it—the number of his works: the second by inactivity and want of economy. “Upon a difference with Rauzzini,” says Dr. Burney, “this singer, from a friend, became his foe; declaring himself to be the author of the principal songs in all the late operas to which Sacchini had set his name; and threatening to make affidavit of it before a magistrate. The utmost of this accusation that can be looked upon as true, may have been, that, during Sacchini's severe fit of the gout, when he was called upon for his operas before they were ready, he employed Rauzzini, as he and others had done Anfossi in Italy, to fill up the parts, set some

study and practice of music. If no genius be discovered in the boys, after a reasonable period of probation, they are sent away to make room for others. Some are received as boarders, who pay for their instruction; and others, after having served their time, are retained to teach the rest; but in either case, they are permitted to leave the conservatorio at pleasure.

Venice has four conservatorios for girls;—the *Ospedale della Pietà*, the *Mendicanti*, the *Incurabili*, and the *Ospedaleto a S. Giovanni e Paolo*, at each of which there is a performance every Saturday and Sunday evening, and on great festivals. At the *Pietà*, the performance is both vocal and instrumental, and it excited no little astonishment in those strangers who attended the concerts of the conservatory, to hear not only all kinds of female voices, but also all sorts of instruments played by females, without even excepting the double bass, horn, and bassoon. It is a kind of foundling hospital for natural children, under the protection of several nobles, citizens, and merchants, who, though its revenues are very considerable, contribute annually to its support. The girls, who are severely disciplined with regard to morals, are maintained here till they are married, and all those who have talents for music, are taught by the best masters in Italy. The other institutions are conducted on nearly the same plan. The best performers, when Dr. Burney was at Venice, were at the *Incurabili*, the fourth of these conservatories, in consequence, probably, of the talents and attention of the celebrated Galuppi, at that time *Maestro* to the establishment, whom Sacchini succeeded.

of the recitatives, and, perhaps, compose a few airs for the under-singers. The story, however, gained ground, and was propagated by his enemies, though always disbelieved and condemned by his friends, and by the reasonable part of the public.”

The character of Sacchini was thoughtlessness and extravagance, and so far had his debts and embarrassments now augmented, that, in the summer of 1781, he hastily quitted London, and took up his residence in Paris.

The moment of his arrival was a memorable epoch for music in that capital. Gluck had just quitted France, and left the field to his rival Piccini, thus terminating the long and fierce contest that had subsisted between the partisans of those two great artists. The arrival of Sacchini was, therefore, regarded as a new rivalry to Piccini, and the smothered flame of contention again, though but partially, burst forth; but happily its influence did not extend to the two artists, who very honourably continued to live on amicable terms. Sacchini's *débüt* in Paris was with the opera of *Renaud*, which was followed by *Chimène* and *Dardanus*. But, whether the Parisians were too strongly biassed in favour of Piccini, or whether the chagrin our composer had experienced in London had a benumbing influence upon his genius, certain it is that these operas obtained but very feeble success. He felt hurt at what he considered an act of injustice on the part of the public, and avenged himself like a man of genius;—he produced his *Œdipe*.

This masterpiece, the music of which bears impressed upon it the same character of perfection as the poetry of Virgil among the ancients, and that of Racine with the moderns, had the effect, not only of placing the reputation of the author in its just point of view in France, but of giving the lyric theatre of that nation a new model, and the most perfect of any yet known, of what a grand opera ought essentially to be; a model of which Gluck and Piccini had afforded but the idea. However before it could be put into scene, this beautiful work, like those children who are saved to the world at the expense of the parent's life, was destined to cause, or, at least, in part to hasten, the death of its author.

The persecuting spirit by which numbers of men of genius have, at all times, been pursued, and which, at this period, was particularly instanced in the case of the great Piccini\*, show to what an excess intrigue and cabal are capable of being carried in that field so open to their excesses—the theatre. This spirit now raged with redoubled fury against Sacchini; infinite were the vexations which he had to endure, and innumerable the obstacles opposed to the production of his grand master-piece. Indeed, it was with difficulty that he succeeded at all; and scarcely had he attained the object of his wishes, when he experienced a severe return of the gout, brought on by prolonged excitement, and by the griefs and vexations which had so much preyed on his mind, and which terminated in his death, in September 1786.

The opera of *Evelina*, founded on an interesting event in the history of the ancient princes of Wales, was the last of Sacchini's works, but he left it in an unfinished state. We must not forget to mention, that the latter years of his life were smoothed by the grant of a theatrical pension from the beautiful but unfortunate Marie Antoinette, who had never deserted him in the midst of all his difficulties.

\* See Memoir of Piccini, HARMONICON, Vol. IV., p. 233.



THE INDIAN VINA, OR GUITAR,  
By F. FOWKE, Esq.

THE following description of the favourite instrument of the Hindoos is taken from the Transactions of the Asiatic Society. In a letter to the President of that Society, inclosing this description, the writer observes: "You may absolutely depend upon the accuracy of all I have said respecting the construction and scale of this instrument. It has all been done by measurement; and with regard to the intervals, I would not depend upon my ear, but had the *Vinà* tuned to the piano, and more than once carefully compared the instruments note by note. What I myself am aware of, will certainly not escape your penetration, that there may be a little of the bias of hypothesis in what I have said of the confined modulation of the Indian music. But it is easy to separate my experiments and conjectures, and my prejudices cannot mislead you, though they may possibly suggest a useful hint, as half errors often do."

The *Vinà*, or, as it is commonly pronounced, the *Been*, is a fretted instrument of the guitar kind. The finger-board is  $21\frac{1}{2}$  inches long. A little beyond each end of the finger-board are two large gourds, and beyond these are the pegs and tail-piece which hold the wires. The whole length of the instrument is three feet seven inches. The first gourd is fixed at ten inches from the top, and the second at about two feet,  $11\frac{1}{2}$  in. The gourds are very large, about fourteen inches in diameter, and have a round piece cut out of the bottom about five inches in diameter. The finger-board is about two inches wide. The wires are seven in number, and consist of two steel ones very close together in the right side, four brass ones on the finger-board, and one brass one on the left side. They are tuned in the following manner:—

The great singularity of this instrument is the height of the frets; that nearest the nut is one inch  $\frac{1}{2}$ , and that at the other extremity about  $\frac{7}{8}$ ths of an inch, and the decrease is pretty gradual. By this means, the finger never touches the board itself. The frets are fixed on with wax by the performer, which he does entirely by ear. This was asserted by Pear Cawn, the brother of Jeewan Shah, who was ill at the time, and the former is very little, if at all, inferior to the latter, as a performer on the instrument. The frets of Pear Cawn's instrument were tolerably exact; any little difference is easily corrected by the pressure of the finger: indeed, the performers are fond, on any note that is not long, of pressing the string very hard, and letting it return immediately to its natural tension, which produces a sound something like the close shake on the violin, but not with so agreeable an effect, for it appears sometimes to alter the note half a tone.

The frets are nineteen in number. The notes that they give will appear on the following scale. I have added below the names given to the notes by the performer, in his own language. It is very observable, that the semi-

tones change their names on the same semitone as in the European scale.

On the wires R and S, which are those principally used, there is a compass of two octaves, a whole note with all the half-notes, complete in the first octave, but the  $a\sharp$  and  $b\flat$  are wanting in the sound. The performer's apology for this was, that he could easily obtain those notes by pressing the string a little hard upon the frets  $F\sharp$  and  $A\sharp$ , which is very true, from the height of the frets; but he asserted this was no defect in his particular instrument, but, that all *Vinàs* were made so. The wires T U are seldom used except open.

The *Vinà* is held over the left shoulder, the upper gourd resting on the shoulder, and the lower one on the right knee, supposing the performer in a sitting posture.

The frets are stopped with the left hand, the first and second fingers being principally used. The little finger of the hand is sometimes used to strike the wire V. The third finger is seldom used, the hand shifting up and down the finger-board with great rapidity. The fingers of the right hand are used to strike the strings of this hand; the third finger is never used. The two first fingers strike the wires on the finger-board, and the little finger strikes the two wires. The two first fingers of this hand are defended by a piece of wire, put on the tops of them in the manner of a thimble; when the performer plays strong, this causes a very jarring, disagreeable sound, whereas, when he plays softly, the tone of the instrument is remarkably pleasing.

The style of music generally performed on this instrument, is that of great execution. I could hardly ever discover any regular air or set subject. The music seems to consist of a number of detached passages, some very regular in their ascent and descent; those that are played softly are most of them both uncommon and pleasing.

The open wires are struck from time to time in a manner that, I think, prepares the ear for a change of modulation, to which the uncommonly full and fine tones of these notes greatly contribute; but the ear is, I think, always disappointed; and if there is any transition from the principal key, I am inclined to think it is very short. Were there any other circumstances respecting the Indian music, of a nature to lead us to suppose that it has, at some period, been much superior to the present practice, the style, scale, and antiquity of this instrument would, I should think, tend greatly to confirm the supposition.

CONTROVERSY ON CONSECUTIVE FIFTHS.

To the EDITOR of the HARMONICON.

SIR, 18th June, 1827.  
 You have in your last number, (page 106, column 1) affixed a very just censure on the first succession of 5ths, occurring in the 1st example there given on that subject, unredeemed as they appear by any motive of effect; on the contrary—as you have shown—boldly omitting the 3rd on the chord to which the first quaver refers (a minor), and as boldly doubling the 5th, and omitting the 7th on that to which the second refers (c). I doubt not, however, you will, with a candour equal to your perspicuity in this instance, re-insert the bar in question in its complete state in your next number. The omission of the three first notes in the upper base part, will, I trust, on referring to my M.S., appear to belong to your typographer and not to myself; restitution will, I trust, materially abate, if not remove, your censure.



W. S.

To the EDITOR of the HARMONICON.

SIR, Watford, June 4th, 1827.  
 As nothing tends more to the advancement of science than free discussion, and as the question of consecutive 5ths is one on which too much can hardly be said, provided the dispute is thereby settled; I trust I may be allowed to offer a few remarks on the following observations of your correspondent W. S., in your last number. —“When 5ths arise from the arpeggio division of a chord, and the motion is sufficiently quick for the ear not to take cognizance of them, there is no occasion to waste one thought on the matter;” and that in the annexed passage there “is no real progression of 5ths, as may be seen upon looking at the same Example with the chords undivided.”



Now, sir, as the 5ths do not take place between the last note of the first group, and the first of the last group, and as no change of harmony is made use of, taking the chord undivided surely does not prove the non-existence, if I may so express myself, of the 5ths when the chord is in arpeggio, but merely makes the c a passing note,

which it certainly is not when it has F for its bass, as it then becomes part of the sub-dominant harmony. Were such passages to be allowed, and the rule of W. S., to become general, there is scarcely any passage of 5ths in 8 time, or where the parts move in triplets, that might not be said to be correct.

Perhaps I may be permitted to substitute a rule that will not allow quite so much latitude; viz. where chords are broken into arpeggios, and the intervals are played in quick succession, two following 5ths may be allowed, provided that every interval be considered as a separate part, and that the 5ths would not occur between the same parts of the chords were they sounded undivided. This implies a change of harmony in the 5ths, as in the following Example, which presents them only to the eye:—



The bass note which forms a 5th to the d, is the top of the chord; whereas the following bass note which forms a 5th to g, is the lowest note of the chord, as is evident by an inspection of the lowest staff.

If it be admitted, that taking the chords undivided proves that there is no real progression of 5ths, it must also be admitted that taking them undivided will prove their existence. Thus the following passage is bad:—



Although to the eye there are here no consecutive 5ths, yet, by taking the chords undivided, as in the lower staff, they are immediately perceptible, being in the same part of the chords, viz. the lowest notes. G. P.

To the EDITOR of the HARMONICON.

SIR, Edinburgh, June 10, 1827.  
 You have inserted in your last, some remarks on a letter of mine in your number for February. Though I feel very unwilling to occupy your attention with any considerations personal to myself; and though I should always be happy to have my opinions, such as they are, subjected to fair and sound criticism; yet it is

somewhat unpleasant to find my sentiments completely misrepresented, and myself treated with much civil contempt, for having said things which have never entered my imagination. You will, therefore, forgive me for troubling you with a few lines on the subject; for, though I certainly do not think there is any occasion for your giving insertion (to the exclusion of more valuable matter) to a communication which merely regards the character of an unknown correspondent,—yet, as I have experienced much polite attention from you, I am unwilling that I should appear, in your eyes, to merit the remarks in question.

For this purpose, I have to beg as a favour, that you will peruse my communication, *along with* the remarks upon it; and you will at once perceive, that, either from want of apprehension or want of candour (I am willing to adopt the first alternative), your correspondent W. S. has put into my mouth sentiments *directly the reverse* of those which I really expressed, and has then triumphantly beat down the man of straw set up by himself.

Your correspondent speaks of the “dangerous tendency” of my remarks, “in leading the young musical student into a disregard of all rules and prescriptions, whenever they may happen not to agree with the multifarious crudities and conceits that find their way into the head of an aspiring young author;” and he then goes on to argue, that students ought not to be allowed to dispense with the strict observance of general rules, as if he were defending this sound and orthodox doctrine from my heretical attack.—But, Sir, I have been guilty of no such heresy,—nor does my letter contain the slightest indication of it. What I have said amounts just to this:—Music is not a science, like chemistry, or natural philosophy, the laws of which are founded on the discovery and generalisation of physical facts; and it is now universally admitted, that the attempts which have been made to treat music in this way have completely failed. It would be very idle in me to treat *you*, Sir, with an argument to show, that Rameau’s famous experiments of the acute harmonies, and the exquisitely ingenious theory which D’Alembert reared upon them, are totally useless as guides to the practical musician;—that it was with the utmost difficulty that D’Alembert could make this theory appear to accord with the practice of music in France at the time; and that his rules would be much worse than useless to a student of the present day.—Music is one of the fine arts; and its rules (like those of painting, architecture, or even poetry) are merely the generalisations of the dictates of taste. The *materials* for these rules are to be found only in the works of the greatest artists; and it is not the circumstance of a single great artist having occasionally hazarded a new combination that is to give it the sanction of authority, however great he may have been. The novelty must not only be felt to be a felicitous one, but it must be adopted by other men of decided weight before it can be received as the basis of a rule. The case in music is the same as in language. New words are every day fabricating, many of which are born but to die, though the offspring of the greatest writers,—others, being expressive and happy, are adopted by degrees, first by authors, and then by lexicographers, who, in such circumstances, are bound to admit them. In the same manner, when a musical combination has thus been sanctioned by practice, it becomes incumbent on the authors of musical systems, (whose province is to reduce the practice of the art to the shape of general *formulae*, or expressions,) to add a new formula to those already constructed. Accordingly I have said, that “it becomes the duty of the teachers

of the art to watch its progress, and to *distinguish* between such new combinations or progressions as are found to be good, and such as are crude or injudicious. Novelties of the first kind are gradually adopted, while those of the second are avoided, even though they may appear in the scores of great masters.” And yet it is to correct the dangerous tendency of this, that your correspondent thinks it necessary to repeat his *bon-mot* to a pupil who defended his violation of a rule, by pointing out a similar infraction in Mozart!—The tendency of my remarks, in short, is precisely this:—that students are to be guided by the established rules of the art; but that, in order that those rules may afford a safe and sufficient guidance, it is of importance that they keep pace with the practice of the art; or, as I have expressed it, I think, distinctly enough—“When, therefore, any novelty in harmony has, from its *intrinsic excellence*, received the sanction of the greatest composers of the day, while, at the same time, its admission is contrary to the *subsisting* rules of the art, it ought to be pointed out, that those rules may be modified accordingly.” To compare small things with great, I would proceed in music, like Romilly or Peel in regard to the criminal laws in England. I would never say to the people, “Our laws are too strict, and therefore you need not obey them;” but I would say to the legislature, “Our laws are too severe and are, in many respects, unsuitable to the present state of society, and therefore they ought to be revised and modified.”

Having stated those general views, more shortly, indeed, than I have done now, but distinctly enough to prevent any misapprehension, as I thought; I proceeded to illustrate them by stating one case of consecutive fifths, which, though prohibited by the existing rules, is now frequently used with happy effect; and I then took the liberty of suggesting the addition of a new rule to the musical code, which would provide for this particular case, and it only. Your correspondent endeavours to confound this particular case of consecutive fifths with others which are only apparent to the eye, or which are rendered harmless by the combinations in which they are wrapped up, or the positions in which they are taken. But I appeal to you, Sir, with confidence, whether the instances which I have given come under this description. And I humbly, but confidently, maintain, that consecutive fifths in similar motion, may safely be used whenever the chord of the extreme sharp sixth resolves upon the chord of the dominant.

I might enter upon a dissection of your correspondent’s letter,—and, in particular, inquire what is the meaning of his second paragraph, or whether it has any meaning;—what he means by *long-established* rules; whether the laws of music, like those of the Medes and Persians, are subsequently to some certain remote period, incapable of change or modification; or whether he does not recognise the *stila libre* as legitimate, though it acquires its name from its *gradual* emancipation, during more than a century, from the rules of the older contrapuntists. But as my purpose is self-defence, and not hostility, I shall now conclude.

I am, Sir,—your very obedient Servant,

G. H.

\*.\* With pleasure we give immediate insertion to the gentlemanlike and, to us, convincing letter of our correspondent; who steers the middle course, between blind subjection to ancient rule, and indiscriminating eagerness to throw off all the restraints which experience has imposed.—*Editor*.

## SWISS NATIONAL MUSIC.

By PROFESSOR WYSS, of Berne.

It is almost impossible to convey to a stranger a just idea of our national song, and define its peculiar charm and character. The *Ranz-des-vaches* ought to be heard among the mountains of Switzerland, as sung by the goatherds themselves, in order to enable us to form a correct notion of the peculiarities of this singular melody. Any explanation, any attempted theory, would but give incomplete notions, because musical notation is unable to catch these peculiarities. The great number of particular tones, of sudden modulations, and abrupt transitions, by which the Swiss music is characterised, can be executed only by the human organs of sound. Experience has proved that the originality and peculiar charm attached to these melodies are destroyed by art; in fact, how would it be possible to reproduce, upon paper, those varied and rapid changes from one tone to another, which the Swiss express by the term *yodlen*?\* The goatherd of the Alps, free as the air he breathes, runs through the gamut at a breath, and, with a firm and powerful voice, challenges the echoes of the rocks by which he is surrounded. Without being restrained by rules to which he is a stranger, and which would but impede the spontaneous effusions of his soul, he prefers those tones that fancy inspires, and which his organs seem to have the natural gift to modulate. He rarely repeats them in a manner exactly the same, even if solicited so to do. Inspired by the scenery, and the circumstances by which he is surrounded, and guided by a kind of instinctive talent, he creates new sounds and new modulations, and varies his melody without being conscious that of the art.

The *Ranz-des-vaches* possesses a charm entirely its own, which equally strikes the simple amateur and the true connoisseur. This charm has a thousand times inspired the composer, who has sought to analyse its elements, to imitate it, and even to reproduce it with variations. Viotti, J. J. Rousseau, Tarenne, Bridel, Cappeler, Ebel, and others, have written dissertations and judicious remarks upon this national song; and, even at the beginning of the last century, Zwinger had paid it the tribute of his praise.

It is true that, in a concert-room, the *Ranz-des-vaches* would lose much of its effect. It demands powerful lungs and a sonorous voice, and should be sung in the open air. Its effect is not complete unless accompanied by the echo of rocks, the murmur of waterfalls, and the lowing of herds. In a word, it is a species of song which can be produced only by the powerful organs and peculiar modulations of voice with which the shepherds of the Alps are gifted. We agree, and are even ourselves of opinion, that this kind of song will not appear sublime to the musician and poet of a refined taste. We feel bound in justice to declare, that the enthusiasm of travellers has led them to pronounce too pompous an eulogium on this song, which has no other claim to favour—though that, to be sure, is no common one—than its natural simplicity. This extreme is, however, pardonable: not so the prejudice of those who deny it every degree of merit, and compare it to the sharp sounds of a discordant instrument. The real effect of the *Ranz-des-vaches* depends upon the place where it is sung, and the peculiar method of the person who sings it. Upon this point

\* This term is particularly applicable to the kind of jerking tone in which the burthen of many of these songs is given; as, for instance, in the *odi di o u, hudi di o u, olohu olahujo*, of the air selected for the present Number.—See Music, p. 136.

Meissner makes the following judicious observations:—“The traveller,” says he, “who sends for singers into his room, in some inn among the mountains, to hear them sing their national songs, may well adopt the opinion of those who judge of this kind of music with too great severity. The *Ranz-des-vaches*, as in general all the airs of the Swiss peasantry, requires to be heard at a certain distance, which is absolutely necessary, in order to modify the rudeness of sounds that proceed from a powerful breast, and are uttered with energetic force. And, however well this peculiar air may, in other respects, be performed, it loses its charm unless heard among the mountains. It requires to be sung with the whole heart and soul, by a shepherd who is calling together his scattered flock, or descending gaily with his load from the mountains. Ignorant of all the rules of art, and guided by his fancy alone, he utters such sounds as produce the most harmonious effect in the distance, and are attended with an indescribable charm. The deep solitude by which he is surrounded, at the same time that it sheds a sweet melancholy over the soul, inspires him with a feeling of respect for everything that is simple and unsophistical, like the scenes of nature by which he is surrounded. It is in such a scene, and in such a temper of mind, that the *Ranz-des-vaches* should be heard, in order to form a just idea of its peculiar nature and character.”

Ebel, in his *Tableau des peuples montagnards de la Suisse*, passes the same opinion upon this pastoral song, “which,” he observes, “is nothing else than a melodious series of joyful sounds, strongly uttered, and with natural cadences. The ear and the voice are the only guides of a shepherd who improvises, and who varies this melody as his inclination dictates. The words are, properly speaking, but accessories, and doubtless they were not added to the airs till after the latter had been created. In order that the *Ranz-des-vaches* be sung with full effect, it is necessary that the singer should give free scope to his imagination, that his fancy should expatiate freely, and that his ear should dictate the proper method; the only thing to which he has to pay attention, is, not to wander from the characteristic theme of the melody. Hence arises the difficulty of noting this song in music, and of imitating it upon instruments. It is the voice only that can impart to it its peculiar charm; for, in order to be perfect, it should be the result of inspiration. What particularly characterizes this national song are sudden transitions from sounds of a soft to those of a guttural kind, and these the inhabitants of the mountains execute with a precision and facility scarcely credible. Hence, persons who have not this habit, will never be able to sing this wild kind of melody, without destroying its character.”

## BURMESE MUSIC\*.

SINCE our last, a work of considerable interest has made its appearance, under the title of *Two Years in Ava*\*. Being the journal of an officer who was employed on the staff of Sir Archibald Campbell, in the recent invasion of the Burmese Empire, a large portion of the volume is necessarily occupied with details of the operations of the invading and retreating armies. This part of the work abounds with incidents and events of no common interest; but the author also availed himself of the opportunities afforded by the protracted occupation of the conquered territory to collect many curious

\* “Two Years in Ava; from May, 1824, to May, 1826. By an Officer on the Staff of the Quarter-Master-General’s Department.” London: Murray, 1827.

particulars relative to the manners, customs, and amusements of the singular people with whom the chances of modern warfare have now for the first time made us acquainted. We extract the following passages, which form an appropriate sequel to our paper on the Burmese Musical Instruments, given in Vol. iv.

"The most favourite amusements of the Burmahs are acting and dancing, accompanied by a music which to my ear appeared very discordant, although occasionally a few rather pleasing notes might be distinguished. The principal instrument used in the Burman bands of music is the *kiezoop*\*, which is formed of a number of small *gongs*, graduated in size and tone on the principle of the harmonica, and suspended in a circular frame about four feet high and five feet wide; within which the performer stands, and extracts a succession of soft tones, by striking on the *gongs* with two small sticks. Another circular instrument (the *boundah*) serves as a bass; it contains an equal number of different-sized drums, on which the musician strikes with violence, with a view perhaps to weaken the shrill, discordant notes of a very rude species of flageolet†, and of an equally imperfect kind of trumpet‡, which are usually played with a total disregard of time, tune, or harmony. Two or three other instruments, similar in principle to the violin, complete the orchestra. To Europeans, there was not much to admire in the sounds produced by these instruments; neither did our music appear to have many charms for the Burmahs, whom I have seen present at the performance of some of Rossini's most beautiful airs, and of different martial pieces, by one of our best regimental bands, without expressing, either by their words or gestures, the least satisfaction at what they heard.

"In condemning, however, the Burman instrumental music generally, I would observe, that some of the vocal airs have a very pleasing effect when accompanied by the *Patola*§. This is an instrument made in the fantastic shape of an alligator; the body of it is hollow, with openings at the back, and three strings only are used, which are supported by a bridge, as in a violin.

"I chanced one day to meet with a young Burman who had been stone-blind from his birth, but who, gifted with great talent for music, used to console himself for his misfortune by playing on this species of guitar, and accompanying his voice. When I expressed a wish to hear him perform, he immediately struck out a most brilliant prelude, and then commenced a song, in a bold tone, the subject of which was a prophecy that had been current at Rangoon before we arrived. It predicted the appearance of numerous strangers at that place, and that two-masted ships would sail up the Irrawaddy, when all trouble and sorrow would cease! Animated by his subject, his voice gradually became bolder and more spirited, as well as his performance, and without any hesitation he sung with much facility two or three stanzas composed extempore.

"Changing suddenly from the enthusiastic tone, he commenced a soft, plaintive love-song, and then, after striking the chords for some time in a wild but masterly manner, retired. I confess I felt much interested in this poor fellow's performance, he seemed so deeply to feel every note he uttered, particularly at one time, when he touched upon his own misfortune, that it appeared Providence, in ordaining he should never see, had endowed him with this "soul-speaking" talent, in some measure to indemnify him.

"The Burmahs, generally speaking, are fond of singing, and, in some instances, I have heard many very good songs. The War-boat Song, for example, is remarkably striking. The recitative of the leading songster, and then the swell of voices when the boatmen join in chorus, keeping time with their oars, seemed very beautiful when wafted down the Irrawaddy by the breeze; and the approach of a war-boat might always be known by the sound of the well-known air. I here give its notes as they are impressed on my memory, and also those of two other favourite airs: the first was very popular at Prome, and will be familiar to the ear of those who were on service in Ava during the latter part of the war.

"AIR—TEKIEN TEKIE, ME ME NO SONGOLAH\*.

ANDANTE.

"AIR—BURMAN WAR-BOAT SONG.

MAESTOSO.

\* "I unluckily made no memorandum of the words of this song."  
 † The author has marked the time by the figures † instead of ‡.  
 —(Ed.)

\* See Harmonicon, No. 37, plate, fig. 7. † Idem, fig. 10.  
 ‡ Idem, fig. 4. § Idem, fig. 1.

"AIR.

ALLEGRETTO.



"I have sometimes heard a trio sung in parts by three young girls, with a correctness of ear and voice which would do credit to others than the self-taught Burmahs. Many little songs, amongst others that commencing 'Tekien Tekien \*,' were composed and sung by the Burman fair in compliment to their new and welcome visitors, the white strangers; but these, of course, are long since consigned to oblivion, unless they recollect with pleasure

—the grateful breath of song  
That once was heard in happier hours;

for it is very certain that the Burmahs considered themselves quite happy, when enjoying the transient glimpse of liberty, and the advantages of a just government which were offered them during the short stay of the British army at Prome.

"The Burman plays do not appear to be remarkable for the number of their *dramatis personæ*. In most, there is a prince, a confidant, a buffoon or two, and a due proportion of female characters, represented by boys dressed in female attire. The dresses are handsome; and in one which I attended, the dialogue appeared to be lively and well supported, as far as I could judge from the roars of laughter which resounded from the Burman part of the audience. One sentimental scene, in which the loving prince takes leave of his mistress, and another where, after much weeping and flirtation, she throws herself into his arms, were sufficiently intelligible to us; but some, in which the jokes of the clown formed the leading feature, were quite lost upon those who did not understand the language. The place chosen for the representation was a spot of ground outside of our houses, the heat being very great; and here a circle was formed of carpets and chairs, lighted by torches dipped in petroleum, which threw a brilliant flare around, though accompanied by a most unpleasant odour.

"Dancing succeeded, and one or two young women were the performers: like the Hindostanee Nautch, it merely consisted in throwing the body and arms into numerous graceful and rather voluptuous postures; at the same

\* Prince! O Prince!—This was the title by which the Burmahs addressed us.

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time advancing slowly, with a short steady step, and occasionally changing it for a more lively figure.

"All this time the drums, cymbals, and clarionets were unceasing in their discordant sounds, and, before long, fairly drove me from the field."

#### VOCAL MUSIC AT THE PHILHARMONIC CONCERTS.

To the EDITOR of the HARMONICON.

SIR,

London, June 7th.

I HAVE been a subscriber to the concerts of the Philharmonic Society from nearly their commencement. I have also read all the criticisms on them which have appeared in the HARMONICON, and have been gratified at finding that the opinion of the writer of those remarks has generally agreed with my own. When there has been any difference, I have almost invariably imputed the error to myself, for it has always been evident that the author of the observations on the concerts in question, writes from a full knowledge of his subject, and that he is an experienced, able, and candid judge.

Yet I beg permission to say, that to me, and to many of your readers, the notices in your publication of the vocal part of the Philharmonic concerts, appear a little too mild in cases where some degree of severity might have been attended by a salutary result; for it is clear, that gentle reproof has no effect on singers now-a-days; they have become the controllers of directors, and foist in the miserable trash of contemptible composers without being checked by their superiors, and without any mercy on their hearers.

Not to look back to the bills of former years, or even of the present season, for proofs of what I allege, I will only call your attention to the last concert, which took place but three days ago; and I do indeed deceive myself if your opinion of the vocal part of that performance coincide not with mine;—if you do not think that the Society at large, through its directors, was disgraced by three out of four of the vocal pieces introduced, and which, I am morally certain, would have been hissed in many of our provincial towns; but the name of the Philharmonic Society served them as a cloak, and saved them from the fate which they so richly merited.

There is not the same excuse for the frailties of regular concerts as for those got up as benefits. The former are fixed before the season begins, and everything might be arranged at the same time: at least, the pieces to be performed might be so chosen, that in case of accidents a substitution could easily be made. And as the singers are all paid—paid handsomely enough!—there ought to be no excuse pleaded of their being found unprepared or intractable. At benefits the vocalists often perform gratuitously; they are, perhaps, already exhausted by having sung elsewhere; they cannot get a rehearsal; the orchestral accompaniments are not to be had; and a multitude of other excuses may be made for the frivolous or worn-out pieces which are too frequently heard at such performances. Nothing of this kind should be accepted as any apology for the failings of an established subscription concert, the managers whereof are bound to engage singers who can and will do their duty, and who are qualified, both by nature and education, to perform such music as persons possessing good natural or cultivated taste can listen to with pleasure, and approve on reflection.

I am, Sir, yours, &c.,

SENEX.

X

## Review of Music.

THE OVERTURE and MUSIC in the Comic Opera called ENGLISHMEN IN INDIA, as performed at the Theatre Royal Drury-Lane, composed by HENRY R. BISHOP. (Goulding and D'Almaine, Soho Square.)

To enable a composer to produce a good opera, it would seem to be necessary that the words intended for music should possess meaning enough to fix his attention and warm his fancy. If we examine those lyric dramas which have longest kept possession of the stage, it will be found that, in whatever other respects the authors of them may have failed, they have at least contrived to infuse this quality into their verses; and though, perhaps, some works may be cited as instances to the contrary, yet their number is so small that they are but exceptions which serve to prove the rule.

To the dialogue of *Englishmen in India* it would be unjust to deny some sort of merit, for it drew many full audiences, and made every hearer laugh, critics included. But in reading the poetry of it we were immediately struck by its want of imagery, its tameness, and the absence of everything that might have stimulated the genius of a composer. Hence Mr. Bishop appears to have been depressed in this his latest undertaking; the materials on which he had to labour were cold and chilling—it is no wonder therefore that he failed in his attempt to elicit a few brilliant sparks by collision with what did not possess the smallest quantity of even latent heat.

The overture is of a medley kind, somewhat in the style of those which were popular in our theatres thirty years ago, but better put together. This serves as the opening into an introductory chorus, and both are on a par as to merit. The song that follows, "Je ne sçai quoi," has a marked rhythm and is not displeasing, but does not offer a single new idea. The next is a medley of the comic kind. Then comes one of the *ad captandums* that owe all their effect to the animation of the singer. After this is a song in two movements, of which we shall only remark that it is set in  $\frac{3}{8}$  time; and we beg leave to ask, in what this measure differs from that in common use, marked by a *c*? The word *largo* shews that it is meant to be slow; therefore the employment of a new denomination is, to say the least of it, wholly unnecessary. The quintet, "Believe me, tears may oft-times start," excited our hopes, for Mr. Bishop is seldom unsuccessful in producing effect from such concerted pieces. However, we were disappointed. This ends the first act.

The duet at the commencement of the second act is really very feeble. A sea-song, in the old style, "Oh! firm as oak" follows, and is preferable to anything in the opera that has preceded it. Another duet, "Say, what is love?" for a soprano and tenor, is the most engaging composition in the present work. The first movement of it is an *andantino*, the second an *allegretto*. The former is question and answer, beginning thus:—

Tancred. Gulnare.

Say, what is love? an A - pril hour;

Tancred. Gulnare.

Half made of sunshine, half of - - - show'r.

The latter is light, airy, and very agreeably as well as judiciously contrasted. The following are the opening bars:—

Tancred.

So light - - - - - , so un-able, so

Gulnare.

wild, Was e - - - - - ver known that winged child!

We pass by a comic duet, and arrive at a *bravura*, of which we know not whether to admire least the poetry, the music, or the long concerted cadence, of a page and a half, at the end. This is in some measure compensated for by an exceedingly lively, pleasing melody, "Come to the glen," which appears immediately afterwards. But what *Oedipus* will explain the meaning of the following couplet!—

Be the dew-mantled rose on thy lip that I seek,  
Redeem'd, sweetest love, by the rose on each cheek.

The finale to the second act, "the Echo Quartett," has more claims to merit, in point of composition, than all the rest of the opera taken together; and the effect, on the stage particularly, is striking. We cannot avoid noticing the strange

jumble of languages in the present piece: e. g. *alla waltzer*: (the Italian language, be it remembered, has no *w.*) "*Coro*, at a distance." Then it would appear that the said chorus, or "*Coro*," is sung by a plurality of sopranos, and by but one alto, one tenor, and one base. Really it is time that something like propriety should be a little thought of!—Why are musical authors to be so far behind all others in that kind of correctness which is so easily attained?

In the third act is a pleasing ballad, "*To the once happy Home*," very simple, and easy of performance. The last song in the piece, "*The Pride of Creation*," has only a distinctly-marked rhythm to recommend it: both melody and accompaniment are devoid of novelty. But how how could anything have been made of such nonsense-verses?

From what we have said it will be evident that we do not view this opera as one of Mr. Bishop's successful efforts, if effort he made; though we think that we have assigned one legitimate reason for his failure.

STUDIES FOR THE PIANO-FORTE, as finishing lessons for advanced performers, consisting of 24 Characteristic Compositions, fingered, and elucidated with notes explanatory of the Author's design, by J. MOSCHELES. Op. 70. Book I. (Chappell, 135, New Bond Street, and Cramer and Co., 201, Regent Street.)

WE are glad to see a didactic work from the pen of Mr. Moscheles, for though it by no means follows that a great performer, or a good composer, must likewise be an able teacher,—the very reverse being often the case,—yet where these talents happen to be united in the same person, a publication from such a source, being the result of knowledge and experience, cannot but prove valuable.

The author tells us in his preface, that "he does not pretend to have created an entirely new work; but having carefully studied the compositions of the greatest writers, and endeavoured to enrich his mind with their excellencies, he has freely left his own thoughts to follow their natural direction, subject only to his knowledge of the genius of the instrument, the capabilities of which he conceives to be without limit."

On the subject of the unlimited capability of the piano-forte we do not altogether agree with Mr. Moscheles; for, not to mention other desiderata, it wants the power to sustain, and the means of sliding. That it possesses many fine qualities when in proper hands,—that it can be made to express more than any one other instrument, we freely confess; but it is dangerous to suppose that its powers are unbounded, for, under such a persuasion, its genuine character may be, and in truth often is, entirely mistaken, and its real beauties neglected.

Mr. M. adds, that "he has not designed this work for those who have made but moderate advancement in the art, but for those only who have formed themselves on the productions of the great masters, and acquired a previous proficiency on the instrument. Not only a well-grounded knowledge is here required, but that species of execution which is the effect of taste and sensibility; for it is not so much the author's intention to cultivate mechanical perfection, as to address himself to the imagination of the performer, and to enable him to excel in all the delicacies of light and shade, in contrast, sentiment, and passion—in short, to make him master of all that is implied by the comprehensive term *style*."

All this is excellent, and our readers will do us the justice to acknowledge, that it amounts to what we have been endeavouring to inculcate, from the commencement of our labours up to the present moment.

"In order," the author further says, "to promote the especial design of his work, he ventures to introduce a few rules for the performer. These may, perhaps, be found in every excellent treatise on piano-forte playing; yet he deems it necessary to repeat them here, because they are not always well understood, and frequently neglected, and sometimes altogether rejected."

These rules are singularly useful and important, and very perspicuously laid down and exemplified. Mr. M. may well say that *they are not always understood*; the fact is, that they are not always taught, and for this simple reason, that many masters, or *soi-disant* masters, are themselves ignorant of any such rules. The writer continues,—"*By thus treating them (the rules alluded to) as unimportant, the scholar too often labours on, insensible of their worth, until he at length finds he must retrace his steps, if he ever hopes to obtain the credit of being a performer of taste and feeling.*" Perfectly true again;

Sed revocare gradum —

Hic labor, hoc opus est.

Who, after devoting the years and the sums that are frequently bestowed on music, has the courage to begin again, at a time of life, too, when the fruits ought to be enjoyed, not the seeds sown afresh?

The author begins with "*Remarks on the Touch*:" he then gives some most useful precepts on Time, including accent, emphasis and syncope. He afterwards enters on the subject of the two styles of playing, the staccato and the legato, which he describes and illustrates in a clear and masterly manner. He concludes this preliminary part by some very good observations "*On playing in Time*;" and here he takes occasion to mention and recommend the discreet employment of Maelzel's metronome, one of the most useful instruments ever invented, and which, in spite of prejudice, will, ere long, become the guide of every orchestra, and the companion of every musical instrument.

We have now to speak of the Studies themselves. There are in the present book twelve, in various keys, each preceded by a lucid explanation of its object, and instructions for executing it in the most effectual manner. These introductory remarks form a striking feature in the work, and enhance its value very considerably. The exercises are all practicable without that monstrous devotion of time which some compositions of the kind imperiously demand: they are attainable by such persons as have for a few years profited by the instructions of a clear-headed master, and practised *in earnest* two hours a day while under his tuition. The words of Mr. Moscheles, which we have quoted above, may lead many to suppose that greater powers of execution are required for this work than are, in fact, necessary. But it ought to be known, that he has not been guilty of publishing difficulties which no ordinary practitioner can surmount, and no rational person will attempt; his book (we speak only of the present part of it, of course) is particularly distinguished by the good sense and utility which are conspicuous in every page of it; and though to many tastes the strictly musical portion of it may not be so pleasing as the *studij* of Mr. Cramer, yet there will not be wanting those who will find much to admire in the peculiar and novel style of the whole.

SONGS OF THE FLOWERS; *the Poetry and Music by J. AUGUSTINE WADE, Esq. (Latour, 50, New Bond Street.)*

"METHINKS that if flowers had voices, they would sing a wondrous sweet music," repeated the author of this volume to himself, one summer's evening, and immediately fell asleep. He then dreamed that he "was in a world where the flowers were the only animate beings. Melody seemed to him to be a respirable quality of its atmosphere, and he heard soft, melancholy cadences, murmuring sweet echoes to his own breathings, but which he found were the flowers' voices." Waking, he wrote down the words and notes that had charmed him. Such is the history of the present publication.

Poets and musicians, in their vocations, may dream: reviewers, while in the exercise of their office, never. For though their attention is often engaged on the works of those who nod, critics themselves are obliged to keep their eyes wide open; the least drowsiness proves fatal to them; if somnolescent, their "occupation's gone." But they may enjoy the dreams of others, as we have done those of Mr. Wade, who has here presented us with one of the most playful collection of fancies, one of the prettiest volumes of its kind, that we have ever seen. Its contents are a "Chorus of Flowers," preceded by a pastoral symphony; the song of the May-Rose, which is enamoured of the moonlight; the song of the Water-Lily, in love with the Swan; of the Anemone, attached to Zephyr; and of the Hare-Bell, which summons the Day-Flowers to rest,—the latter then singing their Curfew-Song in three parts.

The whole of these are characterised by the greatest simplicity; airs and accompaniments equally partake of this quality. They may be sung and played by the most moderate performer; yet their naïveté will please not only the gay amateur but the graver judge: all, in short,

who are wise enough to extract from ingenious trifles an innocent amusement. The first and last are trios for two sopranos and an alto, or a high tenor. In the latter is the annexed effective passage of 6ths:—



Sweet be your dreams, Sweet be your dreams,



While the moonlight o - ver you beams, Good - - night!

We should, for the sake of accent, have written the fifth and sixth bars thus:—



While the moonlight

and in the Song of the May-Rose, page 9, bar 14, an *z*, as the 2nd of the chord, is much missed at the beginning of the bar.

As a specimen of the whole, we cannot do better than extract part of the "Song of the Hare-bell" which *sings* its ringing very sweetly.

*Playfully.*

List! list! my blue-bells are ringing, Ye Day-Flowers round me that lie;—List! list! their low, sweetsinging Now tells you the

ev'ning is nigh. Droop your fair heads—Close your bright eyes—Ev'-ry young blos-som that loves sun-ny skies,  
Did not our Queen tell you last night, Flow'rs of the day should not see the moon-light?

In what we have said in praise of this work, we mean to include the poetry with the music. The manner in which the volume is brought out is entitled to separate commendation; we have rarely seen so neat a publication:

even the title-page deserves to be mentioned for its simple elegance. But the two lithographed prints, on India paper, which embellish it, are by far the best things that we ever saw in a work of this description.

1. **NOTTURNO** for the PIANO-FORTE and FLUTE, or VIOLIN, by FREDERIC KALKBRENNER. (Goulding and D'Almaine.)

2. **RONDO PARISIEN**, pour le PIANO FORTÉ, par CAMILLE MOKE, Op. 1. (Same Publishers.)

THE opening of Mr. Kalkbrenner's *Notturmo*, an adagio of two pages, in G minor, possesses a claim to what is now becoming a rare commodity in the musical market—originality; and led us to expect more in the succeeding rondo than we found. The motivo of the latter is common, and in its progress gathers but little to distinguish it from many other things of the same kind; while the secondary subjects are even less remarkable than the principal one for any new trait. We cannot report much more favourably of the harmony and modulation, in neither of which has Mr. Kalkbrenner made any unusual effort. Nor has he introduced any of those pleasant allusions to the old masters which we often find scattered in his compositions, giving them a classical air, and shewing his acquaintance with the best schools, at the expense of very little trouble. In a word, this *Notturmo* seems to have been written more in fulfilment of some commercial agreement than with a view to any future reward depending on its merits. It will require a good piano-forte player, and rather an expert performer on the Flute or Violin.

The composer of the second of the above is a pupil of Mr. Kalkbrenner, to whom this first essay is dedicated. The introductory movement is good, the rondo itself is the laboured production of one who believed that he ought to commence author, and did not wait for the inspiration of the Muse. The first thing that struck us in this was, that M. Moke had written in semiquavers instead of quavers, the difference of which, as regards facility, is far greater than inexperienced persons are apt to believe. The next was, the number of extra-additional notes employed, which having scarcely any musical tone, should be used as sparingly as possible. Most young composers suppose that they shall be estimated by the difficulties they can collect together. Among this number, we should imagine, is the author of the present rondo: but if he be a man of sound sense and good taste, he will soon abandon such a style, and strive to excite a better feeling in his hearers than that of wonder. We are glad to observe an adherence to his subject in the composer of this, which looks as if he had studied counterpoint, the only sure ground-work, with diligence.

1. **DIVERTIMENTO**, in which is introduced "Comin thro' the rye," arranged for the PIANO-FORTE, by T. A. RAWLINGS. (Clementi and Co., Cheapside.)

2. **DIVERTIMENTO** for the same, introducing Two Airs by BISHOP. Composed by the same. (Goulding and D'Almaine.)

3. **ERIN'S LEGACY**, No. 6, a Divertimento founded on Irish Airs, for the PIANO-FORTE. By the same. (Latour, 50, New Bond Street.)

THERE is an abundance of taste, and no inconsiderable share of that kind of skill which enables a performer to make great show without much trouble, in these pieces. The first is the easiest, and the other two require but little effort. All three lie exceedingly well under the hand, and are adapted to the powers of the instrument

with the ability which Mr. Rawlings so commonly manifests in his publications.

"Comin thro' the rye," or, "If a body meet a body," by which title the air is better known,—is preceded by a short adagio, and rather a long allegretto. The greater portion of this divertimento is simple, but pretty: it concludes with two pages written in a more brilliant style than the former part.

The second, after a very good opening, introduces "The sun is o'er the mountain" as a pastorale, and the *Dance of the Bayaderes* as a quicker movement. There is novelty in the effect of the latter, and the best amateurs may perform it with satisfaction both to themselves and their auditors.

The third is worthy of the series to which it belongs. An introductory movement of arpeggiated harmony leads to the beautiful Irish air, *Coolun*, set in E flat, and arranged in a most feeling, elegant manner; the *Irish Wedding* forming a remarkable shewy, but brief, *coda* to it.

1. **REMINISCENCES** from the works of celebrated authors of various nations arranged for the PIANO-FORTE, with additions, composed by JOSEPH MAZZINGHI. No. 2. (Goulding and D'Almaine, Soho Square.)

2. **FANTASIA** for the PIANO-FORTE, comprising Airs from ROSSINI'S *Mosè*, or *Pietro L'Eremita*, by J. F. BURROWES. (Goulding and D'Almaine.)

3. **FUNERAL MARCH** for the PIANO-FORTE, composed on the death of BEETHOVEN, by WM. CARNABY, Mus. Doc. (Clementi and Co., Cheapside.)

4. **Les Faiseurs de foin**, RONDEAU facile, composé par GEO. FRED. SIMMS. (Preston, 71, Dean Street, Soho.)

5. **Deuxieme RONDEAU facile**. (Composed and published by the same.)

NONE will complain of a want of variety in Mr. Mazzinghi's second number of *Reminiscences*. We have here Scottish and Irish melodies, with airs from Rossini and Weber, all mixed together in a kind of fantasia, or divertimento, the effect of which is to excite attention by the frequency of the changes, and to please, not only by the beauty of the subjects, but by the manner in which they are connected and made to co-operate. We must, however, advise Mr. M. to amend, in all future copies that he may take off his plates, the following harmony, which doubtless is an oversight, but much in need of correction:—



The Fantasia from *Mosè* consists of airs judiciously selected from that opera, well contrasted and blended. Mr. Burrowes has occasionally added notes which are not in the original, that make certain passages too much resemble the common run of music patronized in the minor boarding schools: but with these exceptions—and they are but very few—the Fantasia is cleverly and effectively arranged.

Dr. Carnaby's Funeral March is in a major key; it is tranquil and soothing rather than mournful, and we are

not at all inclined to call in question the correctness of his notion; for resignation and hope are more exalted feelings than grief, though the latter is most natural. He has wisely avoided any approach towards an imitation of the two fine funeral marches\* composed by the very genius whose death has called forth the present effusion.

The fourth and fifth of the above are light, pleasing bagatelles, of five pages each, exceedingly easy, and well calculated for young performers, because certainly more likely to improve than injure their taste. If we are asked why French titles are given to them, we shall reply, that we must presume Mr. (or Monsr.) Simms to be a native of France; though we are very ready to grant that the sound of the name does not aid our hypothesis.

**MOZART'S CONCERTOS** newly arranged for the **PIANO-FORTE**, with additional keys and accompaniments of **VIOLIN, FLUTE, and VIOLONCELLO**, by **J. B. CRAMER**. No. 3. (Cramer, Addison, and Beale, 201, Regent Street.)

CONCERNING the advantages derived from the mode adopted by Mr. Cramer in arranging Mozart's concertos, we made some remarks in our last volume; it is therefore unnecessary to add anything on the subject here. The present, or third of the series is in C, and begins thus,—



With all our reverential feeling for the name of Mozart, we must confess that this concerto is not one of those compositions which we should rank amongst his greatest efforts. We will not say that there are no traits of his genius discoverable in it, but we feel ourselves justified in declaring that it exhibits fewer striking features than are to be found in most of his works, except those composed during his earliest years. But, as forming one of a set, to be published uniformly, it could not have been omitted with any propriety.

1. **SELECT AIRS** from **SPONTINI'S Vestale**, arranged for the **PIANO-FORTE**, with an accompaniment for the **FLUTE**, by **THOMAS ATTWOOD**. Books 1 and 2. (Clementi, Collard, and Collard, Cheapside.)

2. **Select Airs** from **ROSSINI'S Maometto**, arranged for ditto, with (ad. lib.) **FLUTE accompaniment**, by **J. F. BURROWES**. (Goulding and D'Almaine.)

MR. ATTWOOD has chosen those pieces from *La Vestale* that are best adapted to the piano-forte; namely, the morning and evening hymns, part of the first finale, and several dances from the ballets in each of the three acts. These are all arranged in a very familiar manner, for both instruments; ease has been chiefly consulted, but not at too great an expense of effect.

From the opera of *Maometto Secondo*,—or, *Le Siège de Corinthe*, as Rossini named it at its second birth—Mr. Burrowes has selected the chorusses "Ah, che

\* One of these, the *Marcia Funèbre*, originally written in A flat minor, but transposed into A natural minor, is published in the 5th No. of the **HARMONICON**.

più tardi ancor," and "Dell Araba," "Del Ferro," together with the cavatina, "Ah! che invan;" all of which are very characteristic of the composer, and produce effects striking, and almost, if not quite, new. They are arranged with that attention to the ease of the performer which Mr. B.—who is well aware that the merit of a thing is generally considered to be in a direct ratio to its sale—almost invariably shews.

1. A Collection of **SONGS and DUETS**, with an accompaniment for the **PIANO-FORTE**, by **GEORGE J. SKELTON**, Hull. (Welsh and Hawes, 246, Regent Street.)

2. **THREE CANZONETS**, the words from **LORD BYRON'S Hebrew Melodies**; the music composed by **GEORGE PIGOTT**. (Chappell, 135, New Bond Street.)

MR. SKELTON'S five songs and one duet prove that he has a talent for melody: a great deal of this valuable, this indispensable part of music runs through the whole of the present collection. The rhythm is clear, and the words are set with a due regard to their general sentiment, and a careful attention to their accent.

Mr. Pigott's canzonets are slow and serious, and marked by an expression that inclines rather more to gravity than the words require, though the latter are far from being cast in a cheerful mould. There is, however, a strong and a good feeling prevalent in every line of the work, and though the melodies are somewhat curbed by the style, which approaches towards solemnity, yet they are not unimpressive, and, with an exception or two, are accompanied by harmony of a superior kind. It seems to us that the first should have been written in two-four time, in notes of half their present apparent length. The composer can hardly intend the air to be so slow, as minims and crotchets in  $\frac{3}{4}$  time, and marked *andante affettuoso*, ought to be sung. The harmony would be improved by the following alteration in the sixth and seventh bars of page 5:—



1. **TRIO** for three voices, composed by **ANDREAS ROMBERG**, adapted [to English words] and arranged with *Symphonies and Piano-Forte Accompaniment*, by **JOHN BARNETT**. No. 1. (Wessel and Stodart, Soho Square.)

2. "Fair one, take this rose," sung by Mr. Westerne, in *Love in a Village*, at the *Theatre Royal, Bath*, composed by **S. WEBBE**. (Chappell, 135, New Bond Street.)

3. "Love is still a little boy," sung by Miss Love; the poetry by **J. Wood, Esq.**, the music by **J. M. JOLLY**. (Latour, 50, New Bond Street.)

4. "My vows of love," a **RONDEAU**, the words by **W. LOGAN**, the music composed by **JOHN BARNETT**. (Published by the Same.)

MR. BARNETT need not have told us that a trio is for three voices, for this we should have believed without his testi-

mony. There is, we can easily imagine, much beauty of a simple kind in the original composition; but we cannot suppose that what here appears, page 4, bar 1, is to be imputed to Romberg. If the poetry of this is not wretchedly misprinted, it is indeed an admirable proof of the nonsense which is sometimes set to music.

Mr. Webbe's is a simple, easy, pretty ballad, in the English style, set to well-known words, and within the compass of any soprano voice.

No. 3 is a very light, short, pleasant melody, well set to the words, with an easy, appropriate accompaniment. The whole vocal part consists of but sixteen bars, which are repeated to three stanzas.

No. 4 is rather pretty and gay, but not likely to become remarkable for its longevity. The composer is again a little unfortunate in his choice of words.

## HARP.

1. "Cruda Sorte," *arrangé en RONDEAU pour la HARPE, par N. C. BOCHSA.* (Cocks and Co., Princes Street, Hanover Square.)

2. "Amor, possente nome!" do. do. do.

3. Marche, *Mosè*, do. do. do.

4. *A Collection of MELODIES from Operas, arranged in a familiar style for the HARP, by T. P. CHIPP.* No. 1. (Welsh and Hawes, 246, Regent Street.)

5. POLACCA and POLONAISE for ditto, with FLUTE Accompaniment and an Introduction, by T. BROOKS. (Brooks, 17, Hunter Street.)

THE first three of the above are fresh instances of what are called arrangements. The operas of Rossini are, our readers most likely know, published in an adapted form in Germany; from these adaptations Mons. Bochsa has copied certain pieces, altered a few notes, added a still fewer number, put two or three marks of fingering, as many directions for the management of the pedals, then substituted his most respectable name for that of the actual composer, and modestly issued forth, arrayed in the spoils of real genius. These three pieces are from *Ricciardo e Zoraide*, *Armida*, and *Mosè*; they are short and free from any difficulties.

No. 4 consists of "Love, good night;" "My lodging is on the cold ground;" "*Non piu andrai*," and a Spanish guaracha; all arranged in the easiest manner.

No. 5 is more remarkable for its title than for any thing else. We would fain know the difference between a polacca and a polonaise; having always supposed that both signify a Polish dance, only that the one word is mongrel Italian, the other legitimate French. We, however, cannot for the life of us find out more than one air in this piece: the variation of the subject at page 6 may be meant as the second, but if so, it proves, without any farther evidence, that polacca and polonaise mean one and the same thing. Mr. Brooks calls this a favourite air: it may be so; but it is so common, so like a thousand other things of the same class, that we cannot find any distinctive marks about it.

## VIOLIN.

INTRODUCTION and VARIATIONS on a French air, for the VIOLIN, with accompaniment for the PIANO-FORTE, by GEORGE PIGOTT. (Banister, 109, Goswell Street.)

THIS is a very agreeable air, much in the style of the Suabian melodies. Mr. Pigott has added five variations to it, all of which are in good taste, and well adapted to the powers of the instrument. Some double stops may

be found inconvenient to mediocre players, but not to the proficient. We were surprised not to find an adagio among the variations; this is the movement which, of all others, is best calculated to shew the beauty of the instrument and the judgment of the performer. The introduction, it is true, is slow, but a contrast among the variations is what the effect of the piece seems to demand. The piano-forte accompaniment is easy, and only requires a timist.

## FLUTE.

1. SIX DUETTINOS selected from MOZART's operas, for the FLUTE and PIANO-FORTE, by RAPHAEL DRESSLER. (Cocks and Co., Princes Street.)

2. *The Finale from [to] ROSSINI's Tancredi, arranged for the Flute, with Piano-Forte accompaniment, by TULOU.* (Same publisher.)

THESE are, the air in the *Zauberflöte* to which the English words "The manly heart" are set; "Colomba o Tortorella;" "Ah perdonna;" "Non piu andrai;" "Vedrai carino," and "La ci darem la mano." They are adapted to moderately good players; players who have a good feeling for good music, and either do not possess, or are not ambitious of displaying, a great deal of execution. It is a well-made selection.

No. 2 is rather more difficult for the flute, than the former; but less so for the accompaniment. The subject is "Fra quei soavi palpiti," and is extended to only two pages.

## GUITAR.

1. L'AURE, ou JOURNAL DE GUITARE, *choix des plus beaux morceaux, &c.* No. 1, *contenant dix-huit pieces pour la GUITARE seule, de GIULIANI, CARULLI, DIABELLI, &c. choisi et corrigé par M. HORETZKY.* (Ewer and Johanning, Titchborne Street.)

THIS is a useful collection; the airs are well chosen, and judiciously arranged, and without being too difficult for performers in general, are not too easy for, or unworthy the notice of the best players. At the end of the work is an Italian air, set to Metastasio's words, by Giuliani. It is pretty, but much indebted to Rossini. This work is brought out in an elegant manner, and at a very moderate price.

*Haydn's, Mozart's, and Beethoven's Symphonies in Score.*

IN our 50th number, page 31, is the following observation, relating to Haydn's Symphony in c., lately arranged by Mr. Cramer:—"This does not appear among the Symphonies of Haydn published in score by the elder Cianchettini; a fact which has often excited our surprise, for many of very inferior merit found a place in that work."

We have received a letter from Mr. Cianchettini, alluding to the foregoing remark; in which he tells us, that he had intended to include every symphony by the three great masters in his publication, and also their quintets, quartets, &c.; but that, in consequence of the little support which he received from the British professors, he was a considerable loser by the work, and consequently was compelled to abandon it in a very unfinished state. He never, it seems, obtained more than sixty-two subscribers, a number quite inadequate to such an undertaking, and not very creditable to those who ought to have encouraged it. That, under such circumstances, Mr. Cianchettini should have withdrawn without completing his design, no longer excites our wonder; we are only surprised that he proceeded so far, and brought out his work in so neat and correct a manner.

## Foreign Musical Report.

## VIENNA.

**Kärnthnerthor Theater.**—THE great novelty here, since our last, has been *Amazilia*, a grand melo-drama, in two acts; the music by Signor Maestro Pacini. This opera may be regarded as the real opening of the long-expected Italian season, and we had again the pleasure of greeting within our walls the presence of that great artist, the prima-donna Meric Lalande. With her also, as a debutant, came Signor Monelli, and our old and ever-welcome friend, Lablache. By these the principal characters in this opera were sustained; the second-rate parts were filled by M. Preisinger, Signor Radicchi, and Signor Franchetti. With respect to the piece, it consists of several scenes, with the forms and character of which one is perfectly familiar, with this difference, that the common-place love story is made to vary its features a few shades, by being transposed to America. The plot is simple to a degree beyond the host of opera stories: two Caciques contend for the possession of the heroine of the piece; but while they are disputing the point, a Spanish general very uncourtously steps in and carries off the lady, to the no small amazement and vexation of both the parties. In the music our good friend Gioacchino peeps out at every corner; a good deal is pretty, very little original, but some traits of genius appear in a few places, though scattered at wide distances from each other. As a whole, there is a marble coldness about it, which it required all the energies of Madame Lalande to warm into some degree of animation; she distinguished herself as a finished dramatic artist, not merely in powers of voice and execution, but in taste, feeling, and profound expression; and all we regretted was, that these admirable qualities were not exerted on a more genial subject. As an actress, too, her powers are of the first order. There are two movements in the piece which afford her some opportunity for the display of her united talents,—the grand *aria dell' entrata*, and a duet in the second act. Signor Monelli is no longer young, and a weak singer, but his style appears to be good. The whole went off well, and was received with considerable applause, though not so great as some had expected.

**Josephstätt Theater.**—This house has also produced a novelty in *Die Wunderlilie*, a romantic opera in three acts; the music by M. Engelbert Aigner. This composer, whose name is for the first, and, we trust, for the last time coupled with the drama, is a respectable ironmonger of this place, who, we understand, was induced some time ago to devote his leisure hours from business, in taking instructions in composition from the Abbé Stadler. The present is the result of the odds and ends of musical learning which he was thus enabled to scrape together; and a more curious example of the total absence of every requisite for the task of opera composition never before came within our knowledge. The management of the air, (if so it may be called,) of the instruments, and of the text—for we are informed that the attempt at poetry is also M. Aigner's—is of that kind which bids a bold defiance to all the known and recognized rules of the art. But how—considering all this—how, it may be asked, did M. A. contrive to get his piece received, even at the Josephstätt Theatre. Why, the fact is, M. A. is a man abounding, if not in the gifts of the Muses, at least in those more solid requisites for which the Muses are often condemned to sigh in vain;—he is very rich, and as his strong parental love taught him to see every perfection in the offspring of his excited fancy, he was determined, at all events, to exhibit it before the public; he possessed a golden key, and the doors of the Josephstätt flew open before him. Let us, with no unfriendly feeling, give M. Aigner a piece of advice: early in life he professed himself a votary of Vulcan; why did he quit the profitable workshop of that divinity for the bright, but too often barren, shrine of Apollo? Let him read his recantation without loss of time, and return a humbled penitent to the altar which, in an unhappy moment, he was tempted to abandon.

## BERLIN.

**Königstadt Theater.**—THE only novelties our theatre has had to boast, have been *Joconde*, from the French, the music by Nicolo Isouard, which was new to us; and *Les deux Savoyards*, the music by D'Alayrac, revived after an interval of nearly twenty years. The first afforded an admirable opportunity for the display of Mlle. Sontag's talents in the part of Annette, which she gave with all her wonted charm of manner and captivation of voice. The second afforded us a great treat in Mad. Wächter and Mlle. Eunike, who exerted themselves to great advantage in the characters of the two Savoyards, and drew down great and deserved applause. Besides this, we had a melo-dramatic galimatias, or, as the Italians would term it, a *pasticcio*, in two acts, by Castelli, under the long-winded title, *Roderik und Kunigunde; oder der Eremit vom Berge Prazzo; oder die Windmühle auf der Westseite; oder die lang verfolgte und zuletzt doch triumphirende Unschuld* (Roderick and Kunigunde; or the Hermit of the Prazzo Mountain; or the Windmill of the West; or Innocence long persecuted, and at last triumphant). The only merit of this piece is a few tolerably good parodies on well-known scenes of popular German operas, wrought together into a texture of some interest. The other pieces given, have been *Euryanthe*; the *Alceste*, *Armide*, and *Iphigenia in Tauris* of Gluck; Spontini's *Cortez*, and *Aleidor*; *Don Juan*, and *Il Matrimonio Segreto*. In the last opera, the impression produced by Mlle. Sontag's acting and singing, in both of which she visibly gains a constant increase of power, was in the highest degree enthusiastic.

We have been favoured with a visit from the celebrated Catalani. She gave a public concert, in which she treated us to an heroic and impressive air by Cordella, a brilliant air by Cordella; a brilliant air by Cianchettini, *con violino obbligato*, accompanied by C. Möser; Mozart's expressive air, *Parto*, from *La Clemenza*, but deprived of much of its effect by being transposed into A $\sharp$ ; a Bolero; and last, but not least, your national anthem of *God save the King*. The spirit, energy, and graceful action with which she delivers this simple but expressive piece, entitle her to the honourable appellation of the Muse of Song. She afterwards displayed her talents in two private concerts, at the Hotel of the Duke of Cumberland, and at a splendid soirée, given by the Widow Beer, mother of the celebrated composer Meyerbeer. Afterwards, in a spiritual concert, she delighted us with several pieces from Handel's *Messiah*, which she gave with the English words, and with an energy and characteristic expression peculiarly her own.

## DRESDEN.

OUR German opera has still to lament the loss of one of the most original composers, as well as able directors of the day; but if there be any thing that can tend to soften our regret, it is the active zeal of the worthy director Reissiger, who fills his place,—a situation rendered the more delicate and difficult, by the recollections of the extraordinary man who occupied it before him. He is actively engaged in strengthening our German company, which has declined of late; he has already secured the talents of Mlles. Veltheim and Funk, as well as of a young singer of great promise, Mlle. Bamberger, from Frankfort. The first displayed her powers to great advantage as Eglantine in *Euryanthe*, an opera which continues to be the better appreciated the more it is known; the second obtained considerable applause in *Der Vestale*, and in *Jean de Paris*. Mlle. Bamberger distinguished herself in *Der Freischütz*, and the revived opera, *Die Schulerschwänke*, (the Scholar's Pranks.) *Die Bezauberte Rose* also continues to grow in public favour, and justifies all the praises which the public journals have bestowed upon it for beauty of melody, as well as power in several of the concerted pieces. It gives us pleasure to hear, that this work is shortly to be engraved, and will appear before the public.

**Italian Theatre.**—The great attraction here has been Meyerbeer's grand heroic opera, *Il Crociato in Egitto*, which has long been promised, and has now appeared in a manner to justify every expectation that had been formed. It was received with the most stormy applause. Signora Schiasseti gave the arduous part of Armando d'Orville, and pleased univer-

sally; it afforded her an opportunity of displaying powers for which credit had not before been given her. Signora Palazzesi, in Palmide, was also successful, as was Signore Rubini in the character of Adriano. The parts of Felicia and Aladino, as given by Sig. Sandrini and Sig. Salvadori, were not filled with equal excellence. The chorusses, some of the most delightful and original parts of the whole work, were given in a manner that deserves every praise.

A Concert was given here for the benefit of the establishment for widows and orphans, which was well attended. The *Creation of Haydn* was selected for the occasion, and excellently performed under the direction of Signor Maestro Morlacchi. Signora Schiassetti performed the soprano parts, Signor Rubini the tenor, and Signor Zezi the bass. The only complaint made, and certainly not without foundation, was the singularity of giving this grand native German composition here in Germany, with Italian words. All music must, in some degree, suffer by a translation of the poetry into another language, as no ingenuity can entirely succeed in substituting a perfectly corresponding rhythm in place of that by which the composer was originally guided.

We had also a visit from Ferdinand Ries, who gave a concert, in which he delighted the public with the latest productions of his pen, a grand symphony in D, a new concerto for the piano in A minor, and new grand variations, with orchestra, in F. All these masterly compositions, but particularly the first, were received with the most enthusiastic approbation. Ries goes his own way; he is no imitator; and if in some respects he must yield the palm to Moscheles, particularly in brilliancy of execution and lightness of effect, in depth of feeling and creative originality we think he stands alone.

Another Concert we must not fail to mention, that of M. Guillou, first flutist, from Paris, and member of the Conservatory. Undoubtedly this artist is a virtuoso of the first class; his power in movements of the bravura kind is overwhelming, and his artful management of his instrument leaves one in wonder and astonishment. When, however, leisure is left us for reflection, we find that his play has but little foundation; we miss that true test of a perfect master, the tender and affecting adagio, and begin to discover that he is rather a flutist of the orchestra than of the chamber. During the course of the same concert, we were delighted by a new overture, from the pen of our worthy Reissiger, performed, under his direction, by the band of the chapel royal. What we principally admired in this composition was the effect produced by great economy of ideas, and judicious employment of instruments; the whole was wrought up from two pleasing themes; which were interchanged with all the art and varied colouring of a master.

Our concerts have been numerous and full of interest, particularly that of the Fräulein Leopoldine Blahetka, from Vienna, who gave us Kalkbrenner's grand concerto in D minor, with a brilliancy and effect not rarely equalled, and seldom or ever surpassed; she also delighted us with bravura variations to a military air, composed by herself, which were much applauded. Besides this, we had a concert by Joseph Krogulski, the Polish boy of eight years of age, who astonished us with Hummel's concerto in A minor, Kalkbrenner's in D minor, and an extempore fantasia by himself. This interesting youth has numerous friends and admirers; we trust they will not lose sight of discretion in the patronage they bestow on him. Next came the two sisters, Henriette and Adelheid Grabau, from Bremen, who possess great powers of voice, joined to natural and pleasing expression. They gave an excellent selection from the *Seasons of Haydn*, and that powerful composition, *Die Harmonie der Sphären*, by Romberg. A musical academy was also given in aid of the fund for the support of poor and decayed musicians, on which occasion was given *Das Verlorne Paradies* (Paradise Lost), an oratorio in three acts, by S. Schneider, directed by the composer in person. We had also the pleasure of a visit from the celebrated Ferd. Ries, and heard his new grand MS. concerto in D major. His brilliant and surprising power of execution, as well as of expression, are so well known as to render any observations of ours altogether superfluous.

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## MUNICH.

Our opera season has been rich in novelty as well as in variety. It opened with Spohr's *Faust*, which is regarded here as an excellent and genuine production of the true German school. This was followed by *La Gazza Ladra*, which is new to our stage, and had long been promised us. Mlle. Sigl performed the part of Ninetta in a very superior manner. The whole opera, deducting the peculiarity of accompanying the simple strains of a country maiden with drums, trumpets, and the flauto piccolo, and the absurdity of pouring forth her sorrows in a waltz, gave satisfaction. After this we had *Der Freischütz*, and an overflowing house, for the benefit of the composer's family.

The great attractions of the season, however, have been *Der Kreuzritter* (Il Crociato), and *Die Weisse Frau* (La Dame Blanche); both of which, but particularly Meyerbeer's opera, obtained the most enthusiastic applause. Mad. Vespermann gave the part of Armando in a manner that justifies all the praises bestowed upon her in several journals, and Mlle. Sigl, as Palmide, showed powers far above the common.

*Kleine Hoftheater*.—This, our second-rate establishment, has shown itself ambitious this season of making an effort in the field of music. The pleasing operetta, *Die sieben Mädchen in Uniform* (Les Pages du Duc de Vendôme), was produced here for the first time, and pleased universally. After this was given *Der Doktor und Apotheke*, and Holtei's lively musical farce, *Die Wiener in Berlin*; all of which were excellently performed, by a company far more effective than we have been generally accustomed to see at this theatre.

Our four musical societies, *Der Museum*, *Die Harmonie*, *Der Frohsinn*, *Die Ressource*, have all been active this season, and vied with each other in the production of novelties of merit. Among the artists of these establishments who deserve honourable mention, are Professor Troplong, first violin of *Der Frohsinn*, and Mlle. Krings, a distinguished performer on the harp, in the Museum.

We have also been rich in Concerts, and have been favoured with the visits of several artists of merit, particularly of the celebrated Catalani.

The other concert of interest was that given by M. Féréol Mazas, professor of the violin. His extraordinary execution in several pieces, but particularly in one termed a Military Concerto, called forth great applause. He concluded his entertainment with variations played by him upon one string only. The effect he was thus able to produce was of the most astonishing kind; indeed, it might have been reasonably suspected, that he adroitly availed himself of more than one string, had he not, in the presence of all, taken off the other three strings from his instrument. What may not man accomplish, what apparent impossibilities may he not surmount, by patience and perseverance! But, when we had recovered from our wonder, and cooler reflection returned, we could not help observing to ourselves, that one single adagio movement, played with soul and feeling, is worth all the laborious ingenuity of this kind in the world.

## WEIMAR.

The amateurs of our place have enjoyed a more than common treat, in a short visit from our favourite German songster, Mlle. Sontag, who gave two performances. She made her first appearance in Rossini's *Barbiere di Siviglia*, which, strange as it may appear, was new to our stage, and pleased extremely, not only through the attractions of the charming Rosina of the evening, but from the gay, airy, and highly dramatic character of the whole piece. After all that has been said in praise of Mlle. Sontag, it might appear presumptuous on our part to attempt to add any thing. Suffice it, then, to sum up all in a few words: she has a sweet expressive face and a pretty figure; her style of acting is becoming, agreeable, and versatile; her voice pleasing, and of considerable compass; her method is that of the Italian school, she sings with great precision and amazing lightness, and employs the *messa di voce*, and all the other ornaments of song, with the most winning grace. Her reception was enthusiastic in the highest possible degree. Her

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second appearance was in the Donna Anna of *Don Juan*; it was well judged, as it afforded us an opportunity of witnessing her powers in a character of deep feeling, and which formed a striking contrast to the gay and lively Rosina.—We had also a visit from M. Blumenfeld, so celebrated for his musical powers and falsetto voice; he delighted overflowing houses in *Die falsche Catalani*, and *Die Wiener in Berlin*, both pieces of considerable humour, and not deficient in musical excellence.

Our concerts have not been numerous this season. One of the most brilliant was that given by M. Hauk, of Breslau, a young pupil of Kapellmeister Hummel. He performed his master's last grand Concerto in E major, a Rondo composed by himself, and, together with Kapellmeister Hummel, Professor Töpfer, and Weiland, an Overture of Hummel for eight hands, on two piano-fortes. Both in the command of his instrument, and in the powers of his pen as a composer, this young virtuoso does honour to his illustrious master.

Lately died here, music-director Riemann, an artist of great merit and ability. He was equally skilled as a virtuoso upon the oboe and the violin; the latter instrument he for a long time lead as head of the orchestra. He is succeeded by M. C. Eberwein, known here as a violinist and composer, of first-rate talent.

#### BRESLAU.

Musro has of late sustained some very severe losses in Germany, and another name is now to be added to the list; at least as far as regards the scientific department of the art. During the course of the past month, died Ernst Florenz Fred. Chladni, at the advanced age of seventy. He was born at Wittemberg, where his father was professor of jurisprudence, and for which study he was destined. But his turn of mind was directed towards Nature and her works, and from an early age he devoted himself to the study of physics. Such was the progress he made, particularly in that branch which regards the history of sound and its properties, that he has been called the founder of the modern school of acoustics. He had visited this place on a journey of science, and retired to rest at an early hour, exhibiting all the usual cheerfulness and activity of mind for which he was always distinguished. In the morning he was found seated, half dressed, in his elbow-chair, but the spark of life had fled. As a proof of his mental activity to the last, the fact may be mentioned, that, only the day before, he had transmitted a paper of scientific research to one of the journals.

#### MILAN.

*Teatro alla Scala.*—The company here this season (Carnival, 1827) consisted of the following: *Prime donne*, Stephanie Favelli, Loreto Garcia, Seraphine Gai, Brigida Lorenzani (contralto in men characters); *Tenori*, Gio. David, Francesco Piermarini; *Bassi*, Vincenzo Galli (brother of the celebrated singer of that name), Felice Botelli; *Supplementi*, Carolina Franchini, Teresa Ruggeri; *Seconda donna*, Maria Sacchi.

The season opened with Pacini's old opera, *Alessandro nelle Indie*, in which the Favelli, Lorenzani, and David, distinguished themselves, but the latter displeased with his nasal notes, and too affected a display of his falsetto, which is by no means of the purest kind. This was followed by the *Didone abbandonata* of Mercadante, in which the Garcia, Gai, Piermarini, and Galli, performed the principal parts; and by Rossini's *Ricciardo e Zoraida*, which pleased as usual.

In May appeared a new opera by Pacini, entitled *Gli Arabi nelle Gallie*, which experienced a very favourable reception, and by the critics here is considered as a masterly production;—if we ask why? the answer is, That the introduction is excellent, and the duet in the second act, and the air of David, at the end of the opera, masterly. But when we come to inquire in what this excellence consists, it is found that the introduction in question (which begins with a stage band) is made up of a well-known movement in *Il Crociato*, and the concluding part of Winter's introduction to his *Maometto*. Many friends of Pacini (and his modesty and amiability of manners gain him many) know this very well, and are vexed at seeing an Italian maestro imitate the German school; but they are content to hide their vexation in silence. The duet and the air of

David, which, according to this performer's public acknowledgment, are suggestions of his own, are, in reality, but so many cabalettas in a somewhat varied shape, which, garnished with the singer's mannerism, are sure to please the youthful critics of the present day. Impartial connoisseurs, however, and the members of the good old school, find nothing new in the whole opera, though many things well combined and full of effect. In fact, how could the young Pacini, who has already composed thirty-seven operas, four of which followed each other in rapid succession during the course of the last year,—how could he, we ask, have found leisure to meditate, correct, and revise; in a word, attain to true excellence in his art? But the secret of his success is not one of those mysteries of which the depth cannot be fathomed. When it is known that he writes at the elbow of the favourite singers of the day, such as Fodor, Pasta, David, Rubini, Lablache, Tosi, and Lalande; and when it is stated what influence these personages exercise over the Italian and other journals, the mist of wonder is dispelled, and all is clear and simple. An article appeared in one of the leading papers, which excited general sensation; it opened with a regular attack upon Rossini, and concluded with holding up Pacini as the great regenerator of modern music! Of the introduction, above named, it is said, that that of Winter surprises, while the other delights, with several other fine things, which we have not room to quote here. The drift of several of these articles is clear, and speaks for itself. At the beginning of the first finale was a *Preghiera*, with an organ accompaniment; but it was soon left out as something unorthodox,—something at variance with the taste of the time.

David and Il Signor Maestro Pacini are shortly to set off for Vienna, where the latter is to produce three of his operas; viz. the one last composed, of which we have spoken, for David's debüt; *Gli ultimi Giorni di Pompeje*, for the Tosi; and *Il Barone di Dolheim* for that of his father, the celebrated Buffe of Florence. Oh, happy and much to be envied people of Vienna!

Lately died here, Johann Anton Frederick Jansen, long known as an artist of considerable merit on the violin and piano. His end was melancholy: he had been, as is too often the case with artists, improvident; he had laid up nothing for the evil day. He had been seen for some days wandering solitarily about the streets, and when some charitable persons at last sought him out to offer relief, it was too late. During his residence at Venice and Milan, he composed a great many pieces of considerable merit for music-sellers, as well as private persons. His last production was published in the course of the past year, by L. Bertuzzi, entitled *Trecento Cadenze per Pianoforte*.

At the beginning of May appeared here a new musical journal, called *I Teatri, Giornale Drammatico-Musicale e Coreografico*. The dramatic department is by Professor Biebieri, the musical by Dr. Giulio Ferrario, author of the splendid work *Costume antico e moderno, &c.* Among the contributors to the work are S. Mayer, G. Pacini, A. Rolla, G. Piantanida (*Censore* of our Musical Conservatory), P. Bonfichi, D. Lichtenthal, and D. Banderali (professor of singing). But we have our doubts whether some of them are not *noms de guerre*. The plan of the Journal is announced to be as follows:—First Number: Memoirs and musical notices upon the drama, music, and the dance: First Part, Theory of the drama; 2nd, Theory of music and choreography; 3d, History of the drama; 4th, History of music and the dance; 5th, Dramatic, musical and choreographic biography.—Second Number. General annals of the drama, music, and modern choreography: 1st, Notices of the Italian theatre; 2dly, Notices of foreign theatres; 3dly, Musical and dramatic bibliography; 4thly, Musical physics, mechanical inventions, and the scenic arts; 5thly, Hints upon theatrical administration (*Aziende teatrali*), and Supplement. Time will show whether a work, which might be rendered of great importance to the fine arts, will be conducted with judgment and impartiality.

At the same period also appeared, *Dizionario e Bibliografia della Musica*, del Dottor P. Lichtenthal; 4 vols. gr. 8vo. The work has experienced a rapid sale, and is highly spoken of. An Italian journal observes, that for such a work German industry and German patience were requisite.

## BOLOGNA.

THE season here commenced with *Il Torneo*, the new opera of Signor Biagioli, but it did little else than not make an entire *fiasco*. Next came Morlacchi's *Teobaldo ed Isolina*, in which the Ferlotti distinguished herself considerably. We had lately a splendid concert, with all the choice pieces of the day, by Ferlotti, David, Zuccoli, and the dilettante Zucchelli, brother of the celebrated bass singer of that name. A new tenor, of great promise, Signor Antonio Poggi, made his debut here in Rossini's *Ciro in Babilonia*, and obtained enthusiastic applause. He is a native of this place, and a scholar of Il Maestro Cavalier Celli, and has obtained an engagement of 17,000 francs for the Paris theatre.

## MODENA.

OUR opera-company this season was as follows:—*Prima donna*, Elisabetta Feron; *Tenore*, Pietro Gentili; *Basso cantante*, Benedetto Torri; *Basso comico*, Vincenzo Pozzi; *Seconda donna*, Anna Pozzi; *Secondo tenore*, Alfonso Pareschi. The season opened with an opera semi-seria, *Il Desertore, ossia l'eroismo dell'amor filiale*, composed by N. U. (nobil uomo) Maestro Antonio Gandini, guardia nobile d'onore. S. K. H. Surely but few operas ever came before the public so pompously prefaced; nor did the music misbecome the dignity of the announcement. In the first act, the air of the *prima donna* was rapturously encored, and is indeed a piece of great power and energetic expression; a duet between her and the tenor, the *terzetto*, and finale of the first act, also pleased much: in the second act, a *sestetto*, of great beauty, produced a powerful impression.

## PARMA.

AN opera, in one act, entitled *Il Re Teodoro in Venezia*, was produced here by a native of our town of the name of Finali, which met with a very favourable reception, and contains some pieces of merit above the common. It was followed by Rossini's *Barbiere di Siviglia*, *Inganno Felice*, and *Cenerentola*; the season closed with Count Nicelli's old *farsa*, *L'Ajo nell'Imbarazzo*, which is a lively piece, with some pleasing music.

## ROME.

*Teatro Argentina*.—Principal singers: Clelia Pastori, Elena Otto, Giuseppe Binaghi, Lorenzo Biondi, and Angelo Berettoni. The season opened with Rossini's *Zelmira*, but it did not please; nay, some of the journals go so far as to say that it made a downright *fiasco*. The Pisaroni was engaged here for a part of the season, and appeared in the character of Arsace in the *Semiramide* of Rossini; this was received with rapturous applause, and formed a happy counterpoise to the fate of the *Zelmira*.

*Teatro Valle*.—Principal singers: Emilia Bonini, Gio. Batt. Verger, Dom. Coselli, *basso cantante*; Giuseppe Frezzolini, *basso comico*. The season commenced with a new opera by Donizetti, called *Olivo e Pasquale*, which gave general satisfaction. The Romans are proverbially severe critics of the poetry of a piece, as well as of the music, and in this instance the book was visited with just indignation as being both long and dull. The most striking parts of the opera were, the air of the tenor, a masterly duet in the second act, and a quartetto for four men's voices, which, by some connoisseurs, was considered as the crown of the whole. The parts were altogether well cast, but the Bonini sung without spirit.

## TRIESTE.

THE novelty here has been Mercadante's late opera, *La Donna Caritea*, of which we have before had occasion to speak, as having been received at Venice with more than common applause; the taste of the public is, however, very capricious, for here it pleased but little; and was soon obliged to give place to one of the old favourites of the minstrel of Pesaro.

## NAPLES.

SINCE the departure of Madame Pasta, our opera has been dull, or, to speak more justly, has been almost a nonentity.

The musical world here is divided in its opinions respecting the merits of this artist, the greater number considering her rather as a great actress than a perfect singer. A letter of Crescentini to M. Imbimbo, of Paris, which appeared in several of the French papers, has been copied into all our journals: it is full of uncommon praises of this lady, both as a singer and an actress, and speaks of her being received here with the greatest enthusiasm.

## PALERMO.

*Teatro Carolino*.—After an illness of five months, M. Fischer has again resumed his place upon our stage, his return to which was greeted with warm and heartfelt applause. His daughter still continues a great favourite here. We have had a visit from the Signora Graziosi, who travelled over from Trieste with her budget of *cabaletti*, which she has been retailing to the good-natured public here. She is to give us the *Semiramide*, if we are to believe the reports in circulation.

## MESSINA.

THE opera given here was Rossini's *Risicardo e Zoraide*, which was received with the liveliest interest. Our well-known Maestro di Capella, D. Mario Aspa, composed an air for the Contralto Corradi, which bespeaks the hand of a master, and was always honoured with an encore. It was followed by *Matilde Shabran*, of the same composer, in which the *Parlamagni* distinguished herself, though the opera, as a whole, was considered weak and ineffective.

## PARIS.

A VAUDEVILLE, named *Les Deux Matelots*, written by M. Théaulon, and composed by MM. Dartois and Francis, has been performed with success at the *Théâtre des Variétés*. The airs have much merit. A couplet in one of them, in favour of the Greeks, was warmly encored.

A morning concert (*Matinée Musicale*) was given on Sunday, the 20th of May, by Albert Schilling, in the small room of the *Menu-Plaisirs*. This wonder, who is only ten years and a half old, executed some difficult compositions by Moscheles and Kalkbrenner with very remarkable ability. The young Massart, who at the age of thirteen has acquired a mastery of the violin, and who promises to become very great on that instrument, excited as much pleasure as surprise.

M. Henri Herz the younger, has been appointed first chamber pianist to the king.

Mad. Pisaroni made her debut on the 26th of May, in the character of *Arsace* in the *Semiramide* of Rossini. She was preceded by her grand reputation; during the last ten or dozen years her name has stood prominent in all the great theatres of Italy, where she has given an importance—has almost created—many important parts in Rossini's operas. The arrival of this singer is likely to work a considerable improvement in our vocal taste: her grand style, free from all those littleneases that are calculated to catch vulgar tastes and please for a season, must shew the superiority of that which is founded in truth, and must be permanent. The defect in Mad. Pisaroni's voice is, that a few of its high notes are guttural and nasal: she covers these generally with much skill; but in the *andante* of the second duet with *Semiramis*, she could not conceal the disagreeable effect of these. Her unfavourable exterior is forgotten in the warmth excited by her performance. She seems to be inclined to decorate too much; but the critic has always some blots to hit. When Galli performed the part of *Assur*, his powerful voice overwhelmed that of the little *Arsace*, Schiasfetti: now it is the little *Arsace* who overcomes the great *Assur*, Zucchelli. Mlle. Blasis represented *Semiramide*. Her voice, rather unequal, wants force, particularly in the two grand duets. She has talent, but not enough to console us for the loss of Mad. Pasta in this character.

The opening of the great temporary theatre at Lyons took place on Monday, May 31st. The *Tartuffe* was, in spite of the priests, acted with enthusiastic applause. The orchestra tried its strength in the overture to *Robin des Bois* (the *Freischütz*), and succeeded marvellously.

## The Ancient Concerts.

## TENTH CONCERT.

Under the Direction of the Earl of Derby. Wednesday, May 23rd, 1827.

## ACT I.

Overture.			
Chorus. O the pleasures.	} (Acis and Galatea.)	HANDEL.	
Recit. Ye verdant plains.			
Air. Hush, ye pretty.			
Double Chorus Your harps.	(Solomon.)	HANDEL.	
Quartet and Chorus. Adeste fideles.			
Concerto. (Select Harmony.)		HANDEL.	
Psalm. Thou art, Oh God!			
Recit. acc. In these blest scenes.	} (Joshua.)	HANDEL.	
Air. Hail, lovely virgin.			
Recit. Oh! Achsah.			
Duet. Our limpid streams.			
Glee. O snatch me swift.			
Recit. acc. Sposa! Euridice!	} (Orfeo.)	GLUCK.	
Air. Che farò.			
Quartet and Chorus. Sing unto God.		CROFT.	

## ACT II.

Overture.	(Scipio.)	HANDEL.	
Glee. O! Nanny.		CARTER.	
Recit. acc. Tranquillo.	} (Romeo e Giul.)	GUGLIELMI.	
Aria. Ombra adorata.			
Chorus. Fall'n is the foe.	(Judas Macc.)	HANDEL.	
Concerto 2d.	(Oboe.)	HANDEL.	
Recit. First and chief.	} (Il Pensieroso.)	HANDEL.	
Air. Sweet bird.			
Quartet. Prepare then ye.	(Semele.)	HANDEL.	
Song. Lascia Amor.	(Orlando.)	HANDEL.	
Chorus. Crown with festal pomp.	(Hercules.)	HANDEL.	

Of the present selection little indeed can be said; the old story stares us in the face through almost both acts, with the exception, however, of a few pieces; these we shall proceed to notice in the order in which they attracted our attention and admiration. The first was a glee, or rather ode, by the late Dr. Callcott, which for originality of design, correctness of execution, and elegance of expression, has seldom been equalled, and never, that we know of, exceeded. Independently of its rich variety, there is a religious sentiment breathing through every bar, which strongly marks the pious workings of the musician's, as well as the poet's mind. The lights and shades of the composition are beautifully blended, and when exhibited, as they were on this evening, by such perfection of performance, nothing could be more enchanting.

Madame Pasta was excellent, as usual, in both of her songs.—In the "Ombra adorata" she was particularly effective; but we miss a great deal of this fine singer's power and pathos in the confinement of an orchestra; as an actress, she is even greater than as a vocalist. We have once before had occasion to notice, and strongly to deprecate, the introduction of ornament in giving that delicious strain in the song of "Sweet Bird," "most musical, most melancholy," on the first occasion that it occurs: it is almost the only melody that Handel meant should be sung precisely as it is written, and yet Miss Stephens could not, last evening, resist a flourish upon it. We are convinced that a little consideration will determine her to sing it plainly in future, for she has too much good taste and feeling generally, not to admit, when she tries the passage over again carefully, that it must be injured by the slightest addition or decoration. We were much gratified by the Quartet and Chorus from Semele, and shall be glad to hear it again. Mr. Phillips approaches every time we hear him nearer and nearer the *Bartlemanic* sphere: "Lascia Amor" never had more justice done to it.

We wish these concerts were, every night of performance, closed as judiciously as on the present occasion:—"Crown with festal pomp" was just the thing.

## ELEVENTH CONCERT.

Under the Direction of the Earl of Darnley, for the Earl of Fortescue. Wednesday, May 30th, 1827.

## ACT I.

Overture.	(Pastor Fido 2d.)	HANDEL.	
Music in Macbeth.		LOCKE.	
Cantata. Alexia.		PEPUSCH.	
Glee. Fair Flora decks.		DANBY.	
Scene from Tyranic Love.		PURCELL.	
Concerto 2d.		CORELLI.	
Psalm. To thee, O Lord.		HANDEL.	
Quartet. According to thy.	(Psalm 51.)	MARCELLO.	
Recit. Behold the nations.	} (Deborah.)	HANDEL.	
Chorus. O Baal! monarch.			

## ACT II.

Overture.	(Otho.)	HANDEL.	
Song. If guiltless blood.	(Susanna.)	HANDEL.	
Glee. Chi mai d' iniqua stella.		BONONCINI.	
Song. Non vi turbate.	(Alceste.)	GLUCK.	
Chorus. No more to Ammon's.	(Jephthah.)	HANDEL.	
Recit. acc. Non dubitar.	} (Giulio Sabino.)	SARTI.	
Song. Là tu vedrai.			
Concerto 2d.	(Opera 7th.)	MARTINI.	
Chorus. He gave them hailstones.	} (Israel in Egypt.)	HANDEL.	
Chorus. He sent a thick.			
Chorus. He smote all the.			
Chorus. But as for his people.			
Chorus. He rebuked the Red Sea.			
Duet. The Lord is a man of.			
Chorus. The Lord shall reign.			

We really thought the noble director of this evening had spared the *witches* this season; "but see, they come again!" And then came "See from the silent grove," and then "My Celia quits the town."—Now, what *can* be said to all this tiresome, mawkish sameness? If we except (what nevertheless we are heartily weary of, beautiful as it is) the scene from Tyranic Love, and the fine chorus "Lord of Eternity," there is nothing to interest, for a moment, in this whole first act:—on the contrary, the air to the words "Sin not, oh! King!" which, in the oratorio of Saul has a sweet, appropriate, and solemn effect, was to-night, (for what reason who can tell?) applied to some words of a psalm (whether a psalm of David's is not mentioned), to which it was not calculated to give the least expression:—The words of the psalm are supplicatory, the original words from the oratorio are monitory; and the time is well adapted as conveying a serious sentiment, but not a pathetic expression! The quartet with Marcello's name is utterly destitute of interest; we had almost said of merit.

In the second act we were gratified by the introduction of a very pretty glee of Bononcini. It was very sweetly sung, but much too slow; had it been twice as fast, the effect would have been considerably heightened. Miss Wilkinson, on the other hand, sang *her* song too fast. "Non vi turbate" is a beautiful, but by no means an easy song; to give the proper expression to it, power and dignity, as well as pathos, are required:—Pasta would sing it admirably.

Madame Caradori Allan sang Sarti's aria with more than usual animation. It is a spirited composition, but wanting richness and variety of harmony. There is not much originality in any of this composer's songs: the most elegant we ever heard, and we recommend it to the attention of the noble directors, is the "Lungi dal caro benè."

Upon the selection from Israel in Egypt, we have to bestow our unqualified praise as to the performance, and the bass duet

was as well sustained throughout as we ever wish to hear it. If Phillips is coming on, we perceive no falling off in Bellamy.

## TWELFTH CONCERT.

Under the Direction of His Grace the Archbishop of York, for the Earl of Fortescue. Wednesday, June 6th, 1827.

## ACT I.

Overture.	(Henry the Fourth.)	MARTINI.
Psalm XVIII.	(St. Matthew's Tune.)	DR. CROFT.
Chorus. Glory, praise, and adoration.		MOZART.
Sicilian hymn. O sanctissima!		
Trio, Song, and Chorus. Qui pacem.		STEFFANI.
Song. In infancy.	(Artaxerxes.)	DR. ARNE.
Concerto 8th.	(Grand.)	HANDEL.
Glee. Let not rage.		DR. ARNE.
Cantata. Nel chiuso centro.		PERGOLESI.
Air, Verse, and Chorus. Rule Britannia.		DR. ARNE.

## ACT II.

Overture.	(Zauberflöte.)	MOZART.
Round. Wind, gentle evergreen.		DR. HAYES.
Song. The glories of our birth.		
Chorus. See the proud chief.	(Deborah.)	HANDEL.
Duet. Verdi prati.	(Alicina.)	HANDEL.
Terzetto. Soave sia il vento.		MOZART.
Concerto 5th.	(Op. 3rd.)	MARTINI.
Glee. 'Tis the last rose of summer.	(Irish Melody.)	
Song. Parto, ma tu ben mio. (La Clemenza di Tito.)		MOZART.
Coronation Anthem. Zadok the priest.		HANDEL.

A SUMMER sun, they say, sets more gloriously than it rises,—not so our Ancient Concerts: the first and second of the present season were decidedly the best; this, the twelfth and last, upon the whole, the worst. After the never-forgotten overture to Henry the Fourth, we were regaled with St. Matthew's tune, by Dr. Croft. Then, an English chorus by Mozart, and which, if Mozart's it be, might be struck out of the catalogue of his compositions, without the slightest injury to his reputation. Then, the Sicilian hymn, a very pretty thing for sisters from twelve to thirteen to sing on a Sunday evening to papa and mamma:—then "Qui pacem" for the 551st time!—then, the ever exquisite "In infancy," then "Let not rage"—but, really, rage we must at all this reiteration of insipidity. What! with such music as is now mouldering in dust at the Hanover-Square rooms, not only all the delightful operas of Purcell, and the sublime oratorios of Handel, but the richest productions of foreign masters, to have the perpetual repetition of such mince-meat! Truly has it been said that we are not a musical nation; and, if any sceptic should be inclined to think otherwise, let him visit and examine the musical library in the possession of the noble directors of the Ancient Concerts, and then the books of the performances since losing the invaluable patronage and superintendence of our late gracious Sovereign. Under his watchful eye, and submitted to his excellent taste and judgment, there was repetition without satiety, and constant novelty that equally surprised and delighted!—But, to proceed; Pergolesi's fine cantata was some relief from what had preceded it, though it was not exactly suited to the powers of Madame Caradori Allan. As to "Rule Britannia," we have heard it with far greater delight from the fore-castle of a seventy-four gun ship!—*Rule Britannia*, after singing the "Messiah's love unbounded" and "O Sanctissima!" This is Horace's monstrous junction with a vengeance! The *Zauberflöte* overture was, of course, a great treat, and would have been a greater, had not the fugue been so hurried on; we are aware that it is customary to play this movement as quick as it is possible for fiddlesticks to be put in motion, but we know not why. It is a fine spirited fugue; full of contrivance and rich harmonies, all requiring and deserving of steady attention both in the hearer and performer,

and not to be *prestissimo* away like some of the undefinable *prestissimos* of the present school. "Wind, gentle evergreen," by Misses Stephens, Johnston and Wilkinson, on some occasion of social summer recreation, after the viands had been delicately served, and the champagne well iced, would be delightful; but the charm is lost with Dragonetti's double bass grinning on one side of the fair warblers, and old Jenkinson's double drums growling on the other.

"The glories of our birth and state," by Mr. Composer *Nobody* (we marvel that nobody has yet owned this delicious *morceau*), was repeated this evening, and not encored!—well, wonders will never cease!—But now came a rich novelty, indeed! "Verdi prati" turned into a duet, in order, we suppose, that Miss Johnston might have the opportunity of singing in thirds with her aunt.

The delightful *terzetto* which followed made us some amends for all our fatigue and disappointment; it was charmingly sung, and we could have heard it repeated with pleasure, but the composition has too much sterling merit to stand any chance of an encore. We really had not resolution to undergo the torture of the *Irish melody*, and therefore cannot speak to the repetition of that, but the chances were greatly in its favour.

We began to hope, from the favourable commencement of this season's performances, that the noble directors were beginning to feel the claims which certainly the old subscribers have upon them, for some little relief of novelty, and the revival of those charming scenes from the oratorios of Handel, and operas of Purcell and Arne, which not only in Tottenham-street, but the Haymarket, used to give such variety of delight; but, we have been bitterly disappointed; and it appears now but too certain, that there is a *predominating influence* operating somewhere in favour of frivolity, and which, while continuing to prevail, will effectually check every attempt to restore to its former dignity and lustre this admirable establishment.

We have dared to hope till now;—it is in vain to hope any longer.

CLIO.

## The Philharmonic Concerts.

EIGHTH CONCERT, Monday, June 4, 1827.

## ACT I.

Sinfonia, No. 8.		BEETHOVEN.
Terzetto, Madame Caradori Allan, Madame Stockhausen, and Signor Curioni, "Pria di partir,"		
( <i>Idomeneo</i> )		MOZART.
Quartetto, two Violins, Viola, and Violoncello, Messrs. Kiesewetter, Oury, Moralt, and Lindley.		MOZART.
Scena, Madame Stockhausen, "Ch'io perdessi."		SAPIENZA.
Overture, "Der Beherrscher der Geister."		C. M. VON WEBER.

## ACT II.

Sinfonia in D.		MOZART.
Aria, Signor Curioni, "Chi sa dir" ( <i>La Schiava in Bagdad</i> )		PACINI.
Concerto, Piano-forte, Mr. W. Beale.		CRAMER.
Scena, Madame Caradori Allan, "Grazie ti rendo."		FEDERICI.
Overture, <i>Fidelio</i>		BEETHOVEN.
Leader, Mr. Mori.—Conductor, Sir G. Smart.		

WE commence our remarks on this concert with the vocal part of it, because, as it is our wish to take our leave of the society for the season in good humour, we will pronounce our censures first and our praises last.

The *terzetto* from *Idomeneo* every one must admire; but the rest,—the scenes of SAPIENZA and FEDERICI, and the aria of PACINI,—all who possess any real knowledge of music, or a

particle of genuine taste, must condemn. We will not waste a moment of the reader's or our own time in entering into any examination of such trash; it is sufficient to have heard it, and then to assert, without any reservation, that it reflected strongly on the management. For as to the singers, it is a fact too notorious to be now urged, that if the choice be left to them, they will most commonly select what in *their opinion* displays them to advantage, but that which is bad in itself, and unworthy of a respectable concert. There are amongst them some few, and but few, on whose judgment reliance may be placed: these are mostly English singers, whose names will immediately occur to the reader, though it would be invidious to mention them; but the great majority should have no voice in making up of the bill—they ought only to be heard while singing "what is set down for them." If in private concerts they are allowed to perform the same vapid thing twenty times in a season, the lady of the house has only herself to blame, or the person she deposes to select her music, and the company cannot complain, for they are visitors; but the subscribers to a public concert place a confidence in the directors of it, and have a right to call them to some account for mismanagement, whether arising from negligence, or a want of better information.

Before we quit this subject, we must express our regret and surprise that Madame PASTA was not engaged for even a single night during the whole of these eight concerts. We have never heard that she is a difficult person to treat with, and her health has been so uninterruptedly good, that it has not interfered with her in any one instance this season. How then is this most extraordinary omission to be explained?

The symphony of BEETHOVEN depends wholly on its last movement for what applause it obtains; the rest is eccentric without being amusing, and laborious without effect. MOZART'S in D is, as we have often before said, admirable. WEBER'S overture to *The Ruler of the Spirits* is one of those compositions that unfold their beauties by degrees: it made a considerable effect last season, but the opinions of many were undecided: this year it met with a general encore, and next it will be still better understood. The performance both of this and the *Fidelio* proved the unshaken zeal of the orchestra.

Mr. W. BAILE played Cramer's eighth concerto in D minor, a very charming composition, with great correctness; though it was much regretted that, in order to give eclat to the last concert, the author did not perform it himself.

MOZART'S delightful quartet in C was most charmingly executed. Mr. KIRSEWETTER seemed determined to show his power on this occasion, and never succeeded more completely in gratifying an audience.

## Royal Academic Concerts.

FIFTH CONCERT, Monday, May 28, 1837.

### PART I.

Grand Sinfonia in c minor	BEETHOVEN.
Duetto, Signor Curioni and Signor Galli, "All' idea." ( <i>Il Barbiere di Siviglia</i> .)	ROSSINI.
Recitativo ed Aria, Madame Pasta, "Berenice ove sei." ( <i>Lucio Vero</i> .)	JOMBELLI.
Recitativo e Quartetto, Miss Stephens, Miss Watson, Signor Curioni, Signor Galli, e Coro, "O voto tremendo." ( <i>Idomeneo</i> .)	MOZART.
Duetto, Madame Pasta and Signor Curioni, "Il tuo destino ingrata." ( <i>Mitridate</i> .)	NASOLINI.
Motet, "O God, when thou appearest." The Solo Parts by Miss Stephens, Miss Childs, Mr. E. Spagnoletti, and Mr. A. Sapio.	MOZART.

### PART II.

Overture to the <i>Zauberflöte</i> .	MOZART.
Scena ed Aria (first time of performance in this country), Madame Pasta, "Tuoni a sinistra il Cielo," con Coro. Harp Obligato, Mr. Nielson. ( <i>Niobe</i> .)	PACINI.
Quartet, Miss Stephens, Miss Watson, Mr. E. Spagnoletti, Mr. E. Seguin, and Chorus, "Cheer her, O Baal!" ( <i>Athalia</i> )	HANDEL.
Fantasia (MS.), Flute, Mr. Nicholson, "Au clair de la lune."	NICHOLSON.
Recit. and Air, Miss Stephens, "With verdure clad." ( <i>Creation</i> )	HAYDN.
Chorus, "The arm of the Lord is upon them." (From a Motet, adapted for the Oratorio of <i>Judah</i> , by Mr. Gardiner.)	HAYDN.
New Overture (MS.). First time of performance. Leader, Mr. F. Cramer.—Conductor, Sir G. Smart.	GOSS.

THE symphony in C minor by BEETHOVEN, and overture to the *Zauberflöte*, were both performed with much spirit and precision. The new overture by Mr. Goss, in E flat, is the second proof that he has publicly given of his scientific attainments, and of his genius for the composition of instrumental music. A short introduction of beautiful harmony leads into the quick movement, in which the subjects are not only very pleasing, considered separately, but combine with the happiest effect when woven together, according to the rules of florid counter-point, with the taste, as well as knowledge, possessed by Mr. Goss. The performance of this very clever production would have been more creditable to the managers, had it been fixed in a less unfavourable part of the concert. Placing it at the end, when half the company had quitted the room, and a moiety of the remainder were on the move, was little better than mockery of the composer.

Madame PASTA delivered the admirably dramatic scene of JOMBELLI with great feeling and ability; it is exactly suited to her fine declamatory powers; and indeed we know very few compositions that can, in point of expression and energy, be compared with this chef-d'œuvre of the master.

The scena and aria from *Niobe* (an opera by PACINI, which failed last year at Naples) did not strike us at this first hearing as anything superior to what we already know of the same composer. The quartet from *Athalia* is a beautiful specimen of its great author's genius. As to the other pieces now performed, most of them are so hacknied, and we have so repeatedly mentioned them, that we can find nothing new to say on the subject.

SIXTH CONCERT, Monday, June 11th.

### PART I.

Grand Symphony ( <i>Jupiter</i> .)	MOZART.
Air, "O Lord have mercy," Miss Wilkinson.	PERGOLESI.
Recit. e Terzetto, "Pria di partir," ( <i>Idomeneo</i> ), Mad. Stockhausen, Miss Wilkinson, and Mr. Sapio.	MOZART.
Aria, "Palpita, incerto," ( <i>Otello</i> ) Madame Pasta.	ROSSINI.
Septuor, Instrumental.	BEETHOVEN.
Duetto, con Coro, "Se tu m'ami," ( <i>Aureliano</i> ), Mad. Pasta and Miss Wilkinson.	ROSSINI.
Finale to 1st Act of <i>Il Turco in Italia</i> .	ROSSINI.

### PART II.

Overture, ( <i>Egmont</i> .)	BEETHOVEN.
Cavatina, "Lungi dal caro bene" ( <i>Sposa Fedele</i> ), Madame Pasta.	PACINI.
Sesteto, "Che terribile momento!" ( <i>Una in bene, Una in male</i> .)	PAER.
Recit. ed Aria, "Non so d'onde viene," ( <i>L'Olimpiade</i> ) Mr. Sapio.	CINAROSA.
Scena, Aria, e Coro, "Nacqui all'affanno" ( <i>La Cenerentola</i> ) Madame Stockhausen,	ROSSINI.
Te Deum.	HAYDN.
Jubilee Overture.	C. M. VON WEBER.
Leader, Mr. Spagnoletti.—Conductor, Sir G. Smart.	

We do not anywhere expect to hear instrumental music performed with that spirit and effect which so eminently distinguish

it at the Philharmonic Concerts, but we were very well satisfied by the manner in which MOZART's fine symphony in c was now executed. The overture to *Egmont* went off quite as well; and BEETHOVEN's Septuor, which is annually played at the Philharmonic, is so well known to the performers engaged in it on the present occasion—all men of first rate talent—that its success was as great as was naturally expected. The aria by Madame PASTA from *Otello*, was excellent.—Not so the air of PACINI, who, so far as we know of his productions, is only a humble imitator—Rossini much diluted. The duet from *Aureliano in Palmira*, the opera which so entirely failed last season, made no effect. Miss WILKINSON's performance of the song in which Bartleman so much excelled, did her great credit; it was very impressive. The lovely terzetto of MOZART was sung with great propriety; and PAER's Sestetto, had it been rather more rehearsed, would have proved effective. CIMAROSA's air is good, but not equal to CHRISTIAN BACH's on the same words, which Harrison used to sing so delightfully at the Ancient Concerts. The *Te Deum* of HAYDN was very ill stationed: had it been placed between the two airs, all would have been improved by the contrast.

Upon the whole, these Concerts have been much more attractive this season than the last. It has been remarked, and with truth, that many pieces which had been performed a few days before at the Ancient and Philharmonic concerts, were repeated here; but this is a circumstance which it is often very difficult to avoid; and at all events, a good rehearsal of the things thus borrowed from other programs was secured.

It was announced that these performances will be continued next year.

## Benefit Concerts

*Of the Season 1827.*

THESE have generally been more successful than ordinary during the season now nearly concluded; particularly those in which Madame PASTA was engaged, who has in no one instance failed to draw a large audience, and to afford much gratification to the numbers assembled to hear her.

### MISS HINCKESMÄN'S,

*At Almack's Rooms, Thursday, April 5th.*

We were, unfortunately, not able to be present at this concert.

### MR. LINDLEY'S,

*Argyll Rooms, Friday, April 27th.*

A crowded audience. Mozart's Symphony in d, and the Overtures to *Anacreon* and the *Freischütz* were well performed. M. MOSCHELLES played his *Recollections of Ireland*, and Mr. LINDLEY performed a new Fantasia, composed by himself, in his own peculiarly beautiful style. Mr. F. CRAMER led, and Sir G. SMART conducted.

### MR. PEILE'S,

*Argyll Rooms, Thursday, May 3d.*

Mr. PEILE played a new piano-forte Concerto of his own, and one by CRAMER, newly arranged, with much applause. Leader, Mr. MORI; conductor, Mr. PEILE.

### MASTER MINASI,

*Argyll Rooms, Friday (Morning), May 4th.*

This youthful genius performed several pieces on the flute with great ability. Leader, Signor SPAGNOLETTI; conductor, Mr. CIANCHETTINI.

### MR. GREATOREX'S,

*King's Concert Room, Hanover Square, Friday, May 4th.*

We never before saw such an assemblage of company at a benefit-concert: the avenues and staircase were filled by those who could not get into the room. Madame PASTA had just arrived in London, and this was her first performance. She sang "Di tanti palpiti," of Rossini, and "Ho perduto," of Paisiello, with extraordinary applause. Monsieur LABARRE, who is unquestionably the finest harp-player of the present day, performed a fantasia; and M. de BERTOT charmed the audience with his exquisite violin. The celebrated *Miserere* of GREGORIO ALLEGRI\* was introduced, the singers concealed from view, in imitation of the mode of performing it in the Pope's chapel; but it rather disappointed expectation. In reality, its effect wholly depends on the imposing, the theatrical manner in which it is annually produced in the *Cappella Pontificia*. Leader, Mr. F. CRAMER; conductor, Mr. GREATOREX.

### MR. F. CRAMER'S,

*At the same Rooms, Friday, May 11th.*

This was in the form of the Philharmonic Concerts, Symphonies by HAYDN and MOZART, an overture by ANDREAS ROMBERG, a concerto by GEMINIANI (charmingly played by Mr. F. CRAMER), and a piano-forte piece, with orchestral accompaniments (performed by Mr. CRAMER in his admirable manner), were the instrumental compositions introduced on this occasion: to which is to be added the fantasia for the harp, by M. LABARRE, as given at Mr. Greatorex's concert. Leader, Mr. F. CRAMER; conductor, Mr. CRAMER. And in the orchestra were Messrs. SPAGNOLETTI, MORI, and KIESEWETTER; besides LINDLEY, DRAGONETTI, and other eminent performers.

### MR. NEATE'S,

*Argyll Rooms, Wednesday (Morning), May 18th.*

Mr. NEATE played a piano-forte concerto, by BEETHOVEN, and a part in a trio, by MATSEDER, in an admirably accurate manner. The Overtures to the *Freischütz* and *Prometheus* were well performed. The room was amply filled by a highly respectable audience. Leader, M. MORI; conductor, Sir G. SMART.

### Mrs. ANDERSON'S,

*Same Rooms, Friday (Morning), May 18th.*

Mrs. ANDERSON (formerly Miss Philpott, of Bath) played the piano-forte part in BEETHOVEN's fine septetto, and also some "Grand Variations on a favourite Romance, by BLANGINI, with orchestral accompaniments," in a most brilliant and perfect style. Madame PASTA sang "Ombra adorata!" and "Ah! come rapida," by MEYERBERG. Mr. KIESEWETTER performed a polonaise, by MATSEDER, and Mr. NICHOLSON a fantasia on the flute. The room was completely full of most elegant company.

\* For this composition, and an account of its manner of performance, see HARMONICON, vol. iii., page 195.

**MR. VAUGHAN'S,***King's Concert Rooms, Hanover Square, Friday, May 18th.*

Madame PASTA first gave a feeble air of PAGINI; and afterwards the favourite "Ombra adorata" MORI and MOSCHELES each played fantasias on their respective instruments. A good selection from Dr. CROTCH's *Palestine*, and another from a fine Mass, by EYBLER, hitherto unknown to most people in this country, were performed with effect. We regret to say that Mr. VAUGHAN's voice was not sufficiently restored to allow him to do more than join in the concerted pieces; but he was assisted by Miss STEPHENS, Miss PATON, Madame CARADORI, Mrs. W. KNYVETT, Messrs. KNYVETT, SALE, BELLAMY, &c. Leader, Mr. F. CRAMER; conductor, Mr. GREATOREX.

**MR. SEDLATZK'S,***Almack's Rooms, on the same Evening.*

Mr. SEDLATZK (of Vienna) is a flute-player, and performed several pieces on his instrument during the evening. Besides which, Mr. HUERTA on the guitar, Mr. MORI on the violin, and Mr. MOSCHELES on the piano-forte, assisted. Madame Caradori and Signor Curioni, with others, sang. Leader, Mr. MORI; conductor, Mr. CIANCHETTINI.

**MR. BEGREZ'S,***At the Mansion of the Duke of St. Alban's, Wednesday, May 23d.*

This was, as usual, chiefly a vocal concert; though MM. de BERIOT, STOCKHAUSEN, and POIGNIE performed some good instrumental pieces on the violin, harp, and violoncello. The whole of the opera corps, except Madame Pasta, attended, and the suite of rooms was filled by very fashionable people, at a guinea each ticket.

**MR. CRAMER'S,***Argyll Rooms, Wednesday (Morning), May 23d.*

Mr. CRAMER played his recently composed *Reminiscences of Scotland*, and his Concerto in c (newly adapted and never performed in this country), in that style which we have often so warmly and so sincerely praised in these pages, and of which we need only now add, that it appears to us as charming as ever. He also accompanied Mr. SAPIO in that divine cantata of MOZART, "Ch' io mi scordi." Mr. WRIGHT played a fantasia on the harp, and Mr. KISEWETTER another on the violin. The vocal parts were filled by Miss STEPHENS, Madame STOCKHAUSEN, Messrs. KNYVETT, VAUGHAN, and SALE. Leader, Mr. F. CRAMER.

**MR. MORI'S,***Argyll Rooms, Friday, May 25th.*

So eager were people to get admission to this concert, that, not being able to obtain tickets, a number, to the amount of a hundred, forced their way into the great saloon, while many were compelled to hear what they could in the rooms adjoining. Mr. MORI appeared in very brilliant colours, and was supported by a strong phalanx, both vocal and instrumental; but not having been able to obtain a program, we cannot enter into further particulars.

**MR. C. WIGLEY'S,***Argyll Rooms, Wednesday (Morning), May 30th.*

Mr. WIGLEY performed the piano-forte part of the trio by MAYSDER; and likewise a fantasia, by KALKBRENNER. Mr. KISEWETTER led, and a M. DUMON conducted.

**MADAME CASTELLI'S,***At Mrs. Granville's, Grafton Street, Berkeley Square.*

This was wholly a vocal concert, except some variations on the guitar by Signor M. CARCASSI. Madame CASTELLI sang a great deal herself, and was assisted by the entire vocal strength of the Italian opera. A numerous and fashionable audience was assembled on this occasion, and between the two parts of the concert the company partook of an elegant supper, with a profusion of choice wines.

**MR. PIO CIANCHETTINI'S,***Argyll Rooms, Wednesday (Morning), June 4th.*

Mr. CIANCHETTINI played a duet on the piano-forte with his sister, and fantasias with M. SEDLATZK on the flute, and M. LABARRE on the harp. Mr. MORI played a solo; the rest of the concert was vocal, and chiefly performed by singers from the King's Theatre.

**MR. DE BERIOT'S,***At Almack's Rooms, Thursday (Morning), June 7th.*

This was a very fashionable audience, filling the great room without crowding it. Mr. De BERIOT performed several times on the violin in a most perfect and beautiful style. M. LABARRE exhibited his fine talents on the harp, and NICHOLSON his on the flute. M. SCHUNKE played some variations on Irish airs on the piano-forte, and displayed great mechanical powers of execution. Miss PATON, Madame CARADORI, Madame De VIGO, Signor CURIONI, M. BEGREZ, Signor De BEGNIS, and the brothers HERMANN, sang some agreeable pieces, and the concert was, altogether, a very pleasing performance.

**SIGNOR ROVEDINO and SIGNOR LIVERATI'S,***Argyll Rooms, Friday, June 8th.*

Besides the overture to *Anacreon*, that to *I Selvaggio*, an opera, by Signor LIVERATI, was performed with effect. Mr. POTTER and Mr. NICHOLSON played fantasias on the piano-forte and flute. All the remainder was vocal, and sung by Madame PASTA, Madame STOCKHAUSEN, Miss F. AYTON, Messrs. CURIONI, SAPIO, ROVEDINO, GALLI, and TAYLOR. A good scena, by LIVERATI, was well delivered by Madame STOCKHAUSEN, and received with much applause. The rooms were filled in all parts by a most respectable company.

**MR. MOSCHELES',***Same Rooms, Friday, June 15th.*

Mr. MOSCHELES performed the first movement only of a new MS. concerto, and, with Mr. CRAMER, a duet-concertante for two piano-fortes,—the joint composition of these admirable artists, which we have before noticed, in the terms of commendation that it deserves. Mr. M. then played his charming "Recollections of Ireland," and concluded his labours for the evening by an extemporaneous performance, which afforded him an opportunity of exhibiting his great powers of execution and talents as a musical *improvisatore*. He had on this occasion the assistance also of Madame STOCKHAUSEN, Messrs. VAUGHAN, CURIONI, PHILLIPS, De BEGNIS, GALLI, and BEGREZ. MM. de BERIOT and LINDLEY played Fantasias, and in lieu of Madame VESTRIS and Mr. SAPIO, he introduced the Tyrolese Minstrels, who sang two of their national airs, to the great amusement of the audience. The rooms were amply and well filled.

## MEMOIR OF GRAUN.

CHARLES HENRY GRAUN, Maestro di Capella to Frederick II., King of Prussia, was born in 1701, at Wahrenbuck, in Saxony, where his father, Augustus Graun, was a collector of assize. He was the youngest of three sons. His father sent him and his second son (Jean Gottlieb) to the school of La Sainte Croix, at Dresden. His fine voice soon procured him the place of state-singer.

He received his first instructions in the vocal art from Grundig; and by Pezold, the organist, was taught the harpsichord. Besides this, he exercised himself in studying the collection of cantatas published by Keiser, under the title of *Die Musikalische Landlust*. He learnt them nearly all by heart, and their features may be traced in his compositions.

So soon as his voice had settled into a tenor, he commenced the study of composition under Schmidt, maestro di capella at Dresden. While pursuing this course, he also cultivated his imagination and taste as a singer, by attending the operas of Lotti and Heinich, then performing at Dresden by a select company.

In 1720, he left the school of La Sainte-Croix, and began to compose for the church. His close intimacy with Pisendel, and the celebrated lute-player, Weiss, together with the kind offices of Doctor Læscher, Karger the architect, and König, master of the ceremonies, and poet-laureat, were of the utmost service to him in this pursuit; but what principally contributed to his good fortune, was the recommendation of the last-mentioned person, who procured him, at Brunswick, the place of tenor-singer, vacant by the departure of Hasse. Graun directly received his part in the opera, which was to be represented during the carnival, and set off for Brunswick at the Christmas season of 1725. The airs allotted to him by Schurman, the composer, not being to his taste, he wrote one himself, and sang it to the great satisfaction of the court. This essay procured him at once the place of musical composer to the opera, which was to have been given him the following summer; and also the situation of vice-maestro di capella: he continued, however, to sing in each opera, sometimes his own compositions, and occasionally those of others. He lived in this manner for many years, enjoying general esteem, till at length the Prince Royal of Prussia (afterwards Frederick the Great) solicited the Duke Ferdinand Albrecht to spare him, that he might become a singer at his Royal Highness's chapel at Rheinsberg. The duke himself announced this happy event to the singer, and having granted the required permission, Graun repaired to his new destination, in 1735.

The duties of his new office were, to compose cantatas for the concerts of the prince, and afterwards, as singer, to perform them. When the prince, in 1740, mounted the throne, he raised Graun to the situation of maestro di capella, and sent him to Italy to engage male and female singers, for the purpose of establishing an opera. During his journey, he made himself known by the performance of his own compositions, and was received with general applause, even by the celebrated Professor Bernacchi.

On his return, the King augmented his salary to two

thousand crowns (933*l.*); after which he was continually occupied on compositions for the opera, till his death, which took place on the 8th of August, 1759.

His principal talent, as a singer, was in the execution of an adagio, though he also executed other kinds of passages with considerable taste and facility. His voice was a high tenor, of little power, but of a very agreeable quality. When the King heard at Dresden of the death of Graun, he shed tears.

He is ranked amongst the best classical authors for his invention, expression, beautiful melody, pure harmony, and the modest and discreet use which he made of his resources in counterpoint.

The earliest of his known compositions consist of motets, which he produced at Dresden for the choir of the college of La Sainte-Croix. After he quitted that school, he composed, subsequently to 1719, so many pieces of church music for Reinholdt the singer, that altogether they must have occupied him at least two years. One cantata, in particular, is remarkable as being long enough for the service of Easter.

Between the time of his quitting Dresden, and that of his entering the service of the Prince Royal of Prussia, he composed at Brunswick, 1st. The airs in his own part in the Opera of *Henri l'Oiseleur*: 2nd. *Polydore* (in German): 3d. *Sancio and Sinild* (in German): 4th. *Iphigénia in Aulis* (in German): 5th. *Scipio Africanus* (in German): 6th. *Timareta* (in Italian): 7th. *Pharao* (with the airs in Italian, but the recitatives in German). Besides these, he produced various compositions for birth-days, short pieces for the church, and Italian cantatas; and in 1731, the music performed at the funeral of the Duke Augustus William.

He composed, at Rheinsbergen, after the year 1735, many cantatas and Italian solos, which he sang before the Prince Royal, who usually wrote the words himself, in French.

Lastly, at Berlin, subsequently to the year 1740, he wrote, 1st. The music for the funeral of King Frédéric William: 2nd. *Rodelina*, an Opera (in Italian), in 1741: 3d. *Cleopatra*, in 1742: 4th. *Artaxerse*, in 1743: 5th. *Catone in Utica*, in 1744: 6th. *Alessandro nelle Indie*, in 1744: 7th. *Lucio Papirio*, in 1745: 8th. *Adriano in Siria*, in 1745: 9th. *Demossonte*, in 1746; the air *Misero Pargoletto*, in this opera, caused all the audience to shed tears: 10th. *Cajo Fabrizio*, in 1747: 11th. *Le Feste galanti*, in 1747: 12th. *Galatea*, pastorale; in this piece, only the recitatives, chorusses, and a duo are by GRAUN; the King composed the overture and some airs; the rest is the production of QUANZ and of NICHELMANN: 13th. *Cinna*, in 1748: 14th. *Europe Galante*, in 1748: 15th. *Ifigenia in Aulide*, in 1749: 16th. *Angelica e Medoro*, in 1749: 17th. *Coriolano*, in 1750: 18th. *Fetonte*, in 1750: 19th. *Mitridate*, in 1751: 20th. *Armida*, in 1751: 21st. *Britannico*, in 1752; the final chorus in this opera *Vanne, Neron spietato*, is justly regarded as a chef-d'œuvre. 22nd. *Orfeo*, in 1752: 23d. *Il Giudizio di Paride*, in 1752: 24th. *Silla*, in 1753; the words of this opera were

by the King: 25th. *Semiramide*, in 1754: 26th. *Montezuma*, in 1755: 27th. *Ezio*, in 1755: 28th. *I fratelli nemici*, in 1756: 29th. *Merope*, in 1756 (without any *Da capos*). To which list should be added two occasional prologues.

The following of his works have been printed, viz., 1st. *A Te Deum*; Leipsic, 1756, in score. 2nd. *Lavinia e Turno*, a cantata; the words by Marie Antoinette, Electress of Saxony. 3d. *Der Tod Jesu*, or, The Death of Jesus; Leipsic, 1760. In 1766, a second edition of this appeared, and Hiller published an adaptation of it for the harpsichord. This oratorio, of which the words are by Ramlér, is generally regarded as the chef-d'œuvre of Graun, and continues to be constantly performed throughout Germany. 4th. A selection of odes, meant to be sung to the harpsichord; Berlin, 1761. 5th. "Duetti, terzetti, quintetti, sestetti, ed alcuni cori," in score; Berlin, four volumes in large folio: they are all selected from his operas printed at Berlin. Kirnberger edited and published this work in 1773 and 1774.

To all these may be added many trios for instruments, and about a dozen concertos for the harpsichord; several them in manuscript. The adagios contained in the latter might serve as models for melodious and expressive composition for the Piano-forte.

His portrait may be found in the *Berliner Litteratur Briefen*. Hiller, maestro di capella, is his biographer; from whose history we have drawn the present memoir.

#### ON THE PRESENT STATE OF MUSIC IN ITALY, GERMANY, ENGLAND, AND FRANCE,

*From the French of M. FETIS.*

"TRUE music is gone to ruin!" was the exclamation, in 1704, of Benedetto Marcello, a musician of genius, whose own works were the strongest contradiction of his own words. Contemporary with Alexander Scarlatti, and predecessor to Pergolesi, Leo, and Jomelli, he assisted, without being conscious that he did so, at the birth of dramatic music, and, at that very moment, imagined himself called upon to pronounce its funeral oration.

"True music is going to ruin!" said Rameau with a sigh, while he little suspected, that, at that very period, 1760, in spite of all his efforts, it had as yet no existence in the country where he was uttering the assertion.

"True music will go to ruin!" exclaim the old amateurs of our day, who are more alive to the recollections of their youth, than satisfied with the innovations of which they are the eye-witnesses; and the same exclamation is heard to escape from certain musicians, who are unable to shut their eyes to the painful conviction, that their works are already undergoing the fate which they predicted to the art.

This art was formed by slow degrees only. Purely mechanical in the beginning, it kept pace with the gradual improvement that took place in song, in instrumentation, and in schools. At each revolution, it was imagined that the limits of the art had been reached, and that nothing remained beyond. But there was a wide interval between the dramas of Scarlatti, composed of airs and recitatives, with no other accompaniment than two violins and a bass, and the formidable compositions of our days, bristling with chorusses and concerted pieces, which impel to still

greater extremes the extravagance of our noisy orchestras. How small the relation between the sweet and simple melodies of Pergolesi and Leo, and the *tours de force* executed by the singers of our day. The former were distinguished by the sweetness of the song, by their simple and natural expression, and by the purity of the harmony; the latter are characterised by combination of effects, of which no idea could have been formed towards the middle of the last century.\* An advance was made from the simple to the compound; such a progress was natural. Till the limits of our sensitive and intellectual faculties were attained, every advance made in the art was a conquest, for something continued to be added to what was before possessed. It is thus that all extremes have been tried: in Italy, from Carissimi to the master of Pesaro; in Germany, from Keiser to Mozart; in France, from Cambert to Boieldieu.

Music exists upon emotions, which are more lively in proportion as they are more varied. They are also quickly effaced, and therefore in this art, the necessity of novelty is felt more than in any other. Hence the interest that is taken in its revolutions, and the enthusiasm which they excite. Hence, too, the regrets of those who are led to regard the forms to which they are accustomed, as the only ones admissible; and hence the exclamations—"Music is going to ruin! Music is totally ruined!" which signify nothing more, than that the style of music has been changed.

Not but that there is frequently considerable subject for regret in what we give up for the love of novelty. The true way of enriching the art would be to preserve all styles, all forms, all processes, in order to turn them to account at the proper moment; but reason generally goes for little in our sensations; men are honest in their pursuit of pleasure, and it is not their fault if they experience none in what afforded such rapture to our good forefathers: fashion must have its reign. It is true, that the prevailing taste frequently leads us to apply the style which is in vogue to objects but little adapted to receive it. Hence that excess of embellishment with which situations the most dramatic are now overloaded, and truth, even of that conventional kind which we naturally require on the stage, is injured, if not altogether sacrificed. Hence the monstrous absurdity of adjusting the movements of the waltz, the *crescendo*, and all the brilliant *galimatias* of the day, to the tones of the organ and to the music of the church, now so common in Italy. But fortunately disgust is the constant companion of folly, and this will not fail in due time to deliver us from puerilities, which call forth the regret of those whom I would willingly denominate *connoisseurs*, if enthusiasts did not call them *pedants*. The wanderings of the imagination are but so many anomalies, which cannot be brought as proofs of any decline in music; a decline which, happily, exists nowhere but in a distempered fancy.

True it is, that one country may be less favoured than another by circumstances, and that an art may be in a state of momentary sufferance. For instance, travellers have for some time past united in the assertion, that "there is no longer any music in Italy." No longer any music in Italy! why, then, there can no longer be any Italians. So extraordinary a report, calculated to excite the astonishment of the friends of this delightful art, has

\* Surely M. Fetis cannot be acquainted with the music of Handel!—(Editor.)

arrested my attention, and determined me to collect all possible information upon the subject. I here offer the result to my readers, in the hope that the details I furnish may interest their attention. I shall take a rapid review of the composers, singers, instrumentalists, and schools of Italy; and give some brief notices of the principal artists. In short, to render my investigations more useful, I shall extend them to Germany, France and England.

One of the most brilliant epochs of dramatic music has just terminated in Italy. Three men, contemporaries in genius, Guglielmi, Cimarosa, and Paisiello, enriched the scene with a profusion of masterpieces, abounding in song, grace, spirit and originality. Cimarosa died in 1801, exerting the energies of his mind to the last, as those immortal compositions *Le Astuzie femminili*, *L'Artemisia*, and above all, *Il Matrimonio segreto*, so amply bear witness. Guglielmi died in 1804, and Paisiello in 1817, after having for some years renounced the honours of the theatre. A laudable emulation incited a host of pretenders to enter the theatrical career, ambitions of sharing a portion of the glory of those great artists: the foremost in this number were Mayer, Farinelli, Fioravanti, Niccolini, Paër, and Nazolini. But how vast is the interval between ability and genius! Satisfied with imitating, with more or less success, the illustrious models before them, these musicians appeared but little ambitious of inventing, either with respect to song or effect. But, true it is, invention is a spontaneous act of the mind, independent of reflection. Their works were principally distinguished by slight differences in the style, produced by the circumstances in which these composers were placed: thus Mayer and Paër, who had lived in Germany, approached more to the school of Mozart; Fioravanti took for his model the style of Guglielmi, and Farinelli was an imitator of Cimarosa. Of all these names, those that have obtained the greatest degree of éclat, are Mayer and Paër.

Jean-Simon Mayr or Mayer, who was born in Mendorf, a small village in Upper Bavaria, the 14th June, 1763, affords the rare example of an artist obtaining an honourable reputation, though his instruction in the principles of his art had been unusually late, and he had produced no work till a somewhat advanced age. He was in his twenty-sixth year when he went to Italy, and devoted himself to the study of composition under the direction of Carlo Lenzi, *maestro di capella* at Bergamo, and afterwards under that of Ferd. Bertini at Venice. He was in his thirty-first year when he produced at Venice, in 1794, his first opera, entitled *Saffò, ossia i riti d' Apollo Leucadio*. This work was followed, in the space of twenty years, by sixty-three other operas, seven oratorios, and more than twenty masses, vespers, *Miserere*, *Benedictus*, and *Stabat*. Almost all these productions were written for Venice or Milan; only one was represented at Rome, and Mayer never had an engagement at Naples. His music has enjoyed a great degree of esteem in Italy; the opinion now seems to be that it is deficient in effect. The fact is, that his song does not always breathe the spirit of inspiration; but his accompaniments were more brilliant than those of his predecessors in Italy. M. Mayer now lives in retirement at Bergamo: he has ceased to write for the theatre, but he still composes for the church, and in this kind of music is very successful\*.

\* As late as February last, he composed an oratorio, entitled *Samuele*, for which he was honoured with a handsome present by the Duchess of Parma. See *Musical Report*, Article *Bergamo*, in the present No. of the Harmonicon.

Valentino Fioravanti was born at Rome in 1771, and made his début in the theatrical career, in 1791, with the opera buffa *Con i Matti il Savio la Perde*, which was produced at Florence. Twenty-two other works that proceeded from his pen obtained a quiet success upon the principal theatres of Italy. The best among them are *Le Cantatrice villane*, *La Capriciosa Pentita*, *La Sposa di due Mariti*, and *I Virtuosi Ambulanti*. The latter was composed at Paris in 1808. Fioravanti's music is effective in the *genere buffo*, but his ideas are common. It is to a happy disposition of musical phrases in his concerted pieces that this composer owes his success. The revolutions that have taken place in the musical theatre within the last fifteen years, have reduced Fioravanti to silence; after several striking failures, he renounced the theatre, and now fills the important situation of *maestro di capella* to the Sistine Chapel.

Giuseppe Farinelli was born at Este, in the district of Padua, about the year 1770, and studied in the Conservatory *della Pietà de Turchini*, at Naples. From this school he came forth very young, and though he limited his ambition to an imitation of the style of Cimarosa, he obtained considerable success in almost all the cities of Italy. In the space of twenty-two years he wrote forty-nine operas, amongst which *La Locandiera*, *La Pamela maritata*, *Teresa e Claudio*, *Il Duetto per complimento*, and *Il Matrimonio per concorso*, are cited as the best. It is to be regretted that Farinelli limited his talents to imitation; but as an imitator, it must be allowed that he is particularly happy. All the world knows the charming duo, *No, non credo a quel che dite*, which was introduced into the *Matrimonio segreto*, and passed for some time as an original production of Cimarosa. Since 1812, Signor Farinelli has ceased to write for the theatre. He has succeeded Bonifacio Asioli in his situation of director of the Conservatory at Milan; but he has not replaced this able professor.

Born in a village in the Venetian states, in 1768, Sebastiano Nazolini received his musical education in the Conservatory *dei Mendicanti* at Venice. At the age of twenty-two he went to England, where he composed his *Mérope*, an opera seria. On his return to Italy, in 1791, he began to compose regularly for the stage, and produced fourteen dramatic works, among which *La Morte di Cleopatra* and *Le Feste d'Inde*, are mentioned as works of considerable promise; but Nazolini died at Venice in 1799, at the age of thirty-one. Possessed of more than common grace, but destitute of power, this composer was successful only in airs and minor pieces.

With more vigour, but great inequality, Giuseppe Niccolini, whose music is in the serious style what Fioravanti's was in the buffa, was born at Piacenza, in 1774. After receiving the first principles of music under the direction of his father, Omobono Niccolini, *maestro di capella* at Piacenza, he entered the Conservatory of St. Onofrio, and enjoyed the instructions of Giov. Insanguine and Cimarosa. When his studies were terminated, he began to compose for the theatre, and produced his first opera, entitled *La Famiglia stravagante*, which was represented at Parma, in 1793. Sixty-seven dramatic works succeeded this first essay. Besides these, Niccolini has composed several oratorios, twenty-four masses, eighty psalms, three *Miserere*, two *De Profundis*, litanies, sonatas for the piano, quatuors for the violin, and several cantatas. Though too far advanced in age to change his manner at the epoch of the late musical revolution, and wanting the originality necessary for maintaining any

vantage-ground in the contest between the ancient style and the new; yet Niccolini has persevered in writing almost up to the present day, and has, in consequence, subjected his name to numberless humiliations.

Some more obscure names occur among the musicians who wrote between 1790 and 1812. Such are Federici, Mosca, and Gnecco. Vincenzo Federici, who was born at Pesaro, in 1766, had scarcely begun the study of music, when he repaired to London, at the age of sixteen. He became pianist to the Italian Opera, where, in order to make up for past deficiencies, he began to study the scores of Durante, and some other able masters. After having composed, for the King's Theatre, *L'Olimpiade*, *Demofoonte*, *Zenobia*, and some other works, he returned to Italy in 1803, and continued to compose for different theatres till 1811. His style resembles that of Farinelli, but in a much weaker degree. Francesco Mosca, a native of Milan, possessed no genius, and but little musical knowledge. Still he persisted in writing some dozen of works, none of which survived the season which saw them produced. The only merit to which he is known to be entitled, is that of having been the first to employ a progressive movement of the orchestra upon a uniform march of the bass, a movement known under the name of the *crescendo*, which Rossini afterwards took from him, and which has become celebrated under his name. This plagiarism excited the indignation of poor Mosca to such a degree, that he made a public, and by no means temperate reclamation of his property; the only reply of his adversary was his well-known good-natured smile, and the public took no notice of the matter.

With respect to Fran. Gnecco, who was born at Genoa in 1769, and died at Milan in 1810, he composed but twelve works, one of which, *La prova d'un opera seria*, was represented at Paris in 1807. The melodies of this musician are trivial, and although he had studied counterpoint under Mariani, the able maestro di capella of the Cathedral of Savona, his style is loose and incorrect.

The natural conclusion to be drawn from the facts here stated is, that the schools of Italy produced, up to the close of the last century, several very estimable composers, but whose works, though not deficient of a certain degree of merit, were not distinguished by any great and characteristic quality. A kind of languor had taken possession of the Italian music: not that it was loved the less, but it was that kind of love which is given to objects by habit. And it is worthy of remark, that the general feeling appeared to be, that nothing further was to be done—that all was as it ought to be. It was passively believed that the art had attained to perfection, and that nothing remained but for it gradually to decline. A man of genius was required to convince them of the contrary; such a man appeared. I shall reserve for another article, an account of what he has achieved, and what the consequences have been of his innovations.

#### FUNERAL HONOURS TO BEETHOVEN.

THE 29th of April was fixed upon for the funeral of the lamented Beethoven. All the necessary arrangements were made with the utmost zeal and promptitude by Mr. Haslinger, the music-seller, and Messrs. Schindler and Hart, all intimate friends of the deceased, and who had attended on him with unwearied assiduity to the last. The morning was fine; and at an early hour crowds of

people began to assemble on the Glacis of Alservorstadt, the quarter of the town in which Beethoven resided. Towards the middle of the day, the numbers had increased to upwards of 20,000 persons of all classes; and so great was the pressure round the residence of the deceased, that it was found necessary to close the gates of the courtyard, where, under an awning, stood the coffin raised upon a bier, and surrounded by mourners. At half-past four the procession began to move, the way having been cleared by a body of the military. A cross-bearer led the way, followed by clergymen in full canonicals. Next came the bier, borne by eight choristers of the Royal Chapel, and followed by a numerous body of singers, who chaunted, in a very solemn manner, the highly-impressive choral movement by B. A. Weber, from *Wilhelm Tell*. The bier, which was adorned with the emblems of the deceased, was surrounded to the right by Kapellmeisters Eybler, Hummel, Seyfried, and Kreutzer, and to the left by Weigl, Gyrowetz, Gansbacher, and Würfel, who were all in deep mourning, and held the pall. On both sides marched a long row of torch-bearers, among whom were seen Castelli, Grillparzer the poet, Bernard, Anschütz, Böhm, Czerny, Mayseder, Merk, Lannoy, Linke, Riotte, Schubart, Weidmann, Weiss, Schuppanzigh, and the visitants, Lablache, David, Pacini, Radicchi, and De Meric. We also noticed those illustrious and enlightened amateurs, Count Moriz von Dietrichstein, and Counsellors von Mosel and Brauning. Next came a body of the pupils of the Conservatory, distinguished by a wreath of lilies round the arm. As the procession approached the church, the *Miserere* was entoned to an original melody of the deceased, with an accompaniment of four trombones. The history of this striking composition is as follows:—Being on a visit, in the year 1812, to his brother at Linz, Beethoven was requested by Mr. Glögl, Kapellmeister of the Cathedral, to compose some movement of a solemn kind for the approaching festival of All Souls. He immediately wrote a piece, entitled *Equale a quattro Tromboni*, remarkable for the originality of the harmonies, and its faithful imitation of the genuine antique style\*. This piece was converted, for the present solemn occasion, into a vocal chorus of four parts, to the words of the *Miserere* psalm, by Kapellmeister von Seyfried, who has faithfully preserved all the spirit and character of the original composition. On reaching the church, the body was placed on a bier at the foot of the high altar, when, after the usual prayers, was sung the solemn anthem *Libera me, Domine, de morte eterna*, composed by Kapellmeister von Seyfried, in the genuine ecclesiastical style. On quitting the church, the coffin was placed in a hearse drawn by four horses, which proceeded towards the burial ground *Der Friedhofe*, followed by a line of more than two hundred carriages. On reaching the gates of the cemetery, the following poem from the pen of Grillparzer was recited by the tragedian Anschütz, in a very feeling manner.

'Tis done; a master-spirit of the age  
Has passed away to his eternal rest;  
Henceforth his name belongs to history's page,  
Enrolled with men the noblest and the best.

Yet, though his name does to all time belong,  
Ye lately heard and saw the wondrous man,  
Ye heard his living voice, his living song,  
And to receive his dying accents ran.

\* The original MS. of this curious production is in the possession of Mr. Haslinger, and prized as a relic of no common kind.

Then deep in memory treasure up his form,  
That brow, though stern, with sweetest fancies fraught,  
That eye with inspiration kindling warm,  
That bosom labouring with the force of thought.

And ye, to whom it was not given to view  
His living lineaments with wondering eye,  
May in his tones behold him pictured true,  
In breathing colours that can never die.

Yes, he could paint in tones of magic force  
The moody passions of the varying soul,  
Now winding round the heart with playful course,  
Now storming all the breast with wild controul.

Forthdrawing from his unexhausted store,  
'Twas his to bid the burthened heart o'erflow,  
Infusing joys it never knew before,  
And melting it with soft luxurious woe.

We came his funeral rite to celebrate,  
Obedient to fond love and duty's call,  
But on this moment such proud feelings wait,  
It seems a joyous birth-day festival.

He lives! 'tis wrong to say that he is dead:—  
The sun, though sinking in the fading west,  
Again shall issue from his morning bed,  
Like a young giant vigorous from his rest.

He lives! for that is truly living, when  
Our fame is a bequest from mind to mind:—  
His life is in the breathing hearts of men,  
Transmitted to the latest of his kind.

When the body was lowered into the earth, three crowns of laurel were thrown upon the coffin. All the visitants in turn took a last farewell of the mortal remains of a great genius, and returned home in silence, the shades of evening having by this time gathered around.

Besides this solemn tribute to the memory of Beethoven, the following *Requiems* were performed to his memory. In the Augustine high church, the *Requiem* of Mozart, in which the great singer Lablache sung the bass part, in a manner that produced a deep impression, and shows him to be a profound artist—the whole terminated with the solemn *Miserere* and *Libera* of Kapellmeister von Seyfried. In the church of Saint Charles was sung the whole of Cherubini's celebrated *Requiem*, which was admirably executed under the direction of Kapellmeister Hummel. A musical performance also took place, by way of opening a subscription for a monument to Beethoven. It commenced with the celebrated Pastoral Symphony of the lamented master, which was followed by a *Kyrie* from his second mass in D. From the Abbé Vogler's celebrated *Missa pro defunctis*, were given the *Dies iræ*, the *Sanctus*, and *Benedictus*. The whole closed with Castel's overture to *Semiramis*. The selection was admirably performed, and the object proposed adequately fulfilled.

#### A NEW INSTRUMENT FOR TUNING THE PIANO-FORTE.

Among the many who devote their time to the study of the piano-forte, either as amateurs or professors, there is scarcely one who has not often felt the inconvenience of not being able to get his instrument tuned when necessary. If such instances frequently occur even in large towns, what must unavoidably be the case in country places, remote from the residence of a tuner; where, for long intervals, he is reduced to the dilemma of either exposing his ear to the severest trials, or of shutting up his instru-

ment altogether. So seriously is this inconvenience felt in places far removed from towns, that the heads of families are frequently obliged to regard it as an insurmountable obstacle to their children's learning music, however great the disposition manifested by them for this delightful accomplishment.

To obviate this inconvenience, several persons have been tempted to make an endeavour at tuning their own instruments: but the obstacles opposed to the satisfactory accomplishment of this task are so great as to be almost insurmountable. The principal difficulty consists in making what is termed the *partition*; that is, so to tune the twelve semitones of an octave, that they may become a basis for tuning the rest of the instrument. By a peculiarity in the musical scale, if thirteen notes were tuned perfectly true, advancing by fifths (beginning, for instance, from c), the thirteenth note, *b sharp*, forming the twelfth fifth, would not be a true octave to the first c, but would be found to be a little higher. It follows, therefore, that a piano-forte tuned by true fifths, would be false at the end of the operation. Hence the necessity of diminishing a little the elevation of each fifth, an operation to which has been given the name of *Temperament*.\* But how to be certain that the necessary diminution has been made with exactitude? In this, professional tuners are guided by habit; but artists and amateurs, who do not possess this practical skill, are obliged to feel their way as they can, and by their repeated experiments, increasing and diminishing the tension of the strings, always injure their tone, and frequently end by breaking, without having the means of replacing them.

With a view to remove these objections, MM. Roller and Blanchet, of Paris, have invented an instrument, to which they have given the name of *Chromamètre*, by the help of which a piano-forte can be tuned without the trouble of temperament. The instrument consists of a vertical monochord, which is sounded by means of a hammer placed internally, and which is put in motion by a key similar to that of a piano-forte. Its total length is thirty inches; its greatest breadth four inches and a quarter, and its thickness three-quarters of an inch. The handle is furnished with a copper plate, divided into twelve degrees, which, like the heads of the jacks in a piano-forte, are inscribed with the initials c, c sharp, d, d sharp, e, f, f sharp, g, g sharp, a, a sharp, and b. The string is fastened to a pin at the upper end, and at the lower to a brass hook mounted upon a screw, which works up or down with an easy action; by means of this, the pitch is gently raised or lowered at pleasure, steadily, and without effort. A bridge with a spring, which can be fixed at will upon either of the degrees, modifies the intonation, and according as it is placed on c, c sharp, or d, give the c, c sharp or d, and so on with the rest, being thus capable of tuning the same notes at the unison, continuing to b or si: after this, nothing remains but to tune each

\* The necessity of tempering the fifths, has been verified by well-made experiments, and submitted to mathematical calculation by those by whom the theory was laid down. Yet a musician of our time, M. de Momigny, has denied this necessity, in his work entitled, *Seule vraie Théorie de la Musique*. He maintains that we ought to tune by true fifths, and that the *monochordists* do not know what they are talking about. We shall not oppose to him the labours of a host of theorists, who have demonstrated the fact; we have a right to presume that he is acquainted with them, since he rejects them: all we would ask of him, is to tune an instrument according to his method, if he can do so, and allow it to be heard: we promise him to put the best face on the matter we can, and not to stop our ears, or run away.

of these notes at the octave, to the two extremities of the piano.

The back of the chromameter is disposed in such a manner, as to be adapted to all piano-fortes at the height of the key-board, so that the note of this instrument, and that of the instrument intended to be tuned in unison, may be touched simultaneously.

The idea of such a regulator is not, however, entirely new. Fr. Loulie, a French musician, had already proposed something of a similar kind, as far back as 1698, in a work entitled, *Nouveau système de musique, avec la description du Sonomètre, instrument à cordes d'une nouvelle invention pour apprendre à accorder le clavecin*. But this *Sonomètre* being mounted with several strings, was obliged to be tuned beforehand, by which means it rendered all the expected results illusory. In England, also, several years since, a series of twelve sounds proceeding by semitones was devised for the purpose of tuning instruments more correctly. But this failed of success, principally because the vibrations ceased too quickly, and left nothing but a vague recollection on the ear; while, on the contrary, the chromameter admits of the note from which we wish to take our diapason, being repeated at will. Besides, the pitch of the different notes being fixed, all piano-fortes were obliged to be tuned to the same pitch, whatever their difference of construction, or the purpose to which they were destined. The facility afforded by the screw of varying the tension of the chromameter at will, and of thus obtaining any given pitch, removes all this evil.

We are, therefore, of opinion that MM. Roller and Blanchet have rendered an important service to musical amateurs, and that their invention is fully entitled to the notice and adoption of the public\*.

#### ON MUSIC, AS AN IMITATIVE ART.

By SIR W. JONES.

It is the fate of those maxims, which have been thrown out by very eminent writers, to be received with implicit faith, and to be repeated a thousand times, for no other reason, than because they once dropped from the pen of a superior genius: one of these is the assertion of Aristotle—that all poetry consists in imitation. This has been so frequently echoed from author to author, that it would seem a kind of arrogance to controvert it; for almost all the philosophers and critics, who have written upon the subject of poetry, music, and painting, how little soever they may agree in some points, seem of one mind in considering them as arts merely imitative; yet, it must be clear to any one who examines what passes in his own mind, that he is affected by the finest poems, pieces of music, and pictures, upon a principle which, whatever it be, is entirely distinct from imitation. M. le Batteaux has attempted to prove that all the fine arts have a relation to this common principle of imitating; but, whatever may be said of painting, it is probable that poetry and music had a nobler origin; and, if the first language of man was not both poetical and musical, it is certain, at least, that in countries where no kind of imitation seems to be admired, there are poets and musicians, both by nature and by art. Such is the case in some of the Mahometan nations, where sculpture and painting are forbidden by the laws; where dramatic poetry is wholly

\* From the *Revue Musicale*.

unknown; and yet, where the pleasing arts of expressing the passions in verse, and of enforcing that expression by melody, are cultivated to a degree of enthusiasm. The attempt of the present essay will be to prove, that poetry and music have, certainly, a power of imitating the manners of men, as well as several objects in nature; yet, that their greatest effect is not produced by imitation, but by a very different principle, which is to be sought for in the deepest recesses of the human mind.

To state the question properly, we must have a clear notion of what is meant by poetry and music; but no precise definition of them can be given till we have made a few previous remarks on their origin, their relation to each other, and the points in which they differ.

It seems probable, then, that poetry was originally no more than a strong and animated expression of the passions of joy and grief, love and hatred, admiration and anger; sometimes pure and unmixed, sometimes variously modified and combined: for, if we observe the voice and accents of a person affected by any of the violent passions, we shall perceive something in them very nearly approaching to cadence and measure.

If this idea be just, one would suppose that the most ancient sort of poetry consisted in praising the Deity; for if we conceive a being, created with all his faculties and senses, and endued with speech and reason, to open his eyes in a most delightful plain, to view for the first time the serenity of the sky, the splendour of the sun, the verdure of the fields and woods, the glowing hues of the flowers, we can hardly believe it possible that he should refrain from bursting into an ecstasy of joy, and pouring his praises to the Maker of these wonders, and the Author of his happiness.

The next source of poetry was, probably, *love*; hence arose the most agreeable odes and songs—not filled, like modern sonnets, with the insipid babble of darts and cupid—but simple, tender, natural; breathing unaffected endearment and mild complaint:

“Teneri adegni, placide e tranquille  
Repulse, e cari vezzi, e lieti paci.”—Tasso\*.

The *grief* which the first inhabitants of the earth must have felt at the death of their dearest friends and relations, gave rise to another species of poetry, which originally, perhaps, consisted of short dirges, and was afterwards lengthened into elegies.

As soon as vice began to prevail in the world, it was natural for the wise and virtuous to express their *detestation* of it in the strongest manner; to show their resentment against the corruptors of mankind, and to furnish precepts of morality and exhortations to virtue: hence *moral* and *satirical* poetry were derived. We may also reasonably conjecture that *Epic poetry* had the same origin; and that the examples of heroes and kings were introduced, in order to illustrate some moral truth, by showing the loveliness and advantages of virtue, or the many misfortunes that flow from vice.

Such are the principal sources of poetry, and of music too, as it shall be my endeavour to show. First, however, it is necessary to say a few words on the nature of sound; a very copious subject, which would require a long dissertation to be accurately and fully discussed. Without speaking of the vibration of chords, or the undulations of the air, it will be sufficient for our purpose to observe, that there is a wide difference between a *common*

\* Timid approach, and soft repulse, where meet  
Light anger, and forgiveness doubly sweet.

*sound* and a *musical sound*. It consists chiefly in this: that the former is simple and entire in itself, like a point; while the latter is always accompanied with other sounds, without ceasing to be *one*—like a circle, which is an entire figure, though generated by a multitude of points flowing at equal distances round a common centre. These accessory sounds, which are caused by the aliquot parts of a sonorous body vibrating at once, are called *harmonics*. This is Nature's own work; and, since she has given us so delightful a harmony of her own, why should we destroy it by the addition of art? It is thinking

————— to paint the lily,  
And add a perfume to the violet.

Now let us conceive that some vehement passion is expressed in strong words, exactly measured, and pronounced, in a *common voice*, in just cadence and with proper accents; such an expression of the passion will be genuine poetry: the famous Ode of Sappho, for instance, is allowed to be so in the strictest sense; but if the same ode, with all its natural accents, were expressed in a *musical voice*, if it were sung in due time and measure, to a simple and pleasing tune, that added force to the words without stifling them, it would then be pure and original music; not merely pleasing to the ear, but affecting the heart; not an *imitation* of nature, but the voice of nature herself. But there is another point in which the music must resemble the poetry, or it will lose a considerable part of its effect: we must all have observed that a speaker agitated with passion, or an actor (who is indeed strictly an *imitator*), are perpetually changing the tone and pitch of their voice, as the sense of the words varies: let us observe how this variation is effected in music. Everybody knows that the musical scale consists of seven notes, above which we find a succession of similar sounds repeated in the same order; and above that, other successions, as far as they can be continued by the human voice, or distinguished by the human ear: now, each of these seven sounds has no more meaning, when heard separately, than a single letter of the alphabet would have; and it is only by their succession and their relation to one principal sound, that they take any rank in the scale, or differ from each other, except as they are *graver* or more *acute*; but in the regular scale each interval assumes a proper character, and every note stands related to the first or principal one by various proportions. Now a series of sounds relating to one leading note is called a *mode*; and as there are twelve semitones in the scale, each of which may be made in its turn the leader of a mode, it follows that there are twelve modes. Each of them has, also, a peculiar character, arising from the position of the *modal* note, and from some minute difference in the ratios, as, for instance, of 81 to 80, or a comma; for there are some intervals which cannot easily be rendered on our instruments, yet have a surprising effect in *modulation*, or, in other words, in the transitions from one mode to another.

The modes of the ancients are said to have had a wonderful effect over the mind; but if they surpassed us in the strength of their modulations, we have an advantage over them in our *minor scale*, which supplies us with twelve new modes, where the two semitones are removed from their natural position between the third and fourth, the seventh and eighth notes, and placed between the second and third, the fifth and sixth: this change of the semitones, by giving a minor third to the *modal* note, softens the general expression of the mode, and admirably adapts it to subjects of grief and affliction; for instance, the minor mode of D is tender, that of C with three flats plaintive,

and that of F with four, pathetic and mournful to the highest degree; for which reason it was made choice of by the admirable Pergolesi, in his celebrated *Stabat Mater*. Now these twenty-four modes, artfully interwoven, and varied according to the sentiment and character of the piece, may express all the variations in the voice of a speaker, and impart an additional force and beauty to the accents of the poet. Consistently with the foregoing principle we may, therefore, define original and native poetry, to be "the language of the passions, expressed in exact measure, with strong accents and significant words;" and true music to be no more than "poetry, delivered in a succession of harmonious sounds, so disposed as to please the ear and affect the heart." True music will, therefore, closely unite itself to the poetry, and, instead of obstructing, increase its influence. Unless it does this, it may be said to paint nothing, to express nothing, to say nothing to the heart, and consequently can only give a vague pleasure to one of our senses; and no reasonable man will seriously prefer a transitory pleasure, which must soon end in satiety, or even in disgust, to a delight of the soul, arising from sympathy, and founded on the natural passions, always lively, always interesting, always transporting. The old divisions of music into *celestial* and *earthly*, *divine* and *human*, *active* and *contemplative*, *intellective* and *oratorical*, were founded rather upon metaphors and chimerical analogies, than upon any real distinctions in nature; but the want of making a distinction between *music of mere sounds* and the *music of the passions*, has been the perpetual source of confusion and contradictions both among the ancients and the moderns. Nothing can be more opposite, in many points, than the system of Rameau and Tartini; one of whom asserts that melody springs from harmony, and the other derives harmony from melody; and both are in the right, if the first speaks only of that music which took its rise from "the multiplicity of sounds heard at once in the sonorous body," and the second, of that which rose from "the accents and inflexions of the human voice, animated by the passions." To decide, as Rousseau justly observes, which of these two schools ought to have the preference, we need only ask a plain question—Was the voice made for the instruments, or the instruments for the voice?

It has been asserted that *descriptive* poetry and *descriptive* music, as they are called, are strict imitations; but, not to insist that mere *description* is the meanest part of both arts, if indeed it belongs to them at all, it is clear that words and sounds have no kind of resemblance to visible objects: and what is an imitation but a resemblance of some other thing? Even sounds themselves are imperfectly imitated by harmony; and if we sometimes hear the murmuring of a brook, the chirping of birds, &c., in a concerto, we are generally obliged to be apprised beforehand where we are to expect the passages. Some eminent musicians have, it is true, been absurd enough to think of imitating laughter and other noises; but, if they had succeeded, they would not have made amends for their want of taste in attempting it; for such ridiculous imitations must necessarily destroy the spirit and dignity of the finest poems, which they ought to illustrate by a graceful and natural melody. It seems to me, that as those parts of poetry and music which relate to the passions affect by *sympathy*, so those which are merely descriptive act by a kind of *substitution*; that is, by raising in our minds affections or sentiments analogous to those which arise in us when the respective objects in nature are presented to our senses. Let us suppose that

a poet, or a musician, are striving to impart to others a pleasure similar to that which he feels at the sight of a beautiful prospect: the first will form an agreeable assemblage of lively images, which he will express in smooth and elegant verse; he will select the most beautiful objects, and will add to the graces of his description a certain delicacy of sentiment, and a spirit of cheerfulness, in unison with the scene described;—the musician, who undertakes to set the words of the poet, will select some mode which has the character of cheerfulness and gaiety, as, for instance, the Eolian, or E flat, which he will change, or rather progress from, as the sentiment is varied; he will express the words in a simple and agreeable melody, which will not disguise, but embellish them, without aiming at any fugue or misplaced incongruities; he will, above all things, observe a unity in the melody, applying his variations only to such accessory ideas as the principal part could not so easily express.

Thus it is that each artist will attain his end; not by *imitating* the works of nature, but by assuming her power, and causing the same effect upon the imagination which her charms produce on the senses: this must be the chief aim of the poet, as well as of the musician, who will do well to convince themselves of the important truth, that “great effects are not produced by minute details, but by the general keeping and spirit of the whole piece; that a gaudy composition may strike and dazzle for a time, but that the charms of simplicity are more delightful and more permanent.”

If the arguments used in this essay have any weight, it will appear that the finest parts of poetry and music are expressive of the passions, and operate on our minds by sympathy; that the inferior parts of them are descriptive of natural objects, and affect us chiefly by *substitution*; that the expressions of love, pity, desire, and the tender passions, as well as the descriptions of objects that delight the senses, produce in the arts what is termed the *beautiful*; while hate, anger, fear, and the terrible passions, are productive of the sublime.

#### IMPROVEMENT IN THE CONSTRUCTION OF PIANOS.

From the *Revue Musicale*, by M. FETIS.

WHEN we consider the state of imperfection in which all keyed instruments, the organ excepted, remained till within these few years past, we can scarcely bring ourselves to believe that instruments analogous to them were in use as far back as 1530. Yet such was the case: four instruments of this kind were then employed, the compass of which was three octaves and a half. They were—1st, the *Clavichorium*, which was mounted with catgut-strings, and sounded by means of a jack put in motion by the touch: 2dly, the *Virginal*, which was strung with steel-wire, and which is supposed to have received its name in compliment to Queen Elizabeth, who was fond of the instrument, and played upon it with skill: 3dly, the *Clavichord*, mounted with brass-wire: 4thly, the *Harpsichord*, which differed in compass only from that which was in use as late as 1770\*.

Of all these instruments, Germany had in preference adopted the clavichord. The *spinet*, a kind of compound of the virginal and the harpsichord, remained in use in

France, Italy, and England, but received but few ameliorations during nearly two centuries. It was only in 1718 that a Florentine, of the name of *Cristofori*, invented the harpsichord with hammers, now known by the name of the *piano*, an invention to which the English and Germans have both laid claim, and which they fix at a later period.

It would appear that the first essays in this kind met with but a cold reception; for it was only about the year 1760, that Stumpff, in England, and Silbermann, in Germany, had established regular manufactories of this kind of instrument, and began to multiply them to any extent. About the year 1776, the brothers Erard began, in France, to construct small pianos of five octaves with two pedals, which, for the silvery quality of the sound, were very remarkable at this period. But although this sound was extremely sweet, it had but a very limited power, both on account of the slender nature of the wires, and because the bend of the bridge being ill calculated, did not allow them a sufficient length, particularly in the higher notes. Besides, at the period in question, the sounding-board occupied but a very limited extent, and, consequently, could furnish no very prolonged vibrations. It was long before these defects were perceived, and in seeking to remedy the evil, it was thought that the only means of obtaining a more enlarged volume of sound, was to apply the mechanism of the piano to instruments constructed in the form of the ancient harpsichord. In effect, the additional size of the sounding-board and the advantage of sounding the strings at an increased length, must necessarily produce more powerful and prolonged vibrations. The English manufacturers, who were the first to make the trial, succeeded tolerably well, and afterwards brought their work to perfection.

With respect to square pianos, no better method was devised for augmenting the power of the sound than by the addition of another string to the two already given to each note. The addition was good in itself, but still it did not augment the intensity of the sound in the proportion of two to three; for it is very difficult so to arrange the strings of a piano upon the pins as to present a perfectly horizontal surface to the action of the hammer. If one be raised above the others, in however slight a degree, it cannot be reached by the hammer, or will be touched only slightly, while the others will be acted upon with full force. This inconvenience is still more sensibly felt in proportion as the strings are finer.

Another defect resulting from the form of the square piano is, the angle made by the string at the point where it is affixed to the pin; for the hammer striking upon this place, which is the least flexible of the whole length of the string, the shock is more violent, the resistance more powerful, and the result of such resistance is a tendency to snap the string. Mr. Broadwood, some fifteen years since, devised an ingenious method, by which this defect appeared to be obviated. It consisted in a different mode of fixing the strings, by placing the pins upon the board which extends along the line of the hammers, and the points where the eyelet-holes of the strings rest upon the sounding-board. Unfortunately, pianos of this kind had such prolonged vibrations, that the sounds became confounded together.

Several other fruitless essays were made to improve the construction of square pianos; and under the impossibility of attaining it, recourse was had to an augmentation of the number of pedals, the object of which was to modify the quality of the sounds. But these factitious means of producing effect, were held but in little account by distinguished artists and true amateurs. However, the eliptic

\* Vide Ottom. Lucinii, *Musurgia, seu Praxis Musicae*, pp. 8, 9.

piano was preferred, notwithstanding the awkwardness of its dimensions; and this preference excited the emulation of the manufacturer, and made him strive to bring it as near perfection as possible. Broadwood of London was in part successful; MM. Erard and Freudenthaler made some very happy attempts, and Vienna furnished instruments on a small scale, the mechanism of which, light, but defective in solidity, presented no more difficulty to the player than that of the square piano.

The instruments in question seemed condemned to make no further progress towards perfection, when MM. Pfeiffer and Petzold at once changed the principles upon which they had formerly been constructed, and obtained the most happy results. The sounding-board, which before occupied but a portion of the length of the instrument, was prolonged from one end to the other; the body was enlarged, and afforded the means of giving such a direction to the curve of the bridge, that the length of the strings was considerably augmented, particularly in the higher ones; a new mechanism, carefully calculated in all its details, was devised for giving a considerable increase of power to the hammer, in order to enable it to act on the strings with greater effect, and bring forth a greater quantity of sound. But the increase of power in the action of the hammer, joined to that of the length of the strings, rendered it necessary to give a greater diameter to the latter: now, the thicker the strings, with the more difficulty are they mounted, and consequently the more does their tension distress the instrument in respect to its length. It was, therefore, necessary to proportion the resistance of the body to the action exercised upon it. All this has been done with a cleverness and precision entitled to the highest admiration; and, as a reward for their efforts, MM. Pfeiffer and Petzold have obtained excellent instruments, the details of which they have successively continued to improve, and which now satisfy the most scrupulous artists, both with respect to sound and mechanism.

All our instrument-makers have since adopted the same principles, and carried them into effect with more or less success, merely introducing some variations in the mechanism, or in the accessory parts, with a view to some particular point of utility. For instance, M. Roller having observed the difficulty experienced by all amateurs, and even by some professors, of instantly transposing from one tone into another the accompaniment of certain pieces, either too high or too low for the voice, has endeavoured to facilitate the same, by reducing the whole to a simple mechanical operation. He has rendered his key-board moveable, in order that it may be transposed at pleasure a half-tone, a tone, or a tone and a half lower, or a half-tone higher, so that the performer executing the music as it is written, may at once transpose it, without troubling his mind about a difficult calculation. M. Pfeiffer has improved this mechanism by the addition of a pedal; but his pianos merely transpose half a tone lower, which is sufficient for general purposes. The idea of *transposition-pianos* was not, however, new: MM. Erard and Pfeiffer had manufactured instruments, in which the sounding-board consisted of a vertical column, upon which the strings were stretched, and which could be turned at pleasure, so that the hammer could be made to strike any given note. But the necessity of straining the wood in order to make it take a cylindrical form, so far interfered with the vibration, that only defective sounds could be obtained. The invention was, therefore, obliged to be given up.

M. Pleyel has just introduced a very happy amelioration in the construction both of square and elliptical pianos.

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These improvements are of various kinds. Convinced of the almost insurmountable difficulty of bringing to a perfect accordance several strings in unison, M. Pleyel has made the trial of reducing the square piano to a single string for each note, and his efforts have been crowned with success. By an excellent arrangement of different parts of the instrument, and by the enlarged diameter of the strings, M. Pleyel has succeeded in giving to his *unichord* pianos a power of sound equal to that of good pianos with two strings, and a purity of intonation often sought for in vain in the latter. These single-stringed pianos would doubtless be too weak for the concert-room, but in the drawing-room they are everything that could be wished.

There are many important improvements which M. Pleyel has applied to the construction of elliptical pianos. Till now, the English grand pianos (particularly those of Mr. Broadwood) possessed an undoubted advantage over the instruments manufactured in France; but, at present, the products of M. Pleyel's manufactory may boldly dispute the palm with the best English instruments. By means of an iron frame which ensures the solidity of the body of the instrument, it has been found possible to dispense with the massive woodwork of the underpart of the piano; and a free action being thus given to the vibrations of the sounding-board, they have equal power above and below. The sound is full and mellow, and its volume capable of very considerable extension; in a word, it does not appear capable of any further amelioration, and perfection seems attained. Another important advantage, also possessed by these pianos, is their capability of keeping in tune, when moved from one place to another.

Other attempts and researches will doubtless be made, and improvements take place in some particular details, but, generally speaking, it appears probable that the piano has now attained its maximum of power in respect to sound.

#### PROGRESS OF MUSIC IN THE PROVINCES.

THE London season having now terminated, we are enabled to find room for a few collected notices, from which it will be pretty evident, that the cultivation of music is not relaxed in this country, at least in the district to which they more immediately refer. Our former volumes contain some account of an Amateur Meeting, which, we believe, is as yet peculiar to the county of York; the nineteenth annual celebration of which was held on the 20th and 21st of June, in the Music Hall at Sheffield, and was attended by gentlemen from Hull, York, Leeds, Doncaster, Wakefield, Halifax, Manchester, Derby, &c. The audience—than which a more elegant and beautiful assemblage never graced the room since its erection three years ago—amounted to about 500 each day. The following program of the performances will prove that no pains had been spared to provide novelty along with excellence in the instrumental department. The band consisted of eighteen violins and tenors, four violoncellos, and six double basses, with a full and very efficient orchestra of wind instruments; and was ably led by Mr. Parnell, in conjunction with a talented young Sheffield amateur.

#### FIRST DAY'S CONCERT.

##### PART FIRST.

Grand Symphony (in D.) . . . .	MOZART.
Glee—"Awake, Æolian Lyre" . . . .	DANBY.
Song—"What though I trace" . . . .	HANDEL

2 B

Funeral March (from the Sinfonia Eroica, Op. 55.)	BEETHOVEN.
Glee—"Father of Heroes"	CALLCOTT.
Aria—"Deh Calma"	PUCITTA.
Glee—"Are the white hours for ever fled"	CALLCOTT.
New Overture (in c.)	BEETHOVEN.

## PART SECOND.

Grand Symphony (first time in this country)	KALLIWODA.
Glee—"In the merry month of May"	DR. COOKE.
Song—"Morning around us is beaming"	WADE.
Quartett—(No. 1, Op. 5.)	MAYSIEDER.
Song—"Lascia amor" (Orlando)	HANDEL.
Glee and Chorus—"Give me the harp"	STEVENSON.
Grand Battle Symphony (Op. 91.)	BEETHOVEN.

## SECOND DAY'S CONCERT.

## PART FIRST.

Grand Overture (Op. 60.)	ROMBERG.
Glee—"See the chariot"	HORSLEY.
Song—"Through the land" (Athalia)	HANDEL.
Glee—"When for the world's repose"	E. OF MORNINGTON.
Overture. The Ruler of the Spirits	WEBER.
Song—"Trip with me"	BARNETT.
Glee—"Hail, happy Albion"	CALLCOTT.
Overture—(Les Deux Journées)	CHERUBINI.

## PART SECOND.

Pastoral Symphony (Op. 68.)	BEETHOVEN
Glee—"Swiftly from the mountain's brow"	WEBBE.
Song—"Arder, mai"	MOZART.
Duet—Violin and Violoncello	BOHRER.
Glee—"Come, follow me"	STEVENSON.
Song—"There's a song of the olden time"	MOORE.
Trio—"Che vi par"	SARTI.
Grand Battle Symphony, repeated by desire	BEETHOVEN.

Mozart's grand Symphony was played with a spirit and accuracy that augured well for the rest of the performance. The Funeral March was selected as appropriate to the decease of its great author since the last meeting, and produced the desired effect; but the Overture in c, the last work of the same extraordinary genius, pleased still more. There are in it, a unity of design and a flow of melody, together with a freedom from that extravagance which marks some of his compositions, which cannot fail to draw down, as they did on this occasion, loud and repeated applause. It is, we believe, the one which was performed at its author's last appearance in public, on the 7th of May, 1824. Kalliwoda is, it may be supposed, a young composer; his name, at least, has not before reached us. His symphony is a difficult one, in F minor, and requires a very powerful band to give it effect. The opening reminds us of Haydn, and other parts afford evident glimpses of Mozart and Beethoven—the andante is a sweet cantabile, in A flat, full of melody, but too much spun out, and there appears to be a want, in the first and last movements, of that unity of design just mentioned, so far as an opinion can be formed upon a single hearing. Mayseder's Quartett was delightfully executed; and, what is not usual with such pieces, was duly appreciated and applauded. The first violin was admirably played by an amateur from Manchester—the tenor and bass by amateurs, who, with the second violin, were from Hull. The first Concert concluded with Beethoven's Grand Battle Symphony, composed in commemoration of the battle of Vittoria, and by him presented, in MS., to his present Majesty.

A sumptuous dinner, with excellent wines and dessert, was prepared at the Music Hall, to which nearly seventy gentlemen sat down;—Dr. Younge in the chair. After the cloth was drawn *Non nobis Domine* was sung, and many appropriate toasts, with excellent songs, glees, &c. succeeded to enliven the social conviviality of the evening.

In the second morning's performance, Romberg's Overture (his last composition, we believe) was finely played, and gave general satisfaction. Weber's Overture to *Der Beherrscher der Geister*, is a delightful composition, and will improve on every successive hearing; indeed, like all full orchestral pieces, it cannot be understood at once. Cherubini's elaborate and learned Overture—perhaps his finest—met with a cordial approval. Beethoven's Pastoral Symphony was very neatly executed, the light and shade being well preserved. Bohrer's Duet is an extremely difficult piece, and would have gone off better, if it could have had more rehearsal. The noisy Battle Symphony delighted the younger part of the audience once more, and closed two excellent and agreeable Concerts: we can, however, scarcely call it legitimate music with all its effect—and cordially subscribe to the opinion expressed by an amateur of distinguished and hereditary taste, who was present, that "a great deal of good fiddling appeared to be wholly thrown away, and overpowered, by the drums and rattles."

In the vocal department, the talents of Mrs. P. Atkinson (late Miss Goodall), who, being in the neighbourhood of Sheffield, obligingly offered her assistance, imparted a brilliancy, which nothing but a female voice can give. "What though I trace" was sung by her with all its requisite purity and severe simplicity. In "*Deh calma*," the accompaniments were distressingly incorrect, owing to the want of that necessary rehearsal, which can never be sufficiently obtained at a meeting of this miscellaneous nature. The serenade of "*Morning around us*," is of that popular class, which, though destitute of all originality, is sure to please, and being sweetly sung, elicited a universal encore. Handel's fine, but long-neglected song, "*Through the land*," is in perfect accordance with Mrs. A.'s style and powers, and the musical public is much indebted to her for its revival. Barnett's song has nothing in it worthy of notice; but in "*Arder, mai*," which was well accompanied, the audience had a rich treat. Handel's truly spirited bass song, "*Lascia amor*," originally sung by Montagnana, in 1732, and recently revived, had ample justice done it; the hautboy and bassoon accompaniments, which are by no means easy, were well played. Moore's "*Song of Olden Time*," was tastefully sung and accompanied by another amateur, and deservedly encored. The Glees were chiefly sustained by the amateurs from Hull, with the able assistance of the gentleman last alluded to, and of Mrs. A., in those which require a treble voice. Callcott's admirable composition for four voices, "*Are the white hours*," was, perhaps, the best executed of those on the first day; and Sir John Stevenson's brilliant, but little-known trio, with a double piano-forte accompaniment, went off with great spirit.—On the second morning that delightful bit of elegant and touching harmony, by the father of our illustrious Wellington, "*When for the world's repose*," was finely given; as was likewise Callcott's majestic five-voice glee, "*Hail! happy Albion*." Webbe's delicious piece, "*Swiftly from*," &c., which has been designated the *King Glee*, was sweetly sung, but certainly lost somewhat of its effect by being taken a little too slow.—The concluding spirited trio proved a treat to the lovers of that good old school of Italian harmony, which prevailed before the meed of applause was bestowed on mere noise.

Upon the whole, whatever deficiencies may require allowance—and such must ever be expected when the amateurs of a science demanding great precision, meet together from distant parts, without the requisite practice, and liable to frequent disappointments and derangement of plans—the character of the Yorkshire Amateur Concerts

was on this occasion fully sustained, as well by the style of performance as by the intrinsic merits of the vocal and instrumental compositions which were produced.

There can scarcely be a better criterion of the progress of music, than the establishment of permanent societies for vocal and instrumental practice. To Choral Societies in particular, the Birmingham, York, Norwich, and Liverpool festivals have been greatly indebted. One of this description held its first meeting at Nottingham, on the 27th of June, in St. Mary's church; and another was instituted at Lincoln on the 17th of July. At Leeds an Amateur Society has been formed among the principal inhabitants, for the avowed purpose of "cultivating a more extensive taste for music, and ensuring the frequency and success of public concerts." The effects which are produced by these establishments may in a great measure be estimated from an inspection of the lists of the pieces that have been performed by them; and which will be found not only to present much sterling excellence, but also a considerable portion of modern, and comparatively unknown, works. The conductors of our provincial festivals cannot but be stimulated by the improved taste and extended knowledge thus acquired, to bring forward such of them as stand the test of examination. Would that those who have the direction of the Concerts of Ancient Music were, in some degree, actuated by a similar feeling; but of this we have, elsewhere, been compelled to express our diminished hopes. At the fourth public performance by the Hull Choral Society, on the 8th of June, we find that the following chorusses, &c., were executed by a band of about 120 performers:—The *Utrecht Gloria Patri*, and three double chorusses from *Israel in Egypt*, Handel; *The Arm of the Lord*, Haydn; *Hark! Death throws*, Himmel; *Lord, have Mercy*, Mozart; *Dixit Dominus*, a double chorus, by Leo, from the Fitzwilliam Collection; two chorusses from Beethoven's *Mount of Olives*; and nearly the whole of Mozart's splendid Mass No. 7, in G. They were very steadily and ably led by Mr. Thirlwall, a young and highly-promising musician.

At the thirty-fourth quarterly performance of the Halifax Choral Society, on the 13th of June, the bill of fare comprised a *Te Deum* of twelve movements, by Aug. Bergt, Op. 19; Mozart's *Davidde penitente*; a *Pater Noster*, by And. Romberg, Op. 24; a *Te Deum*, by Haydn; a quartett and chorus from Schneider's oratorio of the *Last Judgment* (*Das Weltgericht*); and Bergt's *Easter Hymn*, No. 3, MS. Leader, Mr. White, of Leeds. In conclusion, we cannot refrain from giving insertion to the following list of compositions, nearly the whole of which, exclusively of a variety of selections from Handel's works, have been performed throughout, or in part, by the Halifax Society since 1818, and to which English words are adapted. We copy it from a printed circular now lying before us.

Pergolesi, J. B. ....	Mass No. 458, Op. Postuma.
Bach, J. S. ....	Ditto, No. 1.
Graun, C. H. ....	Te Deum.
Ditto .....	Death of Jesus.
Handel, G. F. ....	Messiah; with Mozart's additional accomps.
Ditto .....	Alexander's Feast; ditto.
Wolff, E. W. ....	Oster Cantata.
Ditto .....	Passione.
Hasse, J. A. ....	The Fall of Jericho.
Mozart, W. A. ....	Mass, No. 1.
Ditto .....	Motetto, No. 1 and 2.
Ditto .....	Cantata, No. 3.
Ditto .....	Te Deum.
Ditto .....	Davidde Penitente.
Ditto .....	Requiem.

Naumann, J. A. ....	Psalm 96.
Ditto .....	Ditto 111.
Ditto .....	Mass; Op. Postuma.
Haydn, J. ....	The Creation.
Ditto .....	The Seasons.
Ditto .....	Stabat Mater.
Ditto .....	La Tempesta.
Ditto .....	Hymnus; O Jesu, te invocamus.
Ditto .....	Te Deum.
Ditto .....	Passione.
Haydn, Mich. ....	Requiem.
Beethoven .....	Mount of Olives.
Ditto .....	Mass; Op. 86.
Kunzen, F. L. Æ. ....	Hallelujah of Creation.
Schicht, J. G. ....	Te Deum.
Ditto .....	Das Ende des Gerechten. ( <i>The End of the Righteous.</i> )
Himmel, F. H. ....	Pater Noster.
Ditto .....	Psalm 146.
Winter, P. ....	Stabat Mater.
Zumsteeg, J. R. ....	Cantata; No. 7.
Homilius .....	Nativity; Cantata.
Türk, D. G. ....	The Shepherds at the Manger.
Fesca, F. E. ....	Psalm 9. Op. 21.
Danzi, Fr. ....	Psalm 128. Op. 65.
Romberg, And. ....	Pater Noster. Op. 24.
Ditto .....	Te Deum. Op. 55.
Schneider, Fr. ....	Das Weltgericht. ( <i>The Last Judgment.</i> )
Ditto .....	Die Sündfluth. ( <i>The Deluge.</i> )
Stadler, Abbé M. ....	Jerusalem delivered.
Bergt, Aug. ....	Cantata.
Ditto .....	Ditto, Passione.
Ditto .....	Te Deum.
Ditto .....	Hymnus, No. 1. Op. 17.
Ditto .....	Ditto.....No. 2. MS.
Ditto .....	Ditto.....No. 3. MS.
Dr. Hague.....	Cambridge Installation Ode.
King, M. P. ....	The Intercession.

A communication has been received at the Boards of the respective Infirmaries of York, Hull, Leeds, and Sheffield, from the Archbishop of York, requesting to know their sentiments on the propriety of holding a third festival in 1828.

#### MISCELLANEOUS.

THE furniture of the lamented Beethoven was lately sold by auction, and though the catalogue, to speak the language of business, contains few, if any articles of importance, yet a great number of amateurs attended the sale, with a hope of being able to make some little purchase, in order to treasure it as a relic of this extraordinary musician. But the grand object of attraction yet remains,—his musical library, which is also preparing to come under the hammer.

DR. FRANZ STÖPEL, editor of the *Minerva*, and the *Musikalische Anzeiger*, is engaged, under the patronage of some of the first men of his country, upon a "General History of German Music."

M. FETIS, professor of the Ecole Royale de Musique at Paris, and Librarian to the Establishment, announces, that in his musical researches, the object of which was the completion of an "Historical Dictionary of Musicians," and a "General History of Music," he has discovered a number of precious MSS., which tend to throw considerable light upon the most interesting epochs, as well of the origin of the art, as of its progress and gradual improvement, and of which he promises an account. With respect to the above-mentioned works, he further informs us, that the first is completed, and about to go to press; and that several parts of the second are already completed.

## Review of Music.

1. INSTRUCTIONS, both Theoretical and Practical, in the ART OF SINGING, with a series of EXERCISES, composed by GIACOMO GOTIFREDO FERRARI. (Published for the Author, 16, Broad Street, Golden Square.)
2. GORGHEGGI E SOLFEGGI; Twenty-two Exercises and Sol-feggies for rendering the Voice flexible, and to learn to Sing in the Modern Style, by SIGNOR ROSSINI. (Wessel and Stodart, 1, Soho Square.)

We are always glad when sensible and experienced teachers employ themselves in works of instruction, for it is only by a long course of patient observation, followed by deep reflection, that such knowledge can be acquired as will enable a writer to lay down a system that is at all likely to prove useful, and admit of general adoption.

Mr. Ferrari is so well known, not only as a composer and master, but also as a man of cultivated understanding, that it would be superfluous to utter one word concerning his qualifications for the task he undertook. As a foreigner, who cannot be so well acquainted with the construction and refinements of our language as of his own, due allowance must be made for such trifling inaccuracies as will in a few instances be met with in the present work; they are by no means of importance, though the author would have done well had he submitted the literary part to the revision of some competent person before publication.

"My principal aim," says the author, "is to excite the pupil to an early taste for singing, by a series of pleasing exercises, instructive, though not scholastic, with a view to meliorate the voice, to give it more extent, flexibility, equality, and (that which is more important) a just intonation."

After giving the diatonic scale and distances, or skips of all the intervals, Mr. F. introduces the perfect chord in various keys, with directions to the learner for singing the notes of which it is composed in the order of its three inversions; an excellent practice, accustoming the voice to distances, and at the same time initiating the student in the knowledge of harmony. The *solfeggi* then commence, of which there are ten without any skips, each having an accompaniment. These are followed by an exercise on the two tetrachords, or halves of the diatonic scale, introducing divisions, and calculated to give distinctness of articulation. This is followed by numerous *solfeggi* including all the distances, in both major and minor keys, and embracing the semitonic scale. A theme with variations, and a *Finale Giga*, terminate the volume.

In the first series of *solfeggi* the notes have the syllables, or sol-fa-ing, written under them. This is useful; but we regret to observe that Mr. Ferrari has fallen into the too general practice of giving the syllable *do* to *c*, in all modes. This we are strongly opposed to:—1. Because it assigns broad vowels to the most acute sounds in every key except *c*, thereby depriving the learner of a very useful, nay, an almost unerring guide to a just intonation of the intervals,—the third and seventh, namely,—which require as much sharpening as the ear will bear:—2. Be-

cause it dissolves that connexion between the syllables and the key which is so conducive to singing accurately from notes:—and 3. Because it withholds from the vocal student an easy and infallible method of acquiring a knowledge of modulation.

It now only remains for us to say, that we think the whole of Mr. Ferrari's exercises judiciously planned and ably executed, combining both the useful and the agreeable; that they are so progressive as not to be difficult of attainment, and that the scholar who can perform these well, may immediately launch out into any style that is most congenial to his taste.

The title of the work ascribed to Signor Rossini, we have given verbatim. Judging from its contents, and from the absence of anything in the shape of a remark, either instructive or explanatory, we are disposed to think that the present publication, to which the celebrated composer's name is attached, consists chiefly of passages and selections from his various works, collected together by some publisher abroad in form of an instruction-book.

The *Gorgheggi*\* are mostly such as are found in April's and other treatises on singing; though many passages which occur in very modern music are introduced amongst these, and will be useful to all who addict themselves chiefly to the product of the *Pesaronian* school. The *solfeggi*, four in number, with an accompaniment, are elegant compositions, the greater part whereof are to be traced in Rossini's operas. But independently of this fact, they show no indications of having been written for the exclusive purposes of instruction, to which they are no otherwise adapted than as being easy and tasteful: any other short, simple airs by the same master might be with as much propriety chosen for *solfeggi* as these now before us.

A Fourth TRIO for the PIANO-FORTE, VIOLIN, and VIOLONCELLO, composed by F. KALKBRENNER. (Goulding and D'Almaine, 20, Soho Square.)

THE piano-forte trios of Mozart and Beethoven spoil one, as the phrase is, for most other works of the same sort. They are so exactly what they ought to be, that after them nearly all else of a similar kind appear spiritless, and fail to excite any interest; notwithstanding that many such compositions may possess qualities which might have secured to them a favourable reception, but for the effects of that comparison, which, though it may be called invidious, cannot altogether be avoided.

We are unwilling to place Mr. Kalkbrenner's trio in the latter class; it most likely, however, will be there stationed by general assent, for it really does not contain any passage that bears the stamp of superior genius, or that commands particular attention: it has no air endowed with the power of fixing itself in the memory, nor any harmony that will strike by its novelty or inge-

\* From *Gorgheggiare*, to warble. (Editor.)

nity: while its great length must inevitably magnify its defects, and go far towards neutralising its merits. Of these merits, the most conspicuous are, clearness of design, due attention to the principal subject, and a style of composition that shows the author to be an experienced contrapuntist. Considered too as a whole, a good taste predominates; but instances of mere trickery might be pointed out as exceptions. In these we are persuaded that Mr. Kalkbrenner has yielded his better judgment to a fashion which has prevailed too much, though now on the decline,—at least in England. Thus, had his present work possessed twice as many good qualities as it can be allowed to boast, its prospect of surviving the multitude of things far inferior to it, which are constantly issuing from the musical press, would have been considerably lessened by his submission to a practice altogether unworthy of him as one of the best composers of the day.

This trio consists of an opening adagio of two pages; an allegro of twelve; a minuet and trio of four; an andante of five, and a rondo, or finale, of eleven. It requires a piano-forte-player of the first order, and able performers on the violin and violoncello.

The Tyrolese Family, a *DIVERTIMENTO for the PIANO-FORTE*, in which are introduced the Favourite National Swiss Airs, as sung by the Tyrolese family Rainer; com-

posed, and dedicated by special permission to H. R. H. the DUCHESS OF KENT, by I. MOSCHELES. (Willis and Co., Egyptian Hall, Piccadilly, and Dublin.)

THE title-page to this divertimento renders it needless for us to enter further into the history of the publication. M. Moscheles, promptly availing himself of the popularity, perhaps we should more correctly say, fashion, obtained by the performances of the Swiss family, (of whom some account appeared in our last number) has brought forth an easy and interesting piece, in which, simple as is its construction, the pen of a master is clearly discernible; in every page is some modulation, some touch, that discovers the man of genius. The airs themselves, however, lose considerably when not delivered by the Rainer party, and unaccompanied by the apparently trifling, but really useful accessories of national costume, a little neat stage, &c.

Mr. Moscheles has prefixed to them a short but well-judged Introduction, made up of the *Ranz des Vaches*, an air which, to the surprise of every one, is not sung by the very people from whose lips it was most naturally expected. He gives the melodies briefly, with the original words, and combines them into one piece by means of additions which take something like the form of variations, without coming strictly under that character.

As an example of the manner in which these are arranged, we insert the first, and according to general opinion, the best of them.

DER SCHWEIZERBUE. (THE SWISS BOY.)

*p dol.*

ANDANTINO.

Steh nur auf, steh nur auf lie - ber Schweizerbue, steh nur auf uud milch deine Kueh.

Steh du in Got - tes Na - men auf, dei - ne Kueh sind auf der Al - me draust, steh nur

auf, steh nur auf lie - ber Schwei - zer - bue, steh nur auf und milch deine Kueh.

1. SAXON AIR, with Introduction and Variations for the PIANO-FORTE, composed by HENRY HERZ. Op. 31. (Cramer, Addison, and Beale, 201, Regent Street.)

2. VARIATIONS non difficiles, pour le PIANO-FORTE, sur la Gavotte de Vestris, par HENRY HERZ. Op. 28. (Boosey and Co., 28, Holles Street.)

WE continually feel ourselves called upon to protest against the practice of those composers who so often in their publications seem to study how to produce the greatest quantity of difficulty with the least possible effect, and M. Herz has certainly been among the number. We now have much more pleasure in being able to give a very different account of his present composition, (No. 1.) wherein he has shewn that, though his genius has been frequently smothered under a load of unmeaning notes, he really does possess vigour, taste, and originality. Not that he has considered the ease of the performer in this work; on the contrary, it requires nearly as much execution as any of those which have called forth our animadversions: but the efforts that he here exacts will not prove sterile, they will yield what is worth, or almost worth, the labour they cost; in which case our complainings, if we make any at all, will be in a subdued tone, in a mere whisper.

Much depends upon the mode of notation. By attention to this, what in one form appears very difficult, may in another be rendered comparatively easy. The fourteenth bar of the first page will illustrate this. The composer has been employing triplets of semiquavers, and wishes to note down a succession of octaves in arpeggio. He writes them thus:—



how much more simple had he continued his triplets of semiquavers, with acciaccatura, thus:—



The air is exceedingly pretty, and the variations novel. The third, which the author, or more likely the English engraver, directs to be played *murmurando*,—meaning, we suppose, *mormorando*—is very effective. But the sixth, in *f* sharp minor, is masterly, and were it not an imitation of the *Marcia funebre*, in Beethoven's Op. 26, would be entitled to unqualified praise.

M. Herz appears to be aware of his besetting sin, for in the title to the second of these he courts a trial, at least, of his variations on the well-known gavotte,



He has certainly contrived to adapt this publication to the generality of amateurs; and though, perhaps because

writing under restraint, he has not introduced any very new feature into it, he has succeeded in producing a few extremely agreeable pages, which none need scorn to perform as drawing-room music.

1. *The French Romance*, "La Suisse au bord du lac," arranged as a DIVERTIMENTO for the PIANO-FORTE, with an Introduction, by T. A. RAWLINGS. (Clementi and Co., Cheapside.)

2. THIRD RONDO, for the PIANO-FORTE, on the air, "Of a' the airts the wind can blaw," composed in a familiar style, by GEORGE F. SIMMS. (Preston, 71, Dean Street, Soho.)

THE first of the above is one of the most successful of Mr. Rawlings' many labours. The air is gay, animating, and susceptible of the necessary changes and enlargements. These are here so ably introduced and so well blended with the subject, that they seem an integral part of it: we have rarely met with a piece of the kind where the continuity is preserved in so inartificial a manner, or that flows on so smoothly and pleasantly. An Introduction of two pages is not less meritorious than the part which follows: it is full of spirit, and shows more invention than three-fourths of the compositions, including even those of high pretensions, that come under our view.

Mr. Simms has selected a very charming air, one quite unknown to us, and managed it tolerably well; but some few of his passages border on triteness, and others, not many, however, limp a little. Nevertheless, his publication will please a large class of performers; and, being easy, as well as agreeable in regard to melody, has a very good chance of becoming successful.

1. SIX VALSES à trois mains, pour le PIANO-FORTE, composées par MARIE SZYMANOWSKA. (Boosey and Co., Holles Street.)

2. DEUX PETITES POLONOISES, pour le PIANO-FORTE, composées par J. P. PIXIS. (Wessel and Studart, 1, Soho Square.)

3. A New Set of QUADRILLES, from Pacini's Opera "L'ultimo Giorno di Pompei," arranged for the PIANO-FORTE or HARP, by W. KNOWLES. (Dale, 19, Poultry.)

4. National and Popular AIRS, arranged and varied in a familiar Style for the PIANO-FORTE, by S. F. RIMBAULT. Nos. 1, 2, 3. (Blackman, Bridge Street, Southwark.)

THE upper part of Madame Szymanowska's waltzes should be considered as brilliant compositions for one hand. It may be asked why, if two persons are to be employed, four hands are not brought into action? The answer is, that the accompaniment is easy, and will suit a juvenile player; while the other, the treble, or air, requires a better performer. Thus the publication is exactly adapted to a case which often occurs, and will consequently prove very useful in a variety of instances. Though no one of these waltzes stands particularly prominent, yet they are all clever and pleasing. Madame S. has never yet, so far as our knowledge of her publications extends, given to the world anything unworthy of her reputation as an excellent musician.

The two Polonaises of M. Pixis are short enough, undoubtedly, but not what the word "petite" would lead most persons to suppose; for, though they do not demand any extraordinary ability in the performer, yet they require

a good-sized and rather strong hand, as well as some practical skill in the player. They are brilliant, exhilarating trifles,—for as such we must consider them, coming from the pen of so elaborate a composer as M. Pixis.

Since the sacred opera of *Mosé* has been converted into quadrilles, we must not complain that *The last Day of Pompeii* has suffered the same fate. There is nothing very striking in the airs of these, and the arranger of them appears to us to want experience. The price, however, which he or his publisher has set on the six pages (four shillings!) shows that he estimates the music, or the frontispiece, at a higher rate than we do. When will the trade open their eyes to the impolicy of such prices?—when will the public see the enormity of them?

We are not about to enter deeply into the merits of the three rondos, No. 4 of the above, and merely state that they consist of a Russian and a Scottish air, and a horn-pipe, so easily arranged that children may play them after having learnt a few pages of their instruction-book. Two or three of our correspondents complain that we do not descend to notice trifles. We thought quite differently, believing, and, indeed, fearing, that some things reviewed by us might be considered as rather too jejune for criticism. But we are aware that many families, and even masters, in the country especially, are glad of assistance to guide them in their orders; for which reason we have now and then admitted into our review, and shall continue occasionally to notice, publications such as these by Mr. Rimbault, provided they are as likely to become serviceable to very youthful learners.

*Forty-seven PRELUDES for the PIANO-FORTE, composed by* MESSRS. ATTWOOD, ABEL, BEALE, BURROWES, C. CZERNY, CRAMER, CIANCHETTINI, GOSS, GRIFFIN, HORSLEY, HUMMEL, LORD, MAVIUS, M'MURDIE, MEYER, MOSCHELES, NEATE, PIXIS, PLEYEL, RAWLINGS, SCHLESINGER, and WILSON. (Cramer and Co., Regent Street.)

Good heavens! what a host of persons have clubbed together to engender a book of five-and-twenty pages!—Why it takes only thirteen to form a cabinet that influences the destinies of Europe!—but the two-and-twenty have accomplished their task?—Granted: so did a certain warlike family and allies, whose prowess is thus recorded by one of the victorious and triumphing party—

My father, my brother, and I,  
And three more lusty men,  
We fought and beat a little boy  
Whose age was half of ten.

The cases are not quite parallel, we shall be told: in the latter it was six men to one urchin (perhaps he was a page); in the former, one composer to a page and  $\frac{2}{3}$ . Or a punster (such folks go any lengths) might state it thus: in the one case it was six staffs to a "little boy;" in the other, fourteen to a full-grown man. Take it either way, the palm must certainly be yielded to the sons of Apollo.

But, to be more serious, it was a happy thought to enlist the vanity of so many people in favour of a publication. Every contributor to this must patronise it, and the work will really do no discredit to whoever recommends it, for it contains many good preludes, though not all equal: some few evidently coming from coëstive brains; others flowing with all the spontaneousness which should characterize things of the kind.

## DUETS FOR PIANO-FORTE.

1. GRAND BRILLIANT RONDO, composed by L. MOSCHELES. Op. 45. (Boosey and Co.)
2. MARCH in Aline, arranged, with Variations, by FERDINAND RIES. Op. 148. No. 1. (Goulding and D'Almaine.)
3. A MILITARY DUET, in which is introduced the French Air, Le Sentinelle, composed by JOHN LORD. (Latour, 50, New Bond Street.)
4. DR. CALLCOTT'S GLEE, "The Red-Cross Knight," arranged by S. F. RIMBAULT. (Blackman, Bridge Street, Southwark.)

The duet, by Mr. Moscheles, is an adaptation of the Rondo in his first Concerto, in F, preceded by a "New Introduction," but a very short one, of little more than a quarter of a page. The rondo is really brilliant, and very effective. The subject, and nearly all the labour and execution, are given to the upper part, the second having little to do but to play an easy accompaniment. There are masterly points in this, and some ingenious modulations; though we could have wished that the author had spared our ears the pain of certain semitonic passages, introduced, we are thoroughly convinced, rather in compliance with a lately revived barbarism, than to gratify his own taste, which is superior to anything so monstrous and indefensible.

The march in Boieldieu's opera, *Aline*, is a general favourite. Mr. Ries has arranged it very skilfully, for one good and one moderate player,—the upper part, as usual, allotted to the former of the two. He has written six variations to it, which indeed constitute the bulk of the duet, most of them quite in the brilliant style, the expressive having little share in the work. There are some difficult passages in this for the left-hand of the *primo*; but they are good practice, and effective when conquered.

Mr. Lord's is a very easy duet for both performers. The air, we hardly need say, is exceedingly popular, but we do not perceive that it has derived any great advantage from either the manner of arranging it, or the additions made to it. Facility appears to have been the adaptor's object, and he has attained it.

Mr. Rimbault has literally arranged Callcott's Glee for two performers; he has distributed the exact notes between the two parts, and neither added nor diminished their number. How easy it is to become a composer now-a-days!

## VOCAL.

1. DUET, "Hence every care," composed by F. W. HORNCASTLE. (Welsh and Hawes.)
2. SONG, "There sits a Bird," composed by T. ATTWOOD. (Chappell.)
3. BALLAD, "The Sea-Boy," composed by WALTER TURNBULL. (Goulding and D'Almaine.)
4. SONG, "Love drown'd," written by W. BAILE BERNARD; composed and published by the same.
5. SONG, "Cupid! Traitor," the words by HARRIET DOWNING; the music by BENEDETTO NEGRI. (Same publishers.)
6. ARIETTA, "Care selve!" composed by ERSILIA CIANCHETTINI. (Chappell.)
7. RECITATIVE and ARIETTA, "Io lo so che il bel sembiante," the words from METASTASIO; composed and published by the same.

8. SERENADE, "Then come to me this Night," the poetry by W. BARTHOLOMEW, Esq.; composed by T. H. SEVERN. (Vernon, 37, Cornhill.)
9. AIR, "Oh! dear to me," composed by S. NELSON. (Chappell.)
10. SONG, "Hour after hour departs," written by J. HAMILTON, Esq.; composed by S. GODBE. (Wheatstone, 436 Strand.)
11. SONG, "The Peasant Girl's blue eyes," written, composed, and published by the same.
12. BALLAD, "The Minstrel Boy," composed and published by the same.
13. SONG, "Under the Greenwood Tree," words from SHAKESPEARE; composed by GEORGE PIGOTT. (Pigott and Sherwin, Westmoreland Street, Dublin.)

MR. HORNCastle's efforts to save from absolute neglect the old English festive music deserve encouragement, for he is very successful in his imitation of the genuine Anacreontic style which prevailed amongst us in the middle of the last century. His duet, for a tenor and bass, is exactly fitted for public dinners, or indeed any dinner where something better than the ostentation and intolerable insipidity of a fashionable table prevails.

No. 2 is a very simple melody, within a moderate compass, and perfectly easy to sing. In the admirable accompaniment to it, Mr. Attwood has exhibited his knowledge of the powers of harmony in sustaining an air, and in improving its effect, without overwhelming it by too many notes.

Mr. Turnbull seems to be aware of the importance of melody, but without the genius for creating a very new one. His rhythm and accent are irreproachable: we cannot bestow the same praise on his accompaniment. He does not appear to have studied harmony with much success, if we may judge from several passages in No. 3; the following more particularly:—



No. 5 is a free, pleasing air, not absolutely new, but possessing a sort of freshness which, in the present dearth of originality, is gladly accepted in lieu of it. The poetry stands much in need of amendment: the subjoined two lines addressed to Love, are, as well as many others, nonsensical enough:

In thy hand thy false bow keeping,  
Ready at my heart to fly.

We conjecture that the bow was only too true; and doubt if it ever flew at any heart, whether luckless or not, though it might cause an arrow to fly. Such is the poetry that ladies often sing!

No. 6 is an elegant, expressive air, in the good Italian style; easy to execute, but requiring a voice down to B flat.

The monitory Recitative, No. 7, is set with great energy and propriety. The arietta which follows wants a more regular musical phraseology; there is too much of the *aria parlante* in its composition: but it is not deficient in feeling.

No. 8 proves the composer to be a man of real genius; there is an invention and depth of feeling in his *serenade*

that are not often to be met with. Perhaps the music is a little too solemn for the words; it wants rather more of the *empressment* of a lover—at least of a sanguine one. Some errors of the engraver call loudly for correction; they are very injurious to the effect of the composition, and may be mistaken for negligence of the author.

Mr. Nelson, in No. 9, has endeavoured to release himself from the trammels that bind most song-composers. His air is in two movements, and possesses a good deal of merit. For some few things in it we cannot account, unless as errata; the tenth bar of page 3, for instance. The words, such as they are, are well set, and the accents perfectly correct.

We cannot comprehend either the meaning or the measure of the words of No. 10, therefore exonerate the composer from all blame that might attach to his mode of setting them. He must have had a hard task to do anything at all with them.

No. 11, by the same, is more intelligible, both poetry and music. The latter reminds us of the popular Sicilian air, set to the words "Home, sweet Home!"

No. 12 flows on smoothly enough; but, with the exception of a passage towards the end, is rather of the common-place order.

It was rather a bold enterprize to set "Under the greenwood tree," after Dr. Arne, whose beautiful air to these words is, and must be for a long time to come, fresh in the memory of every lover of pure song. Mr. Pigott has certainly produced a pretty melody, and adapted it with propriety to the poetry; but there is nothing in it sufficiently new or clever to apologize for the hardiness of such an attempt.

#### HARP.

1. **THEMA, with VARIATIONS, composed by F. DIZI.** (Latour, 50, New Bond Street.)
2. **ROSSINI's Cavatina, "Come dolce," in Tancredi, arranged by H. HORN.** (Latour.)
3. **ROSSINI's Cavatina, "Deh! raffrena amor pietoso," in Il Turco in Italia, arranged and published by the same.**
4. **ROSSINI's Terzetto, "O! nume benefico!" in La Gazza Ladra, arranged and published by the same.**

Mr. Dizi's theme is extremely pretty, and not the worse for being rather à la Pleyel. His six variations on it are easy without being trifling. The third, a Siciliana, is remarkably graceful and soothing.

Mr. Horn's arrangements from Rossini are nearly note for note as they are printed in the German edition of his operas. Two of these consist of four pages, and one of five; they are, therefore, short: and, the airs being so well known and so generally admired, it is needless to add that they can hardly fail to please in their present shape.

#### VIOLIN AND PIANO-FORTE.

- GRAND RONDO, composed by C. WEICHSSEL, Esq.** (Betts, Royal Exchange.)

Some years ago Mr. Weichsel quitted his profession and withdrew into private life, to the sincere regret of the musical world, by whom his retirement was deeply felt; for but one opinion prevailed of his talents, and, both as a man and as a musician, he was a heavy loss to the art wherein he so eminently excelled, and on which his personal character reflected so much respectability.

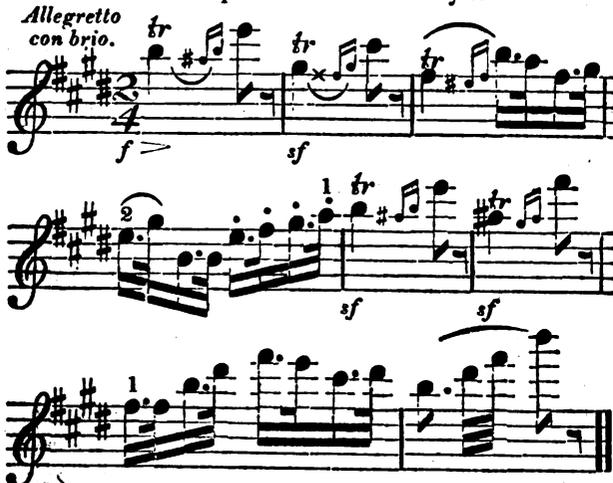
We believed that he had hung up his lyre (to use poetical language) and renounced the worship of Apollo altogether; consequently our joy was the greater on receiving the present publication, and thence learning that he is still a votary of the tuneful god, though without any interested views.

While this Rondo makes us regret that Mr. W. had not published more, it leads us to hope that he will now continue his labours, which, being voluntary, must be plea-

sant, and stand a greater chance of proving satisfactory to himself as well as to others. It is introduced by an andante movement for the piano-forte only. That the violin has not here a few sostenuto notes given to it rather surprised us, for they would add considerably to the effect. Some modulation at the commencement of this is now of so rare a kind, that, pressed though we are for room, we must insert it.



The Rondo itself is brilliant in every sense of the word, and very difficult for the violin, though the piano-forte part is easy enough. The annexed few bars by which it begins will show that it is quite in the modern style.



It is divided by a slow, expressive movement, *andante cantabile*, which, by the way, may render it doubtful whether the title of *Rondo* is exactly correct. But this is not material: the errors of the engraver are more important, and they are not few. Much has been corrected by the pen in our copy, but something remains to be done, for so charming a composition should not be suffered to go forth with a single fault on its head.

## Foreign Musical Report.

### VIENNA.

**Kärnthnerthor Theater.**—PACINI'S *Amazilia*, of which we gave some account in our last, survived but four representations, and then sunk quietly into the tomb of all the Capulets. We had some further remarks to offer on it, but *de mortuis nil nisi bonum*. Rossini has of late years been very sparing of overtures. He found short introductions much more natural, and far more convenient. His imitators, including the Maestro Pacini, have faithfully trodden in his footsteps, and found the method highly commodious. An adagio, properly sprinkled with forte and piano, seems to say to the audience: "There,

sit down and be quiet, and you will find the thing go along fairly and smoothly enough in all conscience!" Such was the case with the present opera; a few bars of the kind described served to get the audience adjusted in their places, and up went the curtain.—After this we had Rossini's weak operetta *L'Inganno felice*, with some new pieces introduced. Mlle. Schechner, who is becoming a great favourite, performed the part of Isabella in a manner highly creditable both as a singer and an actress, and was acted up to with uncommon spirit by Lablache, in the comic character of Tarabotto. Signor Santini, principal singer of the Munich theatre, who is engaged here for two months, made his debüt as Batone, in which part he acquitted himself creditably, and displayed a powerful bass voice and good school.—Next came the *Semiramide* of Rossini: though the recollection of Madame Fodor in this character is still fresh in remembrance, yet Madame Lalande's excellent singing and acting obtained great and deserved applause. Her German rival, the Schechner, obtained scarcely less approbation in the part of Arsace, into which she threw great energy and sweetness.—Paer's *Agnese* followed, in which Lalande and Lablache distinguished themselves by singing and acting of a very superior kind. There are parts of this opera unrivalled in modern music; the melancholy *motivo* that predominates in all the scenes in which the mad father appears, bespeaks a master profoundly acquainted with the secrets of his art.—But the triumph of the season, heretofore, has been the *Mosè*, which was thus powerfully cast: Elcia, Madame Meric-Lalande; Paraone, Signor Lablache; Osiride, Signor Giov. David; and *Mosè*, Signor Ambrogio. The whole of this masterpiece of Rossini, which comprises the merits both of the Italian and German school, was admirably performed, and excited a degree of enthusiasm not often witnessed here.

A judicious arrangement has been made at this theatre, which at once shows the good sense of Signor Barbaja, and his deference to the feelings of the Viennese. Operas in the German language, and by a German company, are interchanged with those of the Italian school. The following have been the German performances: *The Titus* of Mozart, the principal characters of which were sustained by Madame Grünbaum, M. Hoffman, and Madame Waldmüller, and it went off well; Auber's *Concert à la Cour*, in which M. Preisinger gave the part of Astuccio with great humour, and Mlle. Schmitt acquitted herself with credit. This was followed by a lively *bagatelle* in one act, *Die erste Zusammenkunft* (the first Meeting), the music by Adolph Müller. Several of the melodies have merit, and the finale is well combined; the whole was very favourably received. It was succeeded by another piece of the same kind, entitled *Kätly*, the music by the Baron von Lannoy. Madame Fischer made her debüt in the principal character, and obtained considerable applause. As a literary composition the piece has merit; but, in a musical point of view, the least said of it the better.

**Leopoldstätt Theater.**—A magic piece, in two acts, has been produced here, called *Kabale und Liebe* (Cabal and Love), the music by Kapellmeister Drechsaler. The principal character in the piece is a fanatic musician, which was excellently supported by M. Rainund. Much of the music possesses a merit far above the common.

**Josephstätt Theater.**—Weber's opera of *Oberon* was attempted at this theatre, for the benefit of Kapellmeister Gläser. But what will the friends of the lamented Weber say, when they learn that the piece was sadly mangled to suit the caprice of the good Kapellmeister? But even this might have been forgiven, had not a greater and more unpardonable liberty been taken, that of introducing music foreign to the piece, and of tacking on to the original materials of the coarsest kind. Even in this state the opera was received with the greatest enthusiasm; the overture was rapturously encored, and the same tribute paid to several of the pieces that were really Weber's.

Our Concerts have been numerous and good. Among the most interesting we would particularize that of the two youths Schulz and their father, who some time since paid a visit to your capital, and were honoured by the notice of your Sovereign. The elder gave Kalkbrenner's last grand concerto, in E flat, with a purity, taste, and expression, not often surpassed. The younger performed with his father a brilliant rondeau, by Giuliani, for two guitars, the effect of which was very delightful. But the greatest treat of the evening was *Der Abschied der Troubadours* (the Departure of the Troubadours), a delightful fantasia for the Æol-harmonica, a new instrument discovered by M. Reinlein, of this place, and two guitars, the joint production of Mayseder, Moscheles, and Giuliani.—In one of Schuppanzighi's Subscription Concerts, was produced a new grand trio, by Carl Czerny, for piano-forte, violin, and violoncello. The whole composition was in the highest degree clear, well-constructed, and full of new and brilliant effects. The composer was enthusiastically applauded.—In our Society of Music were given two new songs, composed by the favourite Schubert, which excited general interest. The first was *Die Zürnende Diana* (the Wrathful Diana), the second, the Forrester's song, from Sir W. Scott's *Lady of the Lake*. On the same evening was performed, for the first time, a *nonetto*, by Weiss; it was rich in contrasted effects, and showed a perfect acquaintance with the character of the instruments.

In sacred music we have had several funeral services performed to the memory of Beethoven, the music of which was mostly selected from Mozart, Cherubini, the Abbé Vogler, and Kapellmeister Seyfried. There was also recently performed in the cathedral church of St. Peter, a new mass, in F major, by Kapellmeister Seyfried, of which the cognoscenti speak in very high terms. The *Benedictus*, for four voices, with a double violoncello accompaniment, was particularly admired.

**Miscellaneous.**—During the course of the last year, the Society of the Friends of Music of the Austrian States has enrolled the following as honorary members: Ludwig van Beethoven, Eybler, Gyrowetz, Krommer, the Chevalier Seyfried, the Abbé Stadler, Umlauff, Weigl, Hummel, Cherubini, Counsellor Rochlitz, Rossini, Carl Maria von Weber, and Professor Zelter.—We hear that the *Life of Salieri*, which has been some time past preparing for the press by Counsellor von Mosel, is shortly to be given to the public.

#### BERLIN.

**Königliche Theater.**—THE great novelty here has been *Die Hochzeit des Gamacho* (the Marriage of Gamacho), a comic opera, in two acts, with ballet; from Cervantes' Romance of Don Quixote; the music by Felix Mendelssohn-Bartholdy. This youthful composer, the grandson of the famous philosopher Mendelssohn, has for some time been known to the public by his instrumental compositions, and now first appears as a candidate for the honours of the drama. The appearance of the present opera was, therefore, looked for by the cognoscenti with more than common interest. The style is spirited, but betrays throughout a constant endeavour after effect, a fault perfectly pardonable when the youth of the composer is taken into consideration. Taken as a whole, in traits of genius it is by no means

defective, the airs possess a good deal of pleasing and effectful melody, but it is evident that the composer is most at home in the instrumental part. The overture has merit, but appears too noisy for the subject, which is, in a great measure, of a romantic and pastoral kind. The entrance of the solemn Don Quixote to a trombone accompaniment is humorous in the extreme. The first duet bespoke the favour of the audience; it is natural and full of melody. The other pieces most admired were, an air of Basilio, the chorus of the first act, No. 12, and the song *Im walde bey nacht* (In the forest by night, &c.), the chorus No. 1, of the second act, Sancho's song, and the Bridemaids' chorus; though it cannot be denied that, in several of these pieces, the reminiscences were by far too strong. Upon the whole, though this production cannot lay claim to the title of a masterpiece, yet it is a specimen of early talent which justifies the highest hopes.

**Königstätt Theater.**—The novelty here has been *Der Zauberer und das Ungethüm* (the Magician and the Monster), a melo-drama in three acts, the music by Heinrich Dorn. In a dramatic point of view the piece is below criticism, being composed more for the eye than for the ear; but the music is deserving of notice. It consists of an overture of a masterly kind, of pantomimic music, and of several chorusses of gipsies, and spirits of the earth, air, and water: the latter are marked by great originality of character and power of melody, which fully justify the hopes that were formed of this young and rising composer\*. All we have to regret is, that music of such a stamp should be united to such perishable materials; it is like the horrid punishment devised by the tyrant Mezentius.

We have also had a revival of a comic operetta, in two acts, entitled, *Das Dorf im Gebirge* (the Village in the Mountains), the words by Kotzebue, the music by Weigl. It is a gay little piece, and was rendered very attractive by the charming singing and playful acting of Mlle. Sontag, in the character of Amalie.—Another revival was *Die Herberge im Walde* (the Forest Inn), the music by D'Allayrac. This piece was a favourite here twenty years ago, and pleased greatly on the present occasion through the excellent performance of Messrs. List and Angely, Mad. Walla, and Dem. Holzbecher. It abounds with light and pleasing melodies.—Next came *Les Rendezvous Bourgeois*, the music by Nicolo Isouard. The situations of the piece are good, but the music insignificant, with the exception of the rondo, by Julia (Mlle. Eunike), which is always sure of an encore.—This was followed by *Der lustige Schuster* (the Merry Cobbler), the music by Ferd. Paër, in which Mlle. Sontag and M. Spitzeder obtained great applause. Two new songs, of his own composition, were introduced into this piece by Music-director Stegmayr, which were warmly encored.

M. Guillon, first flute-player to the King of France, has given Concerts here, which have been fashionably attended.

In another concert we heard the two brothers Ganz of Mainz, two able artists on the violin and violoncello, who performed several pleasing pieces of their own composition. On the same occasion Mlle. Sontag delighted the audience with the Scottish air of *Robin Adair*, with characteristic variations by Pixis, which, without wandering too far from the air, afforded the singer an opportunity of displaying all the sweetness and flexibility of her powers; and Madame Seidler gave a charming barcarole with variations, composed expressly for her by Heinrich Dorn.

The directors of the Königstätt theater have purchased Weber's *Oberon* from the widow of the composer, for the sum of 800 Dollars, with an engagement to pay a certain portion from the first fourteen representations.

#### DRESDEN.

**Italian Opera.**—THE Italian season opened with an opera new to our stage, the *Pietro il grande* of Vaccaj, but it survived but three representations. We wonder that the fate of this composer's other weak and patchwork opera, *La Pastorella feudataria*, which was attempted here last season, had not directed the attention of the management to some other quarter. The present opera was effectively cast, and the Signora

\* See remarks on this composer in Harmonicon for May last.

Palazzesi exerted herself most meritoriously in the part of *Lisetta*: but all would not do; the piece sunk by its own dead weight. The music of Sig. Vaccaj is the mere shadow of a shade; without Rossini it never would have had even its three days' existence. It was replaced—good heavens what a contrast!—by *Il Don Giovanni*, which was performed here in Italian. Nothing for a length of time has produced such a *furor* on our stage, where it has not been heard since the year 1814. It was cast as follows:—Don Giovanni, Signor Salvadori; Donna Anna, Mlle. Veltheim; Don Ottavio, Sig. Rubini; Donna Elvira, Sig. Palazzesi; Masetto, M. Böhme; Zerlina, Siga. Schiasetti; Leporello, Sig. Benincasa, and the Commendatore, Sig. Zezi. The whole of these artists exerted themselves in the most praiseworthy manner, and, with a very few exceptions, rendered ample justice to this noblest of all masterpieces. It was brought out with becoming splendour, and was performed exactly as written by the illustrious master, with the judicious exception of closing with the catastrophe of Don Giovanni. We trust that the uncommon success of this opera will induce the management to bring forward other works of the great Mozart.—The following is a list of the other pieces given: *Il Crociato* (twice), *Tebaldo ed Isolina* (once), *La Gazzia Ladra* (twice), *La Donna del Lago* (thrice), and *La Semiramide* (once), in which the Signora Schiasetti particularly distinguished herself in the charming character of Arsace.

*German Opera.*—The first representation given by the German company was *Die Schöne Müllerin* (La Molinara) of Paisiello. The part of the fair maid of the mill was given by Mlle. Bamberger of the Frankfort theatre, who has a good voice, but is too fond of points, trills and roulades, those besetting sins of the singers of our day. The opera itself may be regarded as a piece of antiquity, which is preserved from the repose of the shelf, only by the sweet character of the fair *Molinara*; if that fails, the whole opera of course falls to the ground. *Das Unterbrochene Opferfest* followed, which was excellently performed, and obtained great applause, as did *Der Freischütz*, which was very effectively cast. *Die Schwestern von Prag* was not quite so successful, but *Die Zauberflöte* soon brought the public into good humour again. The part of Papagena by Mlle. Bamberger, and that of the Queen of Night by Mlle. Veltheim, were admirably sustained, and given in their true character and spirit. *Die Bezauberte Rose*, of which so much was said on its first appearance, produced but little impression here. *La Dame Blanche* closed the list, and pleased generally, but did not call forth the degree of interest it has excited in other places.

The celebrated composer and pianist Ferdinand Ries lately got up a concert, which gave universal satisfaction. He principally delighted the cognoscenti in his new MS. symphony in D major, in which he was ably supported by the members of our orchestra. It is marked by great clearness of ideas, a rich melody and harmonies that never overpower the leading ideas. After this he gave his concerto in A major, with all that precision, brilliancy, and perfect command of his instrument, for which he is so greatly distinguished.

*Miscellaneous.*—A new opera, entitled *Die Normannen in Sicilien*, is, we hear, in rehearsal. It is from the pen of M. Wolfram, known to the public by *Die Bezauberte Rose*, an opera which has been performed in the principal theatres of Germany.

Kapellmeister Hummel is at present in Weimar. If report speaks true, he is to fill the place of Kapellmeister here, which has remained vacant since the death of the lamented Weber.

Our worthy music-director Reissiger is engaged upon another opera, to be entitled *Der Ahnenschatz* (Ancestral Worth), which, it is to be hoped, will appear next spring. We have often regretted that this composer never followed the wish so generally expressed, that he would retouch his *Didone abbandonata*, particularly in respect to the accompaniments; convinced as we are of the general merit of the melodies with which it abounds.

## LEIPSIC.

Our opera this season has been very active, and a laudable disposition has appeared on the part of the administration to

introduce novelties of interest, as will be seen by the following list of operas, new to our stage:—*La Dame Blanche*, *Le Maçon*, *L'Italiana in Algieri*, *Tebaldo ed Isolina*, and Wolfram's much-spoken-of opera, *Die Bezauberte Rose*. Our company too has been effective. In the Italian department the Signora Canzi has particularly distinguished herself, and displayed her varied talents in Rosina in the *Barbiere*, Susanna in *Figaro*, as *La Molinara* in Paisiello's pleasing opera, and Elena in *La Donna del Lago*. Madame Streit, as first German singer, is entitled to great praise; as also is Madame Devrient in second-rate characters. Among the men singers, M. Vetter is the greatest ornament of our opera; his voice has a delightful freshness, and possesses considerable strength and compass: MM. Gay and Fischer excel in comic parts; and MM. Genart and Köchert are very effective basses. The following is the list of operas performed during the season:—*Le Concert à la Cour*, *La Folie*, *La Dame Blanche*, *Jean de Paris*, *Le Maçon*, *Cenerentola*, *Italiana in Algieri*, *Tancredi*, *La Donna del Lago*, *Il Barbiere di Siviglia*, *Tebaldo ed Isolina*, *La Molinara*, *Il Matrimonio Segreto*, *Berggeist*, *Winzerfest*, *Le Nozze di Figaro*, *Die Zauberflöte*, *Zemire und Azor*, *Oberon*, *Der Freischütz*, *Die Bezauberte Rose*, *Von Kleinern Singspielen*, *Der neue Gutsherr*, *Die Sieben Mädchen*, *Schüler-schwünke*, *Schiffskapitain*, *Die Falsche Prima Donna*. We may safely say, that few opera establishments would present a more varied, or, upon the whole, more judicious selection of pieces. We must not forget to mention, that the receipts of one of the performances of the *Oberon*, which we were happy to see was an overflowing house, were devoted to the benefit of the widow and family of the composer.

Among the novelties in instrumental music, produced at different concerts, we have to notice the following:—A Siciliano and Polonaise for the violin, with orchestral accompaniment, by Concert-master Matthei; the first was found to be full of beauty, and was warmly applauded.—A new MS. concerto for the flute, in A flat, by Fürstenau, which abounded with new effect, and was admirably executed; the *cantabile* and a rondo were particularly admired.—A new grand Symphony, by M. Präger, music-director of our theatre. The critics remarked throughout an evident attempt to imitate the manner of Beethoven, and even his peculiarities; for instance, in a solo passage of drums, and another in which the trombone is made to play a melody of a very singular kind. Nothing is more dangerous than an attempt to imitate the caprice of genius, without possessing its power. However, many things in the composition bespoke the hand of a master, particularly the rondo, which excited a great sensation.

In a concert given by M. Wolfram, author of the much-spoken-of opera, *Die Bezauberte Rose*, he introduced the overture of his MS. opera, *Die Normannen in Sicilien*, which is to be brought forward next season.

In sacred music, the novelty was L. Spohr's new oratorio, *Die Letzten Dinge*, (the Last Things,) which was performed by the united strength of the members of our different musical societies, and the orchestra of the opera. The composition bespeaks, in almost every part, the hand of a master versed in all the learning of his art; but the cognoscenti found it deficient in that quality, which alone can give life and popularity to a work—melody. When the art, learning, and ingenious contrivances of a composition have perished and are forgotten, its melody will still remain, and survive the wreck of more laboured materials.

## STUTTGARD.

Our opera this season has been more effective than for several years past, and our company reinforced by some very important additions. The principal among them was the Signora Bufardini, from Milan, who made her *débüt* in the younger Guglielmi's lively opera, *La Scelta dello Sposo*. She has a pleasing soprano voice, but fails in energy and expression. The two principal characters of the opera were excellently supported by MM. Petzold and Häser, who obtained great and deserved applause, particularly the latter, in an aria buffa of his own composition, which he introduced into the piece. The next singer who excited interest was Mad. Kraus-Wranitzky, who displayed great and diversified talents in the characters of

Amenaide, Rosina, Prinzessin von Navarre, Desdemona, Donna Anna, and Susanna in the *Nozze di Figaro*. The third was Mlle. Stern, a member of the Munich theatre, a charming actress, with considerable power of voice, who delighted the public in the part of Tancredi, of Isabella in Paisiello's *Molinara*, and of Nanette in the *Gazza Ladra*.

The pieces new to us this season were, Guglielmi's opera, already mentioned, and *La Dame Blanche*, in which Mad. von Pistrich acquitted herself in the part of Anna, in a manner highly creditable to her talents, both as an actress and a singer. The whole opera pleased extremely, and many of the airs were warmly encored. Besides these, Angely's Vaudeville, *Asinus Asinum Fricat*, found a favourable reception, through the excellent acting and singing of MM. Petzold and Rohde. The other operas of the season have been—*Preciosa*, *Der Freischütz*, *Il Barbiere*, *L'Italiana in Algeri*, *La Gazza Ladra*, *Tancredi*, *Otello*, and *Il Mosè*; *La Molinara*, *Il Don Giovanni*, *Le Nozze di Figaro*, *Sieben Mädchen in Uniform*, *Rosalieb-Rothkäppchen*, *Kapellmeister von Venedig*, *Grenadier*, *Joseph in Egypten*, *Die Prinzessin von Navarre*, *Das Dorf in Gebirge*, with many new pieces of merit introduced; *Der Unsichtbare*, *Der neue Gutsherr*, *Der Bettelstudent*, the music by Winter, *Je toller je besser*, *Bär und Bassa*, *Dofbarhier*, and Schiller's *Wilhelm Tell*, with the music of the late Kapellmeister Danzi. The new music of Kapellmeister Lindpaintner to Taglionni's ballet of *Aglæe*, also pleased greatly.

In sacred music we have had the *Messiah*, which was admirably performed by all the effective talent of Stutgard, as well vocal as instrumental, and excited the highest enthusiasm.

ITALY, (concluded from our last Number.)

#### MILAN.

AMONG the various almanacs that appear here, we have to add the following: *Rossini e la Musica, ossia amena Biografia musicale, Almanacco per l'anno 1827. Anno primo*. It has lives and engravings of the following artists: Rossini, (apparently from Stendhal,) Catalani, Galli, Lablache, Rolla, Marchesi, Pasta, Tacchinardi. The second year is announced to begin with S. Mayr, and the third with Zingarelli.

The three following works have also been lately published here in a handsome form by Ricordi:

*Il Crociato in Egitto, grand opera del Sig. Maestro Giacomo Meyerbeer, con accomp. di forte-piano del Sig. Maestro Luigi Truzzi.*

*Mosè in Egitto, con accomp. del medesimo; and Cristo sull' Oliveto, Oratorio di Luigi von Beethoven, con versione Italiana.*

Respecting the latter, one of our journals remarks—"It is known to all dilettanti, that the grand and sublime creations of Beethoven are worthy to rank by the side of the masterpieces of a Haydn and a Mozart. Some of his melodies are in the highest degree felicitous, and his harmonies of the most extraordinary and original kind."

#### LEGHORN.

THE favourite opera here has been the *Turco in Italia*, in which the singers Menticelli and Vestri obtained great applause. We have a musical prodigy here, of whom the following are the particulars: A respectable merchant of our place having, some time since, heard by accident the singing of a young girl of colour, a native of this town, was so much struck by the character of her voice, that he made her parents an offer to have her instructed in music. The proposal was willingly accepted by the parents of the poor girl, and she was accordingly placed under a master of ability. So great was the progress made by Serafina Tocchini, (for such is the young singer's name,) in the short space of eight months, that it was thought advisable for her to take a benefit in the theatre. She accordingly gave a concert, which was attended by more than 1600 persons, in which she displayed her powers in several airs of different characters, and delighted the public with a contralto voice of uncommon richness, compass, and beauty. The applause was tumultuous in the extreme. She possesses a good person and pleasing features, and showed a modesty and even grace of deportment which delighted every one.

#### PISTOJA.

THE principal singers here are Carolina Lauretti, who possesses a pleasing and flexible soprano voice, with good action; Maria Galvani, a contralto of some power, and Gaetano Dalmondo. The *Italiana in Algeri* was the favourite opera.

#### LORETTO.

OLIVIERI and Gio. De Bagnis are bass singers here of considerable talent. Among the operas given, *Matilde Shabran* and *Camilla* were favourably received; the *Locandiera* of Farinelli made a *fasco*.

#### LUCCA.

THE season opened with *Il Matrimonio segreto*, which was well performed, and received with an enthusiasm which augurs well for the return of good taste. Donizzetti's opera, *Ajo nell'Imbarazzo*, made but a feeble impression.

#### PARMA.

Two appointments have taken place here, by the command of the Grand Duchess; the first is of Ferdinando Simonis to the situations of *Maestro di Capella* to the Ducal chapel, and director of the court music; the second is of Ferdinando Orlando, a native of the place, and known as a composer for the theatre, to the place of *Maestro di Capella onorario*. He is to produce here his two last-composed operas, for which he will no doubt be handsomely compensated by the liberality of the Duchess. A new opera by Giuseppe Persiani, *Attila in Aquileja*, has just made its appearance, and appears to have given general satisfaction.

#### GENOVA.

PACINI's *Temistocle* opened the season here, but had no run. It was succeeded by the *Semiramide* of Rossini, which obtained a most splendid reception. The composer Mirecki, whose name we have more than once had occasion to mention, has lately married a native of this place, a performer of some note on the piano.

#### TURIN.

*Teatro Reggio*.—The season opened with *Il Crociato*, which is a favourite here, but which was by no means done justice to in the performance. The prima donna, Melas, leaves much to wish, and Mari sings without spirit or sentiment; the bass singers carried the day. The second opera was a new composition by Mercadante, entitled *Ezio*, which appears to have had no success, though every attempt was made in the *Gazzetta Piemontese* to bolster up its reputation.

*Teatro Sutura*.—The opera given at this theatre was Rossini's *Matilde Shabran*, in which the young singer Gazzi particularly distinguished herself. The tenor Storti also obtained a very favourable reception; he is a singer who possesses a good voice, and shows the excellency of his school.

#### NAVARRA.

COCCIA's *Evelina* was the great favourite of the season, and deservedly so, for it is excellent as to plot and situation, and abounds with a number of charming melodies.

#### VENICE.

*Teatro Fenice*.—THE *Crociato* was admirably performed here this season, and continues to gain greatly in public estimation. It was followed by a new opera by Vaccaj, *Giovanna d'Arco*, an imposing subject, but which failed in the hands of this master. Unfortunately, the Tosi has been the whole season out of voice. She is gone to Milan, her native place, to repose awhile, and then proceeds to Vienna.

*Teatro S. Benedetto*.—The pieces given at this theatre were *Il Barbiere*, *Cenerentola*, and Donizzetti's *Ajo nell'Imbarazzo*. The new tenor, Crippa, gave universal dissatisfaction.

#### TREVISO.

THE opera given was Rossini's *Semiramide*, which here, as elsewhere, seems to delight everybody. According to general opinion, the Signora Vincenti surpassed every expectation in the part of Semiramide; the Signora Barca, the contralto, has a delightful voice, and did justice to the character of Arsace; the tenor, Rubini, also, and the bass, Finaglia, exerted themselves very laudably to do justice to this admirable music.

## MANTUA.

*Tancredi* was the principal opera here, and afforded an opportunity for a considerable display of talent on the part of the Signora Carolina Morosi. She has no great compass of voice, but it possesses great sweetness and expression; and her general manner of performing the character gave occasion to the best hopes.

## VERONA.

In the *Otello* Signor Lauretti distinguished himself considerably in the character of Iago, a part for a bass which was greatly improved by Rossini, during his engagement at your Italian opera; Gentili gave effect to the *Otello*, and the Feron pleased much in the character of Elcia. This was followed by Mayr's lively operetta, *Gli Originali*, which was excellently performed, and gave general satisfaction.

## CREMONA.

GUGLIELMI's *Paolo e Virginia* was produced here for the first appearance in public of Marietta Merli, a native of this place. Her reception was in the highest degree encouraging: at the end of the opera, the trembling debutante was summoned upon the stage to receive the congratulations of a very full house. It was followed by Generali's *Adelina*, which pleased.

## BERGAMO.

COCCIA's *Evelina* was produced here, and received with entire satisfaction: the Contini and Tuvo were particularly successful. Among other singers engaged by the impresario Granara, is Matteo Alberti, who has lately come from the Musical Institute, and filled the place of basso cantante. He performed the part of the Count in *Elisa e Claudio*, and gave such general satisfaction, that he is said to have been offered an engagement from the management of your Opera-House. Simon Mayr, the worthy and learned director of our theatre, has lately obtained a handsome present from the Duchess of Parma, in return for the oratorio of *Samuele*, just finished by him, and which she had honoured him by accepting the dedication. The other operas which have obtained applause are *Rosa Rossa e Rosa Bianca*, and *Tancredi*.

## Benefit Concerts

Of the Season 1827, concluded.

## MR. SPAGNOLETTI'S,

Argyll Rooms, Monday, June 25th.

ALL the vocal strength of the King's Theatre, together with a debutant, Signor RAVAGLIA (who sang an air by PACINI,) Mr. E. SPAGNOLETTI, and Miss FOSTER, assisted at this concert. Mr. SPAGNOLETTI played a concerto by RODE, which had never before been performed in this country, with that delicacy for which he is so much distinguished. Madame PASTA sang a cavatina by MEYERBEER, and a duet by Madame PUZZI (Signora Toso). Miss F. AYTON, CURIONI, GALLI, DE BEGNIS, and many others, took a full share of the performance, and the room was crowded with good company.

## SIGNOR TORRI'S,

At the Mansion of the Duke of St. Albans, Friday,  
June 29th.

A vocal concert, with the addition of a sonata on the guitar, by M. HUERTA, and a fantasia on the flute by Master MINASI. Mesdames PASTA and STOCKHAUSEN, Signora BRAMBILLA, Signors CURIONI, DE BRONIS, GALLI, and others from the Italian opera, contributed their talents on this occasion.

## M. and MAD. STOCKHAUSEN'S,

Argyll Rooms, Wednesday (Morning), July 4th.

Mesdames PASTA and CARADORI, Signors CURIONI, BEGREZ, GALLI, &c., formed the vocal party at this concert; and

Messrs. J. B. CRAMER, KIESEWETTER, LINDLEY, and STOCKHAUSEN (harp), were the instrumentalists. Madlle. SCHAUROTH also assisted. The selection comprised better music than we are accustomed to hear on similar occasions; Madame STOCKHAUSEN setting a good example by singing the uncommonly beautiful cantata of BETHOVEN, "*Ah! Perfido.*" She also introduced some interesting Swiss airs, and amongst them that which appeared in our last number.

## MASTER CAMILLO SIVORI'S,

Argyll Rooms, Monday, July 16th.

This clever child, only nine years of age, first performed in London at Madame PASTA's benefit. He is a surprising instance of precocity, and plays with the firmness of a veteran performer. His tone, too, and vigour, are equally astonishing, his youth considered. He executed a concerto of RODE, and an adagio and polonaise by the same composer; also some variations by ROLLA, with vast applause. Mad. PASTA, Miss F. AYTON, Signa. BRAMBILLA, CURIONI, DE BEGNIS, &c., were the vocalists; and the Misses ELOUIS performed a duet by RIES, on two harps, with great success.

## The Drama.

## KING'S THEATRE.

SIGNOR COCCIA's Opera, *Maria Stuart*, has been performed but few times. Its length, and the parsimonious, wretched manner, in which the scenery, dresses, &c. were supplied, aided by a vile intrigue which threatened it from the moment it was put into rehearsal, have altogether proved too successful in stopping its progress. The administration of the Théâtre Italien at Paris have, it is said, applied to the composer for a copy of the score; should it be brought out there, justice will be done it, so far as the management of the Theatre is concerned.

On Thursday, July 5th, a serious opera in two acts, under the title of *Didone*, composed by Mercadante, was produced for the first time in this country, for the benefit of Madame Puzzi, (late Signora Toso). It was thus cast:

Dido, <i>Queen of Carthage</i> . . . . .	Mad. Puzzi.
Æneas . . . . .	Mad. Pasta.
Jarbas, a <i>Moorish King</i> . . . . .	Sig. Curioni.
Osmidas, <i>Confidant of Dido</i> . . . . .	Sig. Giubilei.
Araspea, <i>Confidant of Jarbas</i> . . . . .	Sig. Deville.
Selene, <i>Sister of Dido</i> . . . . .	Mad. Cornega.

The drama is abridged from Metastasio, and has been set by Hasse, Piccini, Paisiello, Paer, and others, but never, not even by the meagre Ciampi, was it rendered so contemptible as Signor Mercadante—a poor imitator of Rossini—has contrived to make it. The blame, however, on the present occasion, is not wholly to be imputed to him, for a quantity of other trash, by composers of about the same rank, was introduced into it, and a more rapid pasticcio has never been heard within the walls of the King's Theatre. Nevertheless, some of the newspapers actually extolled it, and particularly praised the last air of Madame Pasta, a long, tedious, ranting compilation, put together with less sense than most country-dance fiddlers would have shewn, and infinitely too bad for any person with the smallest share of musical taste or discrimination to approve. This miserable melange was attempted a second time on the following Saturday, and then finally given up as hopeless. Even the *claqueurs* could not be rallied in support of it: the hired applauders deserted *Didone abbandonata*.

On the same evening that witnessed this failure, Rossini's *Farsa*, or one-act opera, *L'Inganno felice*, (*The fortunate Deception*) was performed instead of a ballet: for the very low state of the dancing department this season,—worse if possible than the last—has led to a discovery, that if it be not absolutely useless, it is at least not positively necessary. Rossini composed this when young, and as it was one of his first, so it is decidedly one of the worst of his productions. A terzetto in it, "Quel sembiante," is pretty, light music, but this is the only thing in the piece that has the slightest pretension to merit. *L'Inganno felice* utterly failed; it spent "its hour on the stage," a deplorable one for the remaining auditors, "and then was heard no more."

In consequence of all this, *Semiramide* and *Medea* have been alternately performed, till the lovers of music, nauseated by the repetition, have taken to flight, and left the theatre to the orderly people, and to those who,—if not possessed of the advantage that Bishop North enjoyed, of being physically deaf,—knew how to turn a deaf ear to the stage, and to kill an hour or two by ogling the demireps in the pit boxes, talking a little nonsense to each other, and gazing around without having sufficient activity of vision to see anything very distinctly.

The pecuniary affairs of the theatre are not in the most flourishing state, notwithstanding the exorbitant price of the boxes; and the assignees of Messrs. Chambers have latterly put their own receivers into the house, with a view to the rent. But they came rather too late; the best of the season had slipped away, and the money-takers found that their offices were almost sinecures. A petition to the Lord Chamberlain is in agitation, entreating his Grace not to grant a licence for the ensuing season till the debts of the present are discharged. How discreditable to the nation is this theatre!—and how foreigners chuckle and triumph, when they here see their vilest and most atrocious outcasts connected with the amusements of so moral a people!

#### ENGLISH OPERA-HOUSE.

THIS convenient and pleasant theatre, where those who have eyes and ears may both see and hear, opened for its brief summer season, on Monday the 2nd of July, with *Arthur and Emmeline*, or, as it author, Dryden, calls it, "*King Arthur*, a dramatic opera."

This piece, which was originally performed with Purcell's music, in 1691; altered by Garrick, and re-produced in 1770; revived at Covent Garden in 1819, when Miss Foote and Miss Tree performed in so delightful a manner the characters of *Emmeline* and *Philidel*,—is now brought out again, with a large part of the music originally belonging to it, and a selection from the same composer's other works.

#### Dramatis Personæ.

##### BRITONS.

Arthur, <i>King of Britain</i> . . . . .	Mr. Perkins.
Merlin, <i>the Prophet</i> . . . . .	Mr. Chapman.
Conon . . . . .	Mr. Minton.
Aurelius . . . . .	Mr. Pearman.
Emmeline, <i>Daughter of Conon</i> . . . . .	Miss Kelly.
Matilda, <i>her Attendant</i> . . . . .	Miss Carr.

##### SAXONS.

Oswald, <i>King of Kent</i> . . . . .	Mr. Baker.
Priest . . . . .	Mr. I. O. Atkins.
Osmond, <i>a Magician</i> . . . . .	Mr. H. Phillips.

##### SPIRITS OF EARTH AND AIR.

Grimbald, <i>a Fiend employed by Osmond</i> . . . . .	Mr. Thome.
Philidel, <i>the Servant of Merlin</i> . . . . .	Miss Goward.

It is not our intention to enter into any criticism of a piece written nearly 180 years ago: we shall merely say, that Dryden in this drama has been taxed with extravagancies and pueri-

lities; but those who accuse him have not considered that he professed to write nothing but a romance, and that in producing a performance of this nature, he was privileged to abandon probability, and to have recourse to whatever imagination could supply.

The story is briefly as follows: *Arthur* disputes the possession of Britain with *Oswald*. Both are enamoured of *Emmeline*, who is beautiful, but blind from her infancy. Her affections are fixed on *Arthur*, to whom she has plighted her faith; but by a stratagem of the Saxon king, she is carried off to his camp. *Merlin* protects the Britons, and by means of his attendant, *Philidel*, circumvents the designs of *Osmond* and his servant, *Grimbald*. *Oswald* challenges *Arthur* to single combat, is vanquished, and the happiness of the "British worthy" is crowned by the possession of *Emmeline*, who is restored to sight by the power of *Merlin*.

There is a long scene of an Enchanted Wood, borrowed from Tasso, which it must be confessed has little connection with the drama; and a Frost Scene, introduced solely for the purpose of shewing the power of *Merlin*. At the end is a masque, originally intended to allegorize the naval prowess of Great Britain; or, perhaps, (for Dryden was an inveterate flatterer) as a compliment to James II.

When *King Arthur* was performed under Garrick's management, Dr. Arne added much music to Purcell's; but this was not one of his successful efforts, and his portion of the work is sunk into oblivion. In preparing the opera now for representation, some of the original compositions are rejected, and amongst these the charming duet, "Two daughters of this aged stream," an omission which all lovers of pathetic melody must regret; for though Dryden's words are not very producible in the present day, yet every objection to them might have been removed by two or three slight alterations. Mr. Hawes, in now selecting the additional music, has, very judiciously, admitted nothing into the opera but what is Purcell's\*. He has introduced, of this author, the incantation scene, "Ye twice ten hundred deities," together with a chorus and song from *The Indian Queen*; "To arms," and "Britons, strike home," from *Bonduca*; a duet, "Fear no danger," from *Dido and Æneas*; and a glee, printed in the *Orpheus Britannicus*, "May the god of wit;" all of which blend sufficiently well with the other pieces, and are not inconsistent with the drama.

Purcell's accompaniments, consisting of little else than stringed instruments, are much too quiet for modern ears; we require the excitement of trombones, horns and drums, with the luxuries of flutes, clarinets and bassoons, all of which have, we think wisely, been added on the present occasion. To Mr. Kearns this task was assigned, who has executed it with taste and discretion. The overture, a melange of Purcell's airs, is the least laudable part of the whole: but in such a case there was only a choice of difficulties.

The whole is got up, as to scenery, dresses, decorations, and auxiliaries, in a most liberal manner. Whether this admirable, but ancient music will continue to draw audiences, considering the mixed nature of those which frequent theatres, remains to be proved. We have our doubts on the subject.

\* In our present Number we have published all the best and most popular pieces in the original *King Arthur*, except the duet, "Two daughters of this aged stream." By our mode of compressing, which is diametrically opposed to the system of expansion adopted by music publishers, we have got into a small compass nearly every thing in the opera that is generally interesting; and have endeavoured in our arrangement to convey the author's meaning in as full and faithful a manner as can be accomplished by an adaptation.—(Editor.)

## MEMOIR OF JEAN JACQUES ROUSSEAU.

THE object of the present article is to consider Rousseau, only as a musician, and a writer upon the art; and as he has left us an interesting account of himself and his pursuit, we shall, as far as our limits will allow, permit him to be his own historian.

Jean Jacques Rousseau was born at Geneva, the 28th of June, 1712. His father was a watchmaker of that city, and a man of intelligence. He ascribes his first taste for music to an aunt, who used to sing to him a number of songs with great sweetness and expression. The charms of her voice, he says, had such an effect on him, that not only did several of these songs remain engraven on his memory when at a riper age, but some he had not thought of from his infancy, returned upon his mind in his latter years with a charm altogether inexpressible. He adds, that he has often surprised himself weeping like a child, and, in a voice querulous and broken by age, muttering forth one of those airs which were the favourites of his tenderest years.

He was first put apprentice to an attorney, who soon discharged him for his negligence. After this, he was placed with an engraver, who disgusted him by his harshness. The fear of chastisement made him a fugitive from his master, when in his fifteenth year, at which time he was a restless, discontented being, consumed with desires of which he knew not the object, and caressing his wild fancies for want of realities. He went into Savoy, where he was hospitably received by a good curate of the name of Pontverre, who pleased himself with the idea of making a proselyte from the reformed church. For this purpose he sent the young wanderer to Annecy, to a Madame de Warrens, an ingenious and amiable lady, who, in turn, served in the threefold capacity of mother, friend, and lover to the new proselyte.

While in the house of this lady, Rameau's *Treatise on Harmony* fell, by accident, into his hands; he had no rest till he had run it through, and unravelled as much of its abstruse contents as he was able. After this he began the study of music in earnest. "The cantatas of Bernier," says he, "were what I principally exercised myself with. These were never out of my mind; I learned a number of them by heart, and among the rest, *The Sleeping Cupid*, which I have never seen since that time, though I still retain it in my memory, as well as *Cupid stung by a Bee*, a very pretty cantata, by Clerambault.

"To forward my musical studies, there arrived a young organist from Valdost, the Abbe Palais, a good musician and agreeable companion, who performed very well on the harpsichord: I made an acquaintance with him, and we soon became inseparable. He had been taught music by an Italian monk, who was an excellent organist. He explained to me the principles of his art as taught him by this master, and I carefully compared them with Rameau. My head was now filled with accompaniments, chords, and all the mysteries of harmony. This, however, soon became dry work, and to accustom the ear to it, I proposed to Madame de Warrens to have a little concert once a month, to which she consented.

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"Behold me then so full of this concert, that night and day I could think of nothing else; it took up nearly the whole of my time to select the music, assemble the musicians, look to the instruments, and write out the several parts. Madame de Warrens and a Pèrè Cato sung the parts; a dancing-master, named Roche, and his son, played first and second violin; Canevas, a Piedmontese musician, played the violoncello; the Abbe Palais performed on the harpsichord, and I had the honour to be conductor of the whole. As there were no critics to contradict us, we pronounced the whole concert to be charming."

At length the necessity of procuring some settlement for himself, or perhaps his restless disposition, obliged him to leave the house of his protectress. He was soon fortunate enough to obtain a place as secretary to a commission, appointed by the king of Sardinia, for surveying lands, and in this employ he continued nearly two years, during which time he applied himself to the study of geometry. But music was his ruling passion, and growing disgusted with his other occupation, he renounced it, and took up the profession of music-master at Chamberry.

After following this pursuit for some years, he quitted it for other projects. "In ceasing to teach music," to use his own words, "I by no means abandoned the thoughts of it; on the contrary, I had studied the theory sufficiently to consider myself well informed on the subject. When reflecting on the trouble it had cost me to read music, and the great difficulty I yet experienced in singing at sight, I began to think that the fault might arise not so much from my own dulness, as from the system of notation. By examining the formation of the signs, I was convinced that many of them were very ill devised. I had before thought of marking the gamut by figures, to prevent the trouble of having lines to draw on noting the plainest air, but had been deterred by the difficulty of the octaves, and by means of distinguishing measure and quantity. The former idea again returned to my mind, and on a careful revision of it, I found the supposed difficulties by no means insurmountable. I pursued it successfully, and was at length able to note any music whatever by figures, with the greatest exactitude and simplicity. From this moment I imagined my fortune made, and resolved on going to Paris, not doubting but, on presenting my project to the academy, it would be adopted with rapture. Full of these magnificent ideas I departed from Savoy with my new system.

"I arrived in Paris, in the autumn of 1741, with fifteen louis in my purse, and with my comedy of *Narcissus* and my musical project in my pocket. These composed my whole stock; consequently, I had not much time to lose before I attempted to turn the latter to some advantage. I therefore immediately made use of my letters of recommendation. One of the first persons upon whom I waited, was M. de Reaumur, who seemed taken with my project, and consented to make the proposal of having it examined by the academy.

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"On the day appointed, I was introduced and presented by this gentleman, and on the same day, August 22nd, I had the honour to read to the academy the Memoir I had prepared for the purpose. It was well received, and acquired me some compliments, by which I was equally surprised and flattered, imagining that, in presence of such an assembly, no one but a member could obtain credit for common sense. The persons appointed to examine my system, were MM. Mairan, Hellot, and De Fonchy, all three men of merit, but not one of whom understood music, at least, not enough of composition to enable them to judge of my project.

"During my conferences with these gentlemen, I was convinced, with no less certainty than surprise, that if men of learning have sometimes fewer prejudices than others, they more tenaciously adhere to those they possess. I was surprised at the facility with which, by the aid of a few sonorous phrases, they refuted, without having understood me. They had learned, I know not where, that a certain monk, named Sonhaitti, had formerly invented a mode of noting the gamut by cyphers. This might, perhaps, be the case; I had never heard of Pèrè Sonhaitti; and his manner of writing the seven notes without attending to the octaves, was not worthy of entering into competition with my simple and commodious invention for easily noting, by cyphers, every possible kind of music, keys, rests, octaves, measure, time, and length of notes,—things which had never once entered the Pèrè Sonhaitti's head.

"But, besides their giving to this primitive invention more importance than was due to it, they went still farther, and in speaking of the fundamental principles of the system, talked nonsense. The great advantage of my system was to supersede transposition and keys, so that the same piece of music was noted and transposed at will, by means of the change of a single initial letter at the head of the air. These gentlemen had heard from the music-masters of Paris, that the method of executing by transposition was a bad one; and, on this authority, converted the most evident advantage of my system into an invincible objection against it, and affirmed that my mode of notation was good for vocal music, but bad for instrumental; instead of concluding, as they ought to have done, that it was good for vocal, and still better for instrumental. On their report, the academy granted me a certificate, full of fine compliments, amidst all which it appeared, that, in reality, it judged my system to be neither new nor useful. I did not think proper to honour such a document with a place in the work, entitled *Dissertation sur la Musique Moderne*, in which I made my appeal to the public.

"I had reason to remark on this occasion, that, even with a limited understanding, the profound knowledge of a single subject is, in order to form a proper judgment upon it, preferable to all the lights resulting from a cultivation of the sciences, when to these a particular study of the one in question has not been joined. The only solid objection to my system was made by Rameau. I had scarcely explained it to him, before he discovered its weak side. 'Your signs,' said he, 'are very good, inasmuch as they clearly and simply determine the length of notes, exactly represent intervals, and show the simple in the double note, which the common notation does not; but they are objectionable, on account of their requiring an operation of the mind, which cannot always accompany the rapidity of execution. The position of our notes,' continued he, "is described to the eye, without the concurrence of this operation. If two notes, one very high and the other very low, are joined by a series of intermediate ones,

I see, at the first glance, the progress from the one to the other by conjoint degrees; but in your system, to perceive this series, I must necessarily run over your cyphers one after the other; the glance of the eye is here useless.' The objection struck me at once as insurmountable, and I instantly assented to it. Yet simple and obvious as it is, nothing could have suggested it but great knowledge and a familiar practice in the art."

After being thus disappointed in his favourite project, he remained in Paris till all his resources were exhausted, when he supported himself by copying music. The sum fixed by him for his labour, was four sous for a quarto page, and six for a folio; and so conscientiously did he adhere to this rule, that, when Madame de Pompadour sent him five-and-twenty louis for copying some pieces of music for her, the price of which amounted but to a single louis, he sent back the other twenty-four, accompanied with expressions of displeasure.

In the year 1742, he was visited by a dangerous illness, and, in the paroxysms of a fever, composed a number of songs and chorusses; these he recalled to mind when in a state of convalescence, devised a plot, and worked them up into an opera, entitled *Les Muses galantes*. This was his first production of the kind; he afterwards completed it, and brought it upon the stage in 1745, but its success was but partial.

He afterwards fell into very destitute circumstances: writing to a friend, in 1743, he says, "I find everything very dear in Paris, but especially bread:" what an avowal from a man of Rousseau's genius! Fortunately, the same year, his friends obtained him the appointment of secretary to M. de Montaigu, ambassador to the Republic of Venice. In that city he passed nearly two years, and found abundant opportunities of improving his taste and knowledge of music, and acquired that partiality for the productions of the Italian school which led him, perhaps too inconsiderately, to undervalue those of the rest of Europe, and particularly of France.

On his return to Paris, he devoted himself to music with redoubled ardour, and, in 1752, produced his celebrated *Devin du Village*, which obtained the most extraordinary success. He was author at once of the poetry and the music, both of which abound with elegance and great delicacy of sentiment. He informs us that he composed it at Passy, in the course of a week, but possibly he meant the poetry only.

He experienced great trouble and annoyance in bringing it out. At the different rehearsals he was tormented by the inopportunities of the singers, who alleged that they could not understand his music. To be revenged upon him for the indifference with which he treated them, they designed a caricature representing a gallows, at the foot of which was written the name of Rousseau. Upon seeing it affixed to the door of the orchestra, the composer turned round and said, with all the *sang froid* in the world;—"Gentlemen, you do me an infinite kindness; you have kept me so long upon the rack, that the grace you intend me is really a mercy."

The circumstances attending the production of this piece were in the highest degree favourable, and any other than the whimsical and inconsistent Rousseau would have reaped the fruit of his talents. The *Devin* pleased the King, who constantly went about, says Rousseau, singing, with the most unmusical voice in his whole kingdom, the air, *Quand ou sait aimer et plaire*. The author was ordered to be presented at Court, the day and hour were fixed, when he suddenly sent an excuse and hurried

into the country, thus renouncing both the intended honour and the pension which was to follow.

In spite of the progress which music has made in France within the last seventy years, the merit of the *Devin du Village* is still appreciated there, and continues to be performed to an admiring public\*. Its advantages to the author, in a pecuniary point of view, were very important; he received 1200 fr. from the Opera, 2400 from the King, 1200 from Madame de Pompadour, and 1500 from the bookseller who published the poem. Thus, this little production brought him 5300 fr., (£208) while he received for his *Emile* but 6000, a work which cost him fifteen years of meditation and three of actual labour; while, as we have seen, the *Devin* was the work of a few days only.

In 1752 an event happened, which we will leave the author to describe in his own words:—

"Sometime before the *Devin du Village* was performed, a company of Italian performers had arrived at Paris, and were ordered to perform at the Opera-house: little did the projectors of this foresee the result that was to follow. Although they were detestable, and though the orchestra in its ignorance mutilated at will the pieces given, yet they did the French opera an injury from which it will never recover. By giving the compositions of the two countries the same evening in the same theatre, it opened the ears of the French; nobody could endure their languid music, after the marked and lively accents of the Italian composition: the moment the *Bouffons* had done, everybody went away. The managers were obliged to change the order of representation, and let the performance of the *Bouffons* be the last. *Eglé*, *Pygmalion*, and *Le Sylphe*, were successively given with an Italian opera; no one could endure this contrast. The *Devin du Village* was the only piece that stood the trial, and was relished after *La Serva Padrona*. When I composed my little opera, my head was filled with these pieces, and indeed they gave me the first idea of it; I was, however, far from imagining they would one day be passed in review by the side of my composition. Had I been a plagiarist, how many pilferings would then have come to light, and what care would have been taken to point them out to the public! But I had done nothing of the kind; all attempts to discover any such thing were fruitless; no reminiscences were discovered in my music of that of any other composer. Had *Modonville* or *Rameau* undergone the same ordeal, what would they not have lost in the process!

"The *Bouffons* obtained for Italian music a number of warm partisans. All Paris was divided into two parties, the violence of which was greater than if an affair of state or religion had been in question. The most powerful and numerous, composed of the great, the rich, and the beauty of Paris, supported French music; the other, more lively and haughty, and fuller of enthusiasm, was composed of real connoisseurs and men of talent and genius. At this moment I launched forth my *Lettre sur la Musique Française*. The description of the incredible effect of this pamphlet would be worthy of the pen of Tacitus. The great quarrel between the parliament and the clergy was then at its climax; the parliament had just been exiled; the fermentation was general; everything announced an approaching insurrection. The pamphlet appeared. From that moment every other quarrel was forgotten; the perilous state of French music was the only thing by which

the attention of the public was engaged, and the only insurrection was against myself. This was so general, that it has never since been entirely allayed. At court, nothing less than the Bastille or banishment was dreamt of, and a *lettre de cachet* would have been issued, had not M. de Voyer shown, in the most forcible manner, the ridicule of such a measure. Were I to say that, in all probability, this pamphlet prevented a revolution, the reader might suppose me raving; and yet such is the fact. Though no attempts were made on my liberty, numerous were the insults I suffered; even my life was in danger, for the musicians of the opera orchestra humanely resolved to murder me as I went out of the theatre."

The incredible sensation produced by this pamphlet is attested by Grimm\*. "The author of this work," says the Baron, "was burnt in effigy by the orchestra of the opera. What it is difficult to believe, and yet what is perfectly true, Rousseau himself lived in daily expectation of being banished on account of his pamphlet. How whimsical to have seen the citizen of Geneva marched out of Paris for preaching the gospel of the Italian opera!" This work gave occasion to, a host of pamphlets, which died away unnoticed. Though fifty libels, says Grimm, were published against its author, the work has to this day remained without a reply.

Had this letter been marked by nothing but its exclusive preference for Italian music, it might have been suffered to pass; not so the virulent attack which it contained upon Rameau, whom he merely suspected of having traduced his *Devin du Village*, and his broad and unqualified assertion, "That the French have no music at all; and that if they had, so much the worse for them;" a paradox which his good sense taught him afterwards to retract. He was obliged to confess that the labours of Gluck had given a complete contradiction to his opinions on this subject; but he had great difficulty in bringing himself to forgive that great composer for his having done so. The following is the anecdote as we have it from M. de Corancez:—

"It was I who first presented Gluck to him, and for a long time this great artist continued to visit him, and was received with all the attention due to a man of genius; till one day Gluck remarked a sudden coldness, and went away without receiving the usual invitation to repeat his visit. I was requested to ask for an explanation. 'Do you think,' said he, 'that M. Gluck, who heretofore has never composed but to Italian words, that language which seems made for music, would all on a sudden quit it for the French language, which in every respect is repulsive to it, if it were merely for the sake of overcoming a difficulty? No, he is acquainted with my opinions upon this subject, and depend upon it has purposely done this to give my system the lie.' The secret was now out, and I soon found means to reconcile matters again."

But when Rousseau had heard the *Orphée*, and above all *Iphigénie en Aulide*, he openly avowed his change of opinion. "Yes!" he exclaimed, "Gluck has overthrown my theory; the genius of this man has been able to effect what I deemed an impossibility."

On another occasion, after being present at the *Orphée*, a friend said to him; "Well, M. Rousseau, what is your opinion now; cannot good music be set to French words?" All the answer he made was by singing, *J'ai perdu mon Euridice*.

The same year he produced his *Narcisse; ou l'Amant*

\* It was adapted to the English stage by Dr. Burney, under the title of *The Cunning Man*, and during Rousseau's residence in England was performed at Drury Lane, when he was present.

\* See his *Correspondence*, year 1754.

*de lui même.* It sustained but two representations. The author bore his disappointment most heroically: on quitting the theatre, he entered the *Caffé Procope*, where the new piece was the topic of conversation. After listening for a few moments, he turned to the company, and said; "Gentlemen, the piece has failed, and it deserved its fate; it is dull enough in all conscience; it is written by Rousseau of Geneva, and I am that Rousseau!"

In 1763 appeared his *Pygmalion*, in which he may be said to have struck out the first idea of the melo-drama, a species of composition which was afterwards carried to such perfection by George Benda.

In 1767 appeared his *Dictionnaire de Musique*, relative to the composition of which he thus expresses himself: "I had provided myself with a work for the closet upon rainy days. This was my Dictionary of Music, which my scattered, mutilated, and misshapen materials had made it necessary almost entirely to recompose. I had with me some books necessary for this purpose, and had spent two months in making extracts from others, which I borrowed from the King's library. I was thus provided with materials for composing in my apartment, when the weather did not permit me to go out. This arrangement was so convenient, that I made it turn to account as well at the Hermitage as at Montmorency, and afterwards at Motiers, where I completed the work while I was engaged in others, constantly finding a change of occupation to be a real relaxation."

In a letter to the celebrated astronomer, Lalande, (March 1768,) Rousseau, in thanking him for the account he had given of his *Dictionary*, complains of the extracts made as ill chosen, while such important articles as *Accent*, *Consonnance*, *Dissonnance*, *Expression*, *Gout*, *Harmonie*, *Interval*, *Licence*, *Opéra*, *Son*, *Voix*, &c., which belonged entirely to him, and were the best in the volume, were overlooked. In this list he might also have included the admirable article *Génie*, which is at once precept and example.

With respect to the celebrated musical quarrel, it was again called into activity by the articles against French music, which Rousseau had inserted in his *Dictionnaire*. Various were the indignities and petty persecutions which he was doomed to undergo, and which, to a man of his frame of mind, had all the effect of serious evils. He was refused the theatrical stipend, to which he had become entitled by his *Devin*, and they even struck out his name from the free list, at the very moment his opera was enjoying its greatest run.

After suffering much from malice and intrigue, and still more from the morbid state of his own imagination, an asylum was at length afforded him by the Marquis de Girardin, in his beautiful country residence at Ermenonville, at the distance of about ten leagues from Paris. But scarcely had he begun to taste the sweets of repose, when, six weeks after his arrival, he was seized with a fit of apoplexy, on his return from a walk, and died on the morning of the 2d of July, 1778, in the sixty-sixth year of his age. The Marquis erected to his memory a very plain but tasteful monument, in the midst of a grove of poplars, in a secluded part of his gardens. On the tomb is the following epitaph:—

Ici repose  
L'Homme de la Nature  
Et de la Verité.

Vitam impendere vero.

Hic jacent ossa J. J. Rousseau.

On the 11th of October, 1794, his ashes were taken from this asylum and transferred to the Pantheon, in the vaults of which they now repose. In 1815, the chiefs of the Allied Powers, out of respect to the memory of Rousseau, exempted the village of Ermenonville from the payment of the imposts, at that time levied.

The following is the list of Rousseau's works upon music:—

1. *Projet concernant de Nouveaux Signes pour la Musique, lu à l'Académie des Sciences, en 1742.*
2. *Dissertation sur la Musique Moderne, 8vo. 1743.*
3. *Lettre sur la Musique Française, 1753.*
4. *Dictionnaire de Musique*, of which there have been various editions in 4to., 8vo., and 12mo.

The fate of this work has been very singular. Composed in the first instance for the *Encyclopédie par ordre Alphabétique*, it re-appeared in the *Encyclopédie Méthodique*, with the additions and critiques, as virulent as they are contradictory, by MM. Framery, Momigny, &c., &c. Placed in this situation, the *Dictionnaire de Musique* has been ingeniously compared to a temple, in which the five orders of Grecian architecture have been confused and intermixed with the Gothic. With respect to the merits of the work, whatever Rousseau wrote on the philosophy of the art, on its effects, and on its relations with poetry and music, is excellence itself. The didactic part is, in many respects, faulty. Rousseau had not been profoundly initiated into the secrets of harmony. When unable to fathom his subject, he contents himself with conjecture.

Rousseau is also the author of several articles upon music, printed in the Complete Collection of his Works; among others, of

5. Two letters upon the *Orphée* and *Alceste* of Gluck; of a Letter to M. Grimm, on the subject of *Omphale*; and excellent observations on musical imitation in the *Essai sur l'Origine de Langues*.

As a musician, Rousseau wrote from instinct rather than from knowledge. The following remarks of Grétry fully illustrate this point. "I have examined," says he, "the music of the *Devin* with the most scrupulous attention: in every part I behold an artist of but little experience, to whom the rules of the art have been revealed by feeling alone. Had Rousseau made choice of a more complicated subject, with characters of a higher order of feeling (a thing which he wisely took care not to do), he would have sunk under his task: for with a subject of this stamp, all the resources of the art are scarcely sufficient to enable us to give expression to what we feel." Hence the romance is the province of Rousseau, and so successful has he been in this species of composition, that his airs are retained in memory and sung in every country in Europe. Who does not know *Je l'ai planté, je l'ai vu naître*\*; *La Romance à Trois Notes*†; *Dans ma Cabane obscure*‡, &c.

Of Rousseau's musical compositions, there have been published at Paris,

1. *Le Devin du Village, intermède*, in score.
2. Fragments of the Opera of *Daphnis et Chloé*, of which the words were by Corancez, folio, 1779.
3. Six new airs for the *Devin du Village*, folio, 1779.
4. *Les Consolations des Misères de ma Vie, ou Recueil d'Airs, Romances, et Duos, par J. J. Rousseau*, 1781.

This collection contains ninety-five pieces, with words partly French and partly Italian. It is now a very rare work.

Many of Rousseau's compositions are extant in manuscript, of which the following particulars are known:—

\* Printed in the HARMONICON, Vol. I., No. 6.

† Ibid, Vol. V., p. 165.

‡ Ibid, Vol. V., p. 166.

1. A Collection of Songs, composed by Rousseau, and in his own hand-writing. They are dated at the period in which he taught music at Chamberry.

This MS. is in the possession of M. Métral, who has lately published Rousseau's will. (See *Revue Encyclo.*, Vol. VI., p. 592.)

2. A Manuscript Collection of Airs, also in the handwriting of Rousseau, entitled, *Airs de Jean Jacques Rousseau, le Chant, et le Basse continue, avec Accompagnements de 1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup> violon*, in 4 vols. 4to. It contains twenty-seven airs, and a duet.

It is generally supposed that the airs contained in these MS. volumes are unpublished; upon comparison, however, it will be found that the whole of them were printed in the collection, No. 4. They have the following

*Dedication*:—

' A Madame la Comtesse d'Égmont.

Agrées, Madame, l'hommage d'une vieille Muse, que le désir de vous plaire pouvoit seul rajeunir. Dans ces chants, quoique tardifs, il devoit se trouver encore quelques sons touchans et tendres. Modulés par votre ordre, ils vous étoient consacrés: j'en aurois voulu faire des Hymnes.  
J. J. ROUSSEAU \*

3. *Recueil de Chansons, avec Accompagnements de deux Violins, Basson ou Quinte, et Basse-continue*, containing six airs, also in the hand-writing of Rousseau.

The two latter collections formed a part of the valuable library of M. Ginguine, which was purchased entire by the Trustees of the British Museum, and is deposited there. They are beautifully copied in the hand-writing of Rousseau, who appears to have bestowed no small pains upon them.

M. Petitain, a connoisseur of eminence, also mentions the following MSS. compositions of Rousseau.

1. A new Air to the *Devin*, to the words *Je vais revoir*, &c.
2. Three-Airs to French words.
3. Four Duos for Clarionets.
4. Four Pieces for the Church: a *Salve Regina*; a motet to Santeuil's words, *Ecce sedes hic Tonantis*; another motet to the words, *Principes persecuti sunt*; lastly, a *Leçon de Ténèbres avec un Réponse*, composed in 1772.

The second motet was composed and executed on the spot in 1777, to the no small confusion of certain virtuosi, who had declared that Rousseau knew nothing of composition.

## ON CONSECUTIVE FIFTHS.

To the EDITOR of the HARMONICON.

SIR,  
263, Regent-street, Aug. 23, 1827.  
OBSERVING several articles, in the late numbers of your valuable publication, relating to Consecutive Fifths, you will oblige me by giving publicity to the following examples, together with the explanatory observations which accompany them.

By these, and other similar examples, which may easily be found, it will be seen that the Consecutive Fifths which occasionally appear in the works of great masters, are productive of but a few, out of the total number of possible varieties; which forcibly proves that these, whether written by design, or inadvertently, have been found at least more congenial to the feelings than others. But besides this, it will also appear, that as they vary one from another in effect, so do they also in circumstances, with respect to that theory to which they are now submitted for

\* Translation.

Condescend, Madam, to accept the homage of a Muse, now in years, whom the desire of pleasing you could alone inspire with youthful ardour. In these songs, though produced late in life, some tender and touching tones may be felt. They were modulated at your command, and to you were they consecrated: I would fain have composed them as so many hymns.

examination; and, according to which, the same chords in appearance are, in some cases, referrible to *one*, and in others to *two*, and even *three* fundamentals, &c., &c.

It is not my intention, Sir, here to explain the principles of this theory, in order to prove that, in general, harmony cannot, with propriety, be referred to a *single* succession of fundamentals; neither shall I undertake, at present, to show that I am right, in assigning the note  $\sharp F$ , instead of  $D$ , for the fundamental to the chord  $bA, c, bE$ , and  $\sharp F$ ; or to demonstrate that this chord, which is called the chord of the extreme sharp sixth, is in the key of  $c$ , and not in  $G$ , as represented by theorists. In these, and in all other instances of novelty, I shall content myself, for the present, with simply appealing to the ear, and the testimony of whatever weight of internal evidence they may also appear to possess. It is requisite, however, that I should state generally, that, according to my principles, the fundamentals of chords do *not* depend upon the *intervals* they produce, *but upon the sounds themselves, in reference to the key to which they belong*; that there are naturally *three distinct species of fundamentals*, to which I have given the denominations *Primary, Secondary, and Incidental*; that these fundamentals are *immutable*, not only through all possible chromatic varieties, founded upon the same diatonic progressions; but even under a change of mode, excepting the incidental fundamentals only, which, in this case, vary with the signatures, but not otherwise. And, finally, *that there are unknown principles existing in relation to music*, resting upon the very same basis as those of chemistry, mechanics, and other sciences, by the knowledge of which all the details of practice may, contrary to the assertion of your correspondent, G. H., be scientifically *generalised and analysed*.

I beg, however, that it may be understood, that these professions are not made with the unreasonable expectation that they should be received implicitly upon the faith of my bare assertion; on the contrary, my motive for stating them is principally to excite attention to the present and such future examples and observations, as, by your permission, I may be induced, from time to time, to lay before the public, through the medium of the *Harmonicon*. In doing this, my design will be, to prepare the way for, but not to supersede the necessity of, a regular treatise upon the subject.

The last of the examples, placed at the end of this article, is given in order to afford a kind of practical illustration of the preceding; wherefore let it be observed,—

1st. That the chords in white notes are termed *simple*, and those in black *compound*, the former being referrible to *one*, and the latter to *two* or *three* fundamentals each.

2dly. That it is demonstrably certain that the compound chords at No. 2 and 4 would *generate* the three fundamentals assigned to them, if perfectly in tune, to suit the key of  $c$ ; and it is moreover to be observed, that in full harmony the additional fundamental note  $F$  at No. 2, and  $c$  at No. 4, is actually added to the others.

3dly. That the compound chord No. 2, forms, as it were, a connecting link between 3 and 1, and anticipates that of No. 1: No. 4, a connecting link, between 5 and 3, and anticipates that of No. 3.

4thly. That the fifth at No. 6 in the major, and 7 in the minor mode, though similar in practice with Nos. 1, 2, 3, 4, and 5, are not so in theory; and it is to be remarked, that these fifths, *and these only*, vary with the mode, and become flat fifths.

5thly. That though the note  $D$ , in No. 6, is referrible to  $G$ , as its *primary* fundamental, the fundamental  $F$  only,

which is *secondary* to *d*, is generated; which is remarkable, because here the note *a* would be discordant with the rest of the harmony, and still more so, because it is uniformly the same in all other similar cases.

6thly. In Example 1, the note *a* in the last bar is the primary, and *c* the secondary fundamental to the harmony above. The consecutive fifth in Ex. 2 may be avoided by substituting two quavers, *f* and *be*, instead of the lower *d*; but though this harmony is good, the effect is, in this place, heavy; and in my opinion, (and, as it would appear, in the opinion of Mr. Kalkbrenner also,) less suitable to the plain and open style of the air. The consecutive fifth in Ex. 3, is considered the same in theory as that in Ex. 6; that in Ex. 4, is also similar to that in Ex. 1; that in Ex. 5, to that in Ex. 2. In Ex. 7, there are three consecutive fifths; but, as the harmony of the second bar is only a chromatic modification of the first, if the consecutive fifth, from the first to the third bar, is good, (see Ex. 2 and 5,) the entire passage must then be good also. Example 8 presents an excellent specimen of another species of consecutive fifths, of which numerous, and I might add, unimprovable examples are to be found in the works of all the first composers. According to the fundamental which I assign to the chord of the extreme sharp sixth, Ex. 9 must class with Ex. 8. It ought not to be expected that the fundamental to the chord of the extreme sharp sixth should be very agreeable to the ear, (although

it is certainly more so than any other note which differs from the rest of the harmony,) since a chromatic progression in one part can, in no instance, be accompanied in false octaves by a similar diatonic progression in another; but when the parts move in opposite directions, such combinations are not bad. Should any one, however, be disposed to object to my theory of this chord, or perceive anything particularly enchanting in the fundamental *d*, (which, to confess the truth, I really cannot,) I earnestly request that his rejection will be accompanied with an explanation, 1st. Why the common chord of *g* so frequently precedes it? 2dly. Why the note *a* is flat (licenses out of the question)? 3dly. Why the note *be* is there at all? 4thly. How it is that the note *c*, as *b7* to *d*, can with equal propriety (as it frequently does) ascend to *d*, as well as descend to *b*. 5thly. If the key is *a*, (according to the notes in the example,) why is its third *b* essentially *major*, while its sixth *be* is *minor*? 6thly. How is it that the chord of *a* does not produce the impression of a final close, while that of *c*, either *major* or *minor*, does? 7thly and lastly, Why is the note *f* made natural in descent, as it constantly is, in conjunction with the ascending *g*? At the same time I advise no one to yield this point to me without cautiously reflecting upon its probable consequences.

I am, Sir,  
Yours, most obediently,  
D. C. HEWITT.

EXAMPLES.

N. B.—These Examples have been transposed from various keys into the key of C, that the similitude between those which resemble each other may be rendered apparent. It is also intended that they should be played and examined in connection with the Fundamental Bass, both as Major and Minor.

Ex. 1.—MOZART'S Sonata, Op. 15.

Ex. 2.—KALKBRENNER'S  
Var. to God save the King.

Ex. 3.—CLEMENTI'S Octave Lessons.

Ex. 4.—BEETHOVEN'S pathetic Sonata, Op. 13.

Ex. 5.—BEETHOVEN'S *Sonata Pastorale*.

Ex. 6.—HAYDN'S *Concertante (A Reine de France)*.

Musical score for Ex. 5 and Ex. 6. Ex. 5 is in 3/4 time, and Ex. 6 is in 2/4 time. Both are in C major. The score includes a grand staff with piano and bass clefs, and a separate line for 'Fund. Bass.'

Ex. 7.—Another part of HAYDN'S *Concertante (A Reine de France)*.

Musical score for Ex. 7. It is in 2/4 time and C major. The score includes a grand staff with piano and bass clefs, and a separate line for 'Fund. Bass.'

Ex. 8.—CRAMER'S *Exercises*. No. 10.

Ex. 9.—Chord of the extreme sharp 6th in the key of C.

Musical score for Ex. 8 and Ex. 9. Ex. 8 is in 6/8 time and C minor. Ex. 9 shows chords in C major and C minor. The score includes a grand staff with piano and bass clefs, and a separate line for 'Fund. Bass.'

Ex. 10.—Example of all the 5ths existing in the key of C Major and Minor, to which 3rds are added, merely to fill up the harmony.

Musical score for Ex. 10. It shows 14 chords in C Major and C Minor. The score includes a grand staff with piano and bass clefs, and a separate line for 'Fund. Bass.'

ON A NEW SYSTEM OF MUSICAL NOTATION.

To the EDITOR of the HARMONICON.

SIR,

THE difficulties which I have found in acquiring the art of reading music, have led me to consider the following as some of the most important defects in the present system of notation:—

1st. It is clumsy and complicated, requiring a staff of five lines—or, indeed, many more, under the denomination of leger lines—for its basis.

2dly. There is no similarity of line and space between the same notes in different octaves, and therefore the memory is unnecessarily taxed in learning them.

3rdly. It renders a change of clef necessary, which, as it alters the notes, is equivalent to learning a new gamut.

A B C D E F G A B C D E F G a b c d e f g a b c d e f g a b c d e f g a c x δ ε φ γ H

I have placed the c, or mean clef under the small german t, to denote its being the representative of the middle c on the piano, by which the situations of the whole series may be ascertained. These different characters are all sufficiently distinct from each other to prevent confusion, and those which are most familiar to the eye are applied to the notes in the centre of the instrument, that they may be still more easily read, while they diminish in size from below upwards,—thus aiding the memory. To the individual notes of each octave I have appropriated the letters by which, according to the British and German method of teaching, they are now designated; so that to such as have already acquired a knowledge of music, these will still be familiar. Hence I obtain a separate character for every natural note in the scale, and have then only to adopt some simple mark, in addition, to denote the accidental sharps, flats or naturals. For this purpose I employ the signs of short and long used in latin prosody, and by changing the position of the latter, obtain a third mark. Thus a circumflex line ^ placed over a letter, indicates the sharp; a horizontal line — denotes the flat; and a vertical line | points out the natural. Example: ä (A #), ā (A b), à (A ♮).

TIME.

TIME, or musical measure, I mark by numbers placed under the letters. And here I deem it expedient so far to innqvate, as to represent the shortest note, or period of musical time, by the unit, and to consider the longer notes as multiples of this; which is more simple than to treat the longest time as the unit, and the shorter periods as fractions; since a note, however short, is perfect and whole in itself. I do not, however, adopt this method merely because it is abstractedly more simple,—for such a reason would not alone have justified a change,—but because it is much more convenient, inasmuch as it enables me to place single figures under such notes as are most numerous in a measure. According, then, to this method, a demisiquaver is denoted by 1 placed under the letter; a semiquaver by 2; a quaver by 4; a crotchet by 8; a minim by 16; a semibreve by 32; a breve by 64. A half demisiquaver may be represented by 0; and further subdivisions by fractions. As, according to this system, the relative duration of notes is represented by numbers which increase in geometrical progression, we are furnished at once with a method of denoting any intermediate time by intermediate numbers, and are thus enabled to express the value of dotted notes; for example,  $\frac{3}{8}$  represents a crotchet,  $\frac{3}{16}$  a dotted crotchet.

4thly. It is not susceptible of being printed according to the ordinary method of setting types, but it is necessarily executed on plates, and therefore extremely expensive.

All these defects I conceive may be obviated by adopting such a system of musical notation as that which I now proceed to explain.

Taking the piano-forte as the means of illustrating the principles on which I proceed, I would remark in the first place, that this instrument consists in general of about six octaves, or at most, seven. These I represent by letters in seven distinct species of type, commencing from the base by, 1st, Antique capitals; 2ndly, German capitals; 3rdly, Printing capitals; 4thly, German small text; 5thly, Printing small text; 6thly, Italic small text; and 7thly, Greek small text—thus :

For rests it is only necessary to have a single character, and I have chosen the asterisk \*, as one commonly used in printing; thus \* represents a quaver rest;  $\frac{*}{8}$  a crotchet rest, &c.

After a figured note, all those which follow, as well as rests in the same measure, are considered of the same value, and consequently not figured until a note of another time occurs.

In marking the measure at the beginning of a movement, common time may still be expressed by the character now in use, C: but when time is denoted by figures, it will be necessary to make them correspond with the new method of representing the duration of notes. Thus  $\frac{3}{8}$  will indicate two crotchets in each measure, instead of  $\frac{3}{4}$  as at present;  $\frac{3}{16}$  three minims, &c.

Grace notes are marked by smaller letters, and when necessary, they have their numerical value affixed in proportionate size. To express slurs, horizontal lines over the letters have been adopted, and small perpendicular marks over particular letters at the ends of these lines, where necessary; while, for all other marks of ornament and accent, I see no objection to the retention of the old symbols.

The spaces which are left between words in printing, afford a convenient method of division, as applicable to this system; for, wherever notes are united by a tie in common music, they may be printed as close as in a word, while, between single notes not so connected, the wider space which separates words may be left.

In writing chords, I place, as in the present system, the notes under each other vertically, with the number denoting the time at the bottom of all; but should it be required to prolong or hold any single note of the chord beyond the others, such continuation is indicated by the appropriate number placed by the side, instead of being written beneath: thus,

4 e  
4 c  
8 g

As the order of flats and sharps in the signature is invariable, these may be expressed by their number in large type at the commencement of each line, with a sharp or flat mark above it: thus, 4 shews that the piece is in four sharps; that is, in the key of E major, or its relative minor.

It will be perceived, that I have here remedied all the defects I attributed to common musical notation:—

1. I have superseded the use of the staff and leger lines altogether.
2. A connexion is established between notes of the

same name in the different octaves; for C is an octave to all the C's in the several kinds of character; which is perceived at once, without any effort of the memory.

3. I have dismissed all the clefs; contrivances which most men of good sense agree in disapproving.

4. By rejecting the lines and spaces, and using letters, I attain the advantage—a most important one—of printing music in a common press, and thus greatly *lowering its price*.

To illustrate this system, Handel's air, (called, I know not why, *The Harmonious Blacksmith*.) with its first variation, and a chant, are annexed, printed, according to the proposed method, with common types. The chant, not being so well known as the air, is also inserted in the usual character, to enable the reader to compare the two systems.

B. G. B.

AIR.

4 C	* : 4 e g f b g f e	f b 4 g c e d b d c a	b	:	b 2 e b 4 c b g b 2 e b	4 c b g b 2 e d 2 d c c b 2 b a 1 g a b
	8 8 b 4 4 b d 2	4 6 e 2 4 2 4	f	:	e 4 g 2 8 e 4 2 4 g	8 e 4 2 4 b 2 8 e 2 4 d 2 4 e 1 2
4 C	Æ : G D F 8 b G	8 b D E Æ F G E F	B	:	8 b E a b * b	a b b b a b F b
	8 E 4 B 4 * 4	8 F 4 4 E	8	:	4 G 4 G 4 E	4 G E G G E

4 f	b e f e b g f e	f d e b e f e d a s g f g s e	e	:	4 e b g b f b b b g b e b	f b b b g e c e d c b d c e b a b	:
	b 4 2	2 4 4 b 2 4 a 2 e 2 e 4 d 2	b	:		2	f d
4 F A G b c b *	b c b * G F E B B	E	:	4 Æ G s F D E G	8 F D E G F G E F	B F b F	:
	B G a G G a G E D Æ	Æ	:		4 E 4 E 4 B 4	4 E 4 8 4	2

VAR. I.

4 e b e b c e a z b e e	c e a z b e e c e b e a d e g	f b d b b e g e c e a d b e g e	c e a d b e g e a d s g f g b f a	e
	2 4 g 2	2	2	4 e 2 e 4 d 2
4 G E a c b E	4 a c 8 b E c G a G	D F G b a c G b	8 a c G b a G B B	8
	4 E 4 G 4 8 E 4 8 G 4 a	B A G E E 4 E	4 E 4 E F E	Æ B E F

CHANT.

2 C	d e f a d f b a b e e g f g a a d f e d
2 C	d e f e f e e c e d e g g f e d d c d
2 C	a a a d d c d d c a b b b e d F a G F
2 C	F E D C B A G F G A A E B E C D B A A D

ON THE PRESENT STATE OF MUSIC IN ITALY,  
GERMANY, FRANCE, AND ENGLAND.

FROM THE FRENCH OF M. FETIS.

## SECOND ARTICLE.

It is one among the singularities of human destiny, that the same intellectual faculties should raise their possessor to the height of glory, or leave him in obscurity, according to the circumstances in which chance may happen to place him. Had Napoleon been born in 1720, he would have lived unknown; but he came into the world forty years later, and his name fills the universe. Mozart, who never had, and, in all probability, never will have, an equal, cleared at a bound all the intermediate space between the simple music of his predecessors and his own. The age which he came to illustrate was not prepared to understand his music, for he had outstripped time in his career; he was, therefore, destined to see his talent undervalued and misunderstood. It was reserved for his shade alone to respire the incense which we burn upon his altars.

How lavish has Nature been of her gifts upon the musician of Pesaro! Fortune seems to have led him by the hand, and he may well feel the value of the happy conjuncture under which he was born. Had he been the contemporary of Cimarosa and Paisiello, he must have been content to share his glories with them; but it was destined that he should come into the world at the moment these great men were quitting it, and the consequence is, that he stands almost single in renown.

That which holds good in regard to those privileged beings whom Nature has destined to change the face of things, is still more strong in respect to those whom she has treated less favourably. How many men of real talent have not enjoyed the celebrity which they merited, because born at an unfavourable period! Thus the brothers Orgitano, Generali, Morlacchi, and several others, have seen their career restricted to some local success in Italy, while the rest of the world remained ignorant of the share which they had in the musical revolution that Rossini has consummated; and this, because their inventions were scarcely known, before their formidable rival appeared, and attached to the glory of his name those same innovations which would have been sufficient to immortalize them, while, in his regard, they were but so many accessories.

Of the two brothers Orgitano, of Naples, Raphael was the one gifted with the most talent; he was in a high degree original. The forms of his song, the march of his melody, his accompaniments, in a word, all the parts of his music possessed a character which differed essentially from the manner of the masters of the eighteenth century, and announced the revolution which was about to take place; but Orgitano died very young, and had not time to realize the hopes which he had given. A grand air of this composer's was introduced into the opera of *Pirro*, represented at the Odeon in 1811, and admired by all the amateurs for the brilliancy and novelty of its style. His opera buffa, *L'Amore intraprendente*, contains the most happy melodies, and his accompaniments seem to have been formed in the school of Rossini.

Pietro Mercandotti, known to us under the name of Generali, and whom the Italians consider as a native of Rome, was born in 1797, at Masserano, near Verceil, in Piedmont, (see Gregori, *della Letteratura Vercellese*.) Having accompanied his father to Rome when very young, he devoted himself to the study of music there, and became a distinguished composer. Endowed with the hap-

piest talents, Generali was called to take a station in the foremost rank of his art; but, unhappily, his passions were strong, and his judgment weak: the consequence was, that he plunged into excesses, and finished by debilitating his faculties. That his fecundity was equal to his talents, may be seen by the following list of his operas, which may not possibly be as yet complete:—1. *Don Chisciotte*, opera buffa; 2. *la Pamela Nubile*; 3. *le Lagrime d'una Vedova*; 4. *La Calzolaria*; 5. *L'Adelina*; 6. *la Vedova Delirante*; 7. *la Luisana*; 8. *il Ritratto del Duca*; 9. *la Moglie Giudice del Marito*; 10. *Chi non risica non rosica*; 11. *Orgoglio ed Umiliazione*; 12. *le Gelosie di Giorgio*; 13. *il Marcolondo*; 14. *la Contessa di Colle Erbose*; 15. *il Bajazel*; 16. *la Cecchina*; 17. *l'Orbo che ci vede*; 18. *il Servo Padrone*; 19. *Roderigo di Valenza*; 20. *Baccanali di Roma*; 21. *l'Idolo Cinese*; 22. *il Gabba mondo*; 23. *Elena ed Alfredo*; 24. *Adelaide di Borgogno*; 25. *Chiara di Rosemberg*; 26. *la Testa Miravigliosa*, &c.

Less original, but with considerable merit, Franciseo Morlacchi next merits our attention. He was born at Perouse, in 1784, and from his first debût in 1807, up to the present time, he has continued to distinguish himself. After receiving his first instructions in music from Luigi Caruso, a Neapolitan, he attracted the notice of the Count Baglioni, an enlightened patron of the arts, and was placed by him first at Bologna, and afterwards at Loreto, to study counterpoint under the direction of Padre Mattei, and the celebrated Zingarelli. The first work which he produced for the stage was an interlude, *Il Poeta in Campagna*, which was represented in Florence in 1807. It was followed the same year by an opera buffa, *Il Ritratto*, for the theatre of Verona; and by *Corradino* and *Oreste*, for that of Parma. In 1808, he produced the opera seria, *Enone e Paride*, for Leghorn, *Rinaldo d'Asi*, for Parma, and *la Principessa per Ripiego*, for Rome; in 1809, *il Simoncino*, for the same city, and *le Avventure di una Giornata*, for Milan; and, in 1810, *le Danaide*, for Rome. Being called the following year to Dresden, he produced his *Raoul di Crequi*; *La Passione*, an oratorio, appeared in 1812, *la Capriciosa Pentita*, in 1813, and *Il Barbiere di Siviglia*, in 1814. Two years after he composed for the theatre of Pilsnitz, *la Villanella rapita di Pirna*. *Isaaco*, an oratorio, was the last work he wrote for Dresden, in 1817; in this composition he made an attempt at rhythmical declamation, which was intended to supply the place of recitative. His return to Italy was marked by the production of *Laodicea*, an opera seria, which was represented at the theatre San Carlos at Naples, and by *Gianvi di Parigi*, at Milan. The last composition is considered as the best of his works. Besides these, we have from the pen of Morlacchi, *la Morte d'Abele*, an oratorio; *Donna Aurora*, an opera buffa; *la Gioventù di Enrico Quinto*, *Tebaldo ed Isolina*, and several other works.

The three musicians whom I have just named, seemed destined to rule the lyric scene of Italy, when suddenly a young man of twenty, after giving two unimportant works, *la Cambiale di Matrimonio*, and *l'Equivoco Stravagante*, produced at Venice, in 1812, *l'Inganno Felice*, a composition in which invention was found by the side of plagiarism, and a spirit of noble daring by that of timidity, in which the melody was always happy, and the orchestra elegant and expressive, and which could boast of a trio, a masterpiece of grace and comic vigour\*. This young man was Rossini.

\* We cannot suffer this passage to pass without a remark. Had Rossini never composed anything better than *L'Inganno Felice*, his

He was born the 29th February, 1792, at Pesaro, a small town in the papal states, on the Gulf of Venice. His parents, Giuseppe Rossini and Anna Guidarini, were two poor artists; the father was a player on the horn in the orchestras of the small towns, where his wife was engaged in quality of *seconda donna*; and in the intervals of the theatrical seasons, they resided in their humble abode at Pesaro. The celebrated artist who has illustrated their name by his glory, no less distinguishes his own, by the filial piety which prompts him to provide them with a competent independency\*.

I said that circumstances had been favourable to the genius of Rossini; I might have added, that his turn of mind also has not less contributed to his success. I will explain myself. Mozart, an impassioned artist, composed as he felt; he composed for himself, and in good earnest, never supposing it worth his while to please any but those who felt in a lively manner, and who reasoned upon what they felt. When he found that a production of his had not the success which he hoped, he would shut himself up at home with some of his friends, play over to them the music that had been rejected by the public, and, satisfied with their approbation, thought no more of his ill fortune. In a word, no man was less calculated to succeed than Mozart, and consequently the success he met with during his life was comparatively small. It is possible that Rossini might have begun in the same manner, but he soon discovered what was agreeable or disagreeable to the public for whom he wrote, and he was not long in resolving to avoid the one and adhere to the other. Calculations of this kind are rarely made by men of genius; but everything proves that Rossini had recourse to such calculation in the case in question. Those rapid and suddenly interrupted movements of his airs, duets, and concerted pieces, so frequent and so uniform; those frequently-repeated crescendos; that symmetrical rhythm employed even to obstinacy in the last movement of a host of pieces; those accompaniments of the wind instruments in detached chords; that prodigious quantity of what is technically termed the canon of the octave; in fine, those continual modulations to the minor mode from the higher third, all these, though they may have been inspirations in the beginning, have evidently degenerated into a system. Besides, several of these *material* means are not the property of Rossini; the crescendo is an old invention, which Mosca had newly brought into vogue; the accompaniments in chords (*plaqués*) eked out by the horns and bassoons, were employed for the first time by Mozart in the andante of his grand Symphony in C; the modulation to the minor mode was an invention of Majò, of which many musicians had availed themselves before Rossini was born: but before the abuse of these by him, such resources had always been employed sparingly and with discretion. He was the first to remark, that things may be made a man's own by his continual use of them: he saw that what acts with the greatest power upon men is a well-cadenced rhythm; in a word, he discovered that, with respect to modulation, it was more advantageous to him to employ that by which the ear would be less fatigued, than to follow the common course, which consists in modulating to the dominant, or to the relative major or minor mode; and, as he threw into the midst of all this a prodigious quan-

tity of happy melody and dramatic inspirations, in a word, that air of life which ensures success, he ended by appropriating to himself everything that he had borrowed, and by obtaining forgiveness for all his reminiscences.

Rossini's imitators have not a little contributed to render the public indifferent to these defects, about which musicians made so much noise. If we were to believe a host of critics, the whole music of the master of Pesaro consists of nothing but these *material* means, the employment of which he repeats even to satiety, and that this enabled him to compose his works in so short a space of time. But material means are the property of all the world; hence Pacini, Raimondi, Donizetti, and a host of others, have availed themselves unsparingly of the same resources. What has been the result of this?—Imitations, music cast and recast in the same mould, and not a single work of sterling value. It is not, therefore, sufficient to know, that by a given means an intended effect can be produced; were it so, art would no longer be worthy of the name, it would become a mere business. Material means, which do not exclude genius, may become productive in the hands of a man of superior talent, but they are useless in those of one of mediocre abilities.

It must not be concealed, that while Rossini has, in general, flattered the taste of the public, there are particular instances in which he has done so out of contempt, and in a spirit of malicious satire. The unfavourable manner in which several of the happy traits of his genius have been received, has sometimes led him to ridicule his judges. In fact, it is not always the best efforts of his pen that have been most warmly applauded; as a proof of which, we might instance the delightful duet in the second act of *Otello*,—*Vorrei che il tuo pensiero*,—which is generally suffered to pass without notice. At Venice, the whole of the first part of the air of Assur, in the *Semiramide*, was thought insufferably dull, though it possesses a character of great beauty and expression. Rossini, who had foreseen this, terminated it with that ridiculous allegro, in which the octave flute seems to act as a cat-call against the critics of the pit. The followers of this great artist must, forsooth, do the same thing; the *ottavino* is introduced in full activity, but then it is done in good earnest, and excites a hearty laugh at the gravity and blindness of the poor imitator.

The dramatic music of the present day has produced an effect upon the public, which re-acts upon the art in general; and that is, to make every composition, which is not emblazoned in the orchestral pomp to which we are accustomed, appear cold and tame. This, as it appears to me, is a real evil, for surely a stop must be made somewhere. Our sensitive faculties have their limit. An exaggerated attempt at effect has, perhaps, not yet attained its height, but it must shortly do so, and what then is to be done? It will be necessary to take a retrograde course; but as it is more difficult to make innovations in the simple than in the complex, a period will probably come in which the art will remain in a state of more or less prolonged languor, till some man of genius shall arise and effect the necessary revolution.

The *opera seria* of the old Italian masters, and even of Cimarosa and Paisiello, contained too much recitative, too many airs and duets, and not enough of concerted pieces. The result was, a monotony which destroyed the effect of many of the beauties with which their works abounded. The course pursued by Rossini, since the production of his *Tancredi*, has effected in this regard a necessary reform, which was completed in his *Otello*. There, all the

name would scarcely have passed out of Italy. The trio, *Quel sembianze*, is the only thing in the opera that rises above mediocrity. —[Editor.]

\* For a more detailed account of the life and works of Rossini, see *Harmonicon*, Vol. I. p. 137.

situations are in the music, so that there is but little recitative; and what there is, being accompanied by the orchestra, possesses more interest, and leaves no time for the spectator to grow cool in the interval from air to air. This mode of treating the *opera seria* is, therefore, an invention of Rossini, which alone would be sufficient to establish his fame. Unfortunately, by carrying his system to excess in his latter works, in constantly seeking to occupy the attention of the audience by long developments, he has fatigued the auditory faculty, and transgressed its limits. An engraved score of the *Orazj* of Cimarosa, or of any other opera of this master, consists, upon an average, of about four hundred pages; the piano-forte arrangement of *Semiramide*, or *Zelmira*, exceeds six hundred. It is said that these works have had great success in Italy; I doubt if, in Paris, they will ever become as popular as the *Otello* or *Tancredi*.

No one has succeeded better than Rossini in rendering his orchestra brilliant, and giving it an interest, even to amateurs of mediocrity. But either from a despair of maintaining this interest by ordinary means, or from a strange fondness for noise, he has, in his latter productions, made use of the double drums, cymbals, and metal instruments, in such profusion, that but one sensation is experienced—that of fatigue. It is no longer the gay and spirited manner of the Rossini of five-and-twenty; it is that of Rossini tired, I had almost said disgusted, with music. If the question were merely of some ordinary composer, an abuse of this kind might be without danger to the art; but when such a one as Rossini goes astray, he draws a host of imitators with him; and the evil is the more to be deplored on this account, that, if some day or other, he were to feel his error, and wish to amend it, he would no longer have the resources of youth to enable him to trace out a better path for himself.

There is another thing with which he has been reproached, and which, in part, is well founded: it is, of having forced all his singers to follow the same track, and of having destroyed all variety in song, by writing all the cadences and embellishments, which before were wisely left to the taste and fancy of the performer. Certain it is, that, with the exception of two or three distinguished artists, there is at present so great a sameness in the manner of the Italian singers, that they appear to be perpetually performing the same thing. We have for ever the same passages and embellishments, with, unfortunately, the same ignorance of the true principles of the art of song. Rossini excuses himself by saying, that it is precisely this want of talent in the singers that obliged him to write such passages and ornamental notes as they were capable of executing, and that he found it impossible to trust to their taste or imagination. The excuse may be pleaded by so skilful an artist, who knows how to turn to good account all the means at his disposal; but it is to perpetuate the evil, and render it incurable.

I spoke of the imitators of Rossini; their number is now very considerable. Some are possessed of real talent, and have adopted so much of his style only as accorded with their ideas; such are Carafa, Mercadante, and Meyerbeer\*. I place the latter in the number of Italian composers, because, though born in Berlin, and instructed in music in Germany, he wrote all his works in Italy.

Michele Carafa was born at Naples in 1785, and began

\* In classing Meyerbeer among the imitators of Rossini, M. Fetis proves himself to be acquainted only with the early works of the German composer: the *Crociato* is a purely original opera, and equal to anything that the present age has produced.—[Editor.]

the study of music in the convent of *Monte-Oliveto*, at the age of eight. His first master was a skilful organist, of the name of Fazzi; afterwards he studied harmony under the celebrated Fenaroli, and lastly finished his studies at Paris under Cherubini. Though, in his youth, he had written an opera for a party of amateurs, entitled *Il Fantasma*, and, about the year 1802, had composed two cantatas,—*Il Natale di Giove* and *Achille e Deidamia*,—which contain the germs of future excellence, yet at first he cultivated music only as an amateur, and followed the career of arms. He served as an officer in a regiment of hussars under Murat, and was honoured with knighthood for his services in the expedition against Sicily. In 1812, he was in the campaign in Russia, and was created Chevalier de la Légion d'Honneur. It was only in 1814 that he thought of turning his musical talent to account, and produced his first opera, *Il Vascello l'occidente*, at the Teatro del Fondo. This work, which had considerable success, was followed, in 1815, by *la Gelosia Corretta*; in 1816, by *Gabriele di Vergi*; in 1817, by *Ifigenia in Tauride*, and *Adele di Lunignano*; in 1818, by *Berenice in Siria*, and *Elisabeth in Derbshire*. It was in this piece that Madame Fodor made her first débüt in Italy. In 1819, appeared *Il Sacrifizio d'Epito*; and, in 1820, *I Due Figaro*. In 1821, he visited Paris, and produced his *Jeanne d'Arc*, which contains many pieces of merit, and *Le Solitaire*. The following are his works since his return to Italy:—in 1822, *la Capricciosa e il Soldato*, *Tamerlano*, and *Eufemio di Messina*; in 1824, *Il Sonnanbulo*; and in 1826, *Il Paria*. He also composed, in 1823, *Abufur*, for Vienna; and in 1824, for the opera at Paris, *Le Valet de Chambre*, and *L'Auberge Supposée*; and in 1825, *La Belle au Bois dormant*.

Saverio Mercadante was born at Pouille, in 1798, and studied in the Royal Conservatory of Music at Naples. Zingarelli, who was his master in composition, at first testified an affection for him; but, it is said, that having one day surprised him busily engaged in putting into score the quatuors of Mozart, he drove him without mercy from the school. Mercadante had at first filled the place of premier violin and leader of the orchestra to the Conservatory, and had composed a great deal of instrumental music, before he devoted himself to dramatic composition\*. The earlier productions of this composer, though marked with the stamp of Rossinism, cannot be called servile copies, and contain much that is elegant and impassioned; but the hopes that this composer had raised, have in a great measure been destroyed by his latter works.

M. Meyerbeer has claimed to himself an important place among the composers of this epoch, by his operas, *Emma de Resburgo*, *Romildo e Costanza*, *Marguerite d'Anjou*, and particularly by his well-known *Crociato in Egitto*.†

After the composers already named, the most known in Italy are Pacini and Vaccaj; but their melody, the form of their composition, their instrumentation, all are moulded upon the music of Rossini. Pacini was born in Syracuse in 1798, and came young to Bologna to study under Stanislus Mattei. At the age of seventeen he composed his first opera, and has given in succession, *Annetto e Lucindo*, *l'Ambizione Delusa*, *il Barone di Dolsheim*, *il Carnivale di Milano*, *la Poetessa*, *della Beffa il Disinganno*, *Adelaide e Comingio*, *Piglia il Mondo come viene*, *la Gio-*

\* For a further account of this composer, and a list of his works, see *Harmonicon*, Vol. II. p. 90.

† For an account of Meyerbeer, consult the *Harmonicon*, Vol. III. pp. 2, 96, 99.

ventù d' Enrico V., la Vestale, la Schiava in Bagdad, Isabella ed Enrico, Alessandri nell' India, Amazilia, l' Ultimo Giorno di Pompeia, and in 1826, Niobe, for the theatre San Carlos, at Naples. It is said that the latter is his masterpiece. Nicola Vaccaj was born at Tolentino, near Pesaro, and studied first under Janaconi, and afterwards under Paisiello. His first work, *Malvina*, appeared at Venice in 1815. Besides the music of several ballets, he has composed the following operas:—*Il Lupo d' Ostende*, and *Pietro il Grande*, for Parma, and *la Pastorella Feudataria*, for Parma, in 1824; *Zadig ed Astartea*, at Naples, in 1825; *Giulietta e Romeo*, for Milan, *Bianca di Messina*, for Turin, and *Saula*, for Milan, in 1826.

In the lower rank of living composers, the principal names are—Donizetti, Raimondi, and Sapienza; but they are all obscure imitators of the Rossinian mode. I think it useless to give a list of their productions, as they are rarely known beyond the places for which they were written.

In short, Italy may be said to be saturated with Rossinism, and does not possess a single musician capable of inspiring a different taste. Acting under the persuasion that the music of Rossini is composed of the material means, of which I spoke above, all the young composers of Italy resort to these mechanical processes, which they are sure to carry to excess; therefore, without a complete revolution be effected, there is no hope of seeing anything else but crescendos, canons, and all the rest of those dramatic encumbrances by which we are overwhelmed: but by what means such a revolution is to be brought about is a secret which time alone can disclose.

It remains for me to speak of singers, schools of music, and artists of every kind. This will form the subject of another article.

## Review of Music.

THE TYROLESE MELODIES, with the original German Words, and an English Translation by WILLIAM BALL; the Adaptation of the Music by IGNACE MOSCHELES. (Willis and Co. 55, St. James's Street.)

THE success obtained in this metropolis, among the upper classes chiefly, by the vocal party who have acquired the title of the Tyrolese Minstrels, has, naturally enough, led to the publication of the music through the medium of which they have made so favourable an impression and so fortunate a speculation.

In our last we reviewed a divertimento built on the foundation of these national melodies, and inserted one of them as a specimen: we have now to notice what doubtless is a faithful copy of every air, together with the words, set for four voices, with a piano-forte accompaniment.

But it will be recollected that the Rainer family consists of five persons, who sing their harmonized melodies in as many parts, one of which M. Moscheles has suppressed, and given to his arrangements the form of four-voiced glees, retaining, however, as much of the original harmony as was compatible with his plan, and so far as our memory enables us to affirm, omitting no essential part of it. So scrupulous indeed does he seem to have been on this point, that in one instance he has introduced a fifth

voice, rather than sacrifice to convenience any really good effect.

There are twelve of these melodies, the whole of them characterized by originality and simplicity. They are all more or less cheerful in their manner, breathing ease and contentment, and indicating the absence of everything in the shape of passion. Hence they are in style diametrically opposed to most of the best Scottish and Irish airs, which are almost uniformly tender, commonly give utterance to deep feeling, and frequently are the overflowings of hearts beating with doubt or swelling with sorrow.

No. 1. *The Swiss Boy*, will be found in our last number. This is a charming melody, the rhythm distinct, and the passages quite vocal.

No. 2. *The Alpine Hunters*, composed by M. Seidel, is pretty, but unequal to most of the others.

No. 3. "*Says she, says he*," a very lively air, is not unlike, in its general character, some popular English tunes. The following ancient progression of two perfect chords on the 4th and 5th of the key, is unexpected and pleasing:—



No. 4. *The Spring-Time*, is as short as it is simple.

No. 5. *The Chamois*, composed by Felix Rainer, has great merit, and if sung nearly andante, instead of allegretto, as directed, will produce an elegant effect. When performed quick, it will be difficult to articulate the semi-quavers without that jerk of the voice which can only be tolerated in comic music. In this (page 34) is a hard discord, which few ears will bear without annoyance:—



Were the chord in the second bar changed into the 6th on A, the 7th would then have its unanticipated and full effect in the following bar; thus—



We well recollect hearing the former passage with pain, and wish that it had been altered before publication.

No. 6. "*Hither Friends and Neighbour*," an invitation to a holiday-making, is a charming air, joyous and exhilarating.

No. 7. *The Tyrolese War-song*, by the composer of the second, is in a style widely differing from the others, both

words and music. This is an animating call to arms, and is both dignified and impressive. We insert a specimen of it: the whole is worth particular attention. (N. B. The second line is sang to the same notes at the repeat.)

1st SOPRANO. *p*

2d SOPRANO. *f*

TENOR.

BASE. *f*

What ho! what ho! The cry wakes the land! El - - eu - rellu, el - eu - rellu! Ty - rol - - ians y' ho!

The lead's in the tube, The butt in the hand! El - &c.

What ho! &c. El - eu - - rel - - lu! Ty - - rol - ians y' ho!

The lead's, &c.

*f*

From your guns an an-swerfling, Bid the thund-ring e-choesring! El - eu - rellu! El - eu - rellu! Ty - rol - ians y' ho!

How we hail a com-ing foe, Shout! and let th' in - va - der know!

From, &c. El - eu - rel - - lu! Ty - - rol - ians! y' ho!

How, &c. ho!

No. 8. "*When the Matin-bell*," is the well known air, sometimes called Bavarian, sometimes Tyrolian\*, and introduced by Mr. T. Moore amongst his national melodies.

No. 9. *The Song of the Hunter*, both words and melody by Felix Rainer, is a beautiful air, harmonized in a most judicious, charming manner. We are inclined to consider this as the most pleasing in the collection.

No. 10. "*Was it, now, at One?*" a duet for two sopranos, in dialogue, with a chorus of four voices, is the popular air

which makes a very easy, lively vocal piece.

No. 11. *The Village Lay*, altered from the original by the ingenious Felix Rainer, is a formidable rival to the ninth; in point of novelty it is superior. Limited as we are for space, and much as we have yet to add to the present article, we must find room for the opening six bars of this.

*Allegretto.*

1st.

2nd.

3rd.

4th.

"Fa - ther dear! Listen, pray," Thus I heard a Shepherd say, "Fa - ther dear, on - ly hear!" &c.

No. 12. "*Up to the Alps*," composed by the same, is a hunting song, full of vivacity, but in no other respect to be compared with any of the good things in this collection.

The share which M. Moscheles has had in this publication affords another proof of his discrimination and taste.

In his harmony and piano-forte accompaniment he has rarely departed from that native simplicity which so strongly marks the airs; he has merely sought the best means of setting these off to the best advantage, and has succeeded perfectly.

To produce something like a translation of poetry which finds so few corresponding words in our language, was a task of no common labour, but Mr. Ball has executed it

\* Printed in the 55th No. of the Harmonicon, with the German words translated.

in an able manner; we scarcely find a single error in his portion of the work, though, from the very nature of it, we should not have been surprised, nor have complained, had he occasionally failed in his undertaking. In a well-written preface of some extent, he has given a circumstantial account of the minstrels to whose performances the present volume owes its birth, whence we extract the following particulars, which we carry to some length, persuaded that they will not be less interesting to our readers than they have proved to ourselves.

"The appellation of *Songsters of Nature* may justly be bestowed upon many of the Tyrolese; but a particular degree of attention is due to the family of *Rainer*, who are gifted with so peculiar an accuracy of ear for music, that, without having the slightest acquaintance with the science (with one limited exception),\* without even a knowledge of the notes, their united performances are so effective and harmonious, that the pieces sung by them may bear a comparison with the most regularly constructed glees.

"These extraordinary persons, *Maria, Felix, Anton, Joseph, and Franz Rainer*, were born in the Tyrol, in the village of *Fügen*, situated in the *Ziller valley*, (*Zillertal*) where their father was a reputable cattle-dealer; and where their parents, two brothers and two sisters, still reside. From their infancy they were accustomed to catch by ear the popular airs of the peasantry, and used to attract their friends and neighbours around their cottage door when they sang, by their sweetly-accordant voices and cheerful national melodies. As they grew up, their audiences did not diminish; nor did admiration fail to follow them when, occasionally traversing the country in their father's trade, they gave their countrymen on the farther side of the valley a musical treat."

Count *Dönhof* was the first person of consequence who noticed their talents; he encouraged them, and advised their studying music. But the circumstances of their father were not equal to the expense, and moreover he wished them to follow his own business. All they learnt, therefore, was reading and writing at their winter school.

In the year 1809, the terrible war which ravaged the Tyrol, visited their native valley. Mr. *Ball* now makes them speak for themselves. "As all," they say, "who could bear arms, eagerly assembled to encounter the invading foe, we (the four elder brothers†) hastened to serve under the orders of our brave and heroic *Hofer*. This was a trying juncture for our poor parents. Our two younger brothers, *Joseph* and *Franz*, at that time nine and seven years old, were running wild and terrified about the mountains, almost lost to their wretched family, and only re-appearing when the storm had partially subsided, and a fearful sort of quiet took place of the once happy peace to which we had been accustomed. Our father's house had three times been devoted to plunder, and what our brutal enemies could not carry away, they ruined and destroyed. Every preparation was made for burning our village, the combustibles being laid for the purpose, when *Batten* our father, as principal of the parish, and our reverend old pastor, *Von Waldreich*, humbled themselves before our persecutors, and implored upon their knees for it to be spared. It was through this intervention, and the

\* "*Felix*, the elder brother, has a little knowledge of music. The melodies No. 5 and 9 are of his invention. Nos. 11 and 12 are considerably altered from the originals by him. They were all, (i. e. these four) for the first time, noted down for him by Mr. *Moscheles*."

† *Felix* and *Anton*, now in England, *Johann* and *Simon*, who remain at home.

offer of the latter (that worthy and venerable man of seventy-five) to become the hostage for our enforced obedience, that the place was saved. \* \* \* \* After these shocking events, we laid aside our arms, and joined again in our usual avocations with our family; but met with severe difficulties in this our now sad condition, inasmuch as we had not only to provide for ourselves, but also for those unfortunates to whom our father had extended the shelter of our roof. After a few years, we went to visit the neighbouring territories of Austria, Saxony, and Prussia, in our business as cattle-dealers."

In 1815, when the French lost the Tyrol, the Emperors of Austria and Russia visited that country. These sovereigns reposed, in their way to Verona, at the chateau of Count *Dönhof*, where they heard the brothers perform. "When," say they, "we had sung two songs," (the *Spring-time*, and *Up to the Alps*,) Alexander sent for us, and when we had kissed his hand, he said in broken German; 'You must come and see me in Petersburg, where I shall cause you to be taken care of, and where you shall find a good reception.' This formed our first determinate inducement to travel as minstrels; to which we were encouraged by the Count."

"We did not set out from home till the autumn of 1824. Our sister *Maria*\*, was, after much family debate, confided to our care. We journeyed on foot, and had each a bundle with our clothes. Our dresses were of our own making, and those, when worn out, were replaced by others made entirely by our own hands." They set out, but, full of doubts, often thought of returning home. They, however, reached Regensburg, and found a patron in the Prince of Thurn and Taxis, who inspired them with courage, by saying, "It is but the beginning of everything that is difficult: be assured that eventually you will prove successful." They then proceeded to several German cities, and succeeded everywhere, singing before many princes and other persons of rank. By desire of the grand duke, they sang at the theatre of Baden. It was their first appearance on any stage, and their feelings can hardly be described. Afterwards they performed before the late King of Bavaria, who was so delighted with them that he joined in the song "When the matin-bell is ringing." His majesty introduced them to the Crown Prince of Prussia, who invited them to Berlin. The King of Würtemberg also heard them at the Grand Duchess *Stephanie's*. In 1825 they were at Stutgard. From hence they wrote to their parents, to meet them at Munich, whither the King of Bavaria had invited them. "We wished this the more," say this affectionate family, "as our mother had never been out of the Ziller valley, and had never in her life seen a town; not even Inspruck, which is but five German miles (twenty-four English) from our valley. The joy of meeting them we will not pretend to describe. Our father could but utter slowly, 'My children!' and both parents wept for joy. We remained a week with them in Munich, to show them the town, and then went to Tegernsee to attend the King, who kept us a week. We then returned home to our own valley, where we had the happiness to collect all our family around us, to share in the happiness we enjoyed. A year had elapsed since we had left home, and we intended now to rest ourselves, and to learn or combine new songs for our second and much more extended journey into foreign countries."

In November, 1825, they set out again, and sang at the Vienna theatre, but the death of Alexander frustrated their intended journey to Petersburg. At Dresden they performed

\* *Maria Rainer* is married, and has two children, who remain at home. It is not the custom in the Tyrol for the female to change her name on marrying.

at the theatre, before the royal family of Saxony. At Töplitz the King of Prussia heard them, and invited them to Berlin. At the former place they became known to Earl Stanhope, who advised them to visit London. They then went to all the principal German baths : to Leipsig, Weimar, Erfurth, Gotha, &c., and sang before many royal personages. When they arrived at Berlin, the King had just met with his accident. They, however, performed at the Duke of Cumberland's, in presence of the Crown Prince and Princess, and their brothers.

After appearing at other theatres, and before many distinguished personages at various places, they embarked at Hamburg for London, and after a sixty hours' passage, arrived at the Custom-house stairs in the month of May, 1827. This city seems to have filled them with astonishment and admiration, and for their reception here they express themselves in terms which show the sincerity and warmth of their feelings. They were immediately patronised by the Austrian ambassador, Prince Esterhazy, and exhibited their talents at the Egyptian Hall, Piccadilly, on May 27th, privately, before a large party, consisting of fashionable and influential people, and some of the most distinguished professors of the metropolis. The subsequent part of their history has been read by everybody in the daily papers ; it only then remains for us to add, that these ingenious and interesting foreigners are about to make a tour in England, and we trust that they will in the provinces meet with the same consideration and kindness that they have experienced in London.

Before, however, we take our leave of this subject, we must say a few words on that kind of singing termed *jodeln*, or *yodlen*. This warbling requires a good compass of voice, which the Rainers possess in an eminent degree. "The practice, which must be acquired in early youth, consists in abrupt, but not inharmonious, transitions, from the tones below the break of the voice to those above, and from above to below. It is a wild interchange of guttural sounds with those of the falsetto." It is introduced in the part-songs of the Swiss and Tyrolese peasantry, and substituted for an instrumental accompaniment. Mr. Moscheles gives a specimen of it, of which the annexed is a part.



Dia doi doi dia doi doi dia doi doi dia doi do.

The words, we must observe, are a mere burthen and answer exactly to our *tol de rol*, or any syllables of the kind, having no sort of meaning.

**ECOLE DE HARPE**, being a complete Treatise on the Harp, including a Systematic Mode of Fingering, with numerous Examples, Lessons, and Exercises, &c., by F. DIZI. (Chappell, 135, New Bond-street.)

ANY work from an experienced teacher will be valuable in proportion to his powers of observation and capability of systematizing and explaining perspicuously the result of his remarks. That Mr. Dizi possesses these qualities we have reason to believe, but the present publication alone would not enable us accurately to judge, for he has introduced very little elucidatory matter among his pages, though what he has inserted makes us wish for more of the same kind. His apology, however, for adding to the number of treatises, has some validity ; "the progressive

advancement of art and science," and the "enlarged range of the performer," arising from the diversity which improved execution has created, certainly render new methods occasionally necessary. But then it is incumbent on every author of a new treatise to justify himself by leaving nothing unsaid ; he should be full and explicit, or his excuse will not so willingly be admitted."

But the second reason which Mr. D. has assigned for giving publicity to his system, is, so far as it goes, undeniable ;—"The existing treatises differ essentially [in principle, we presume, is meant] from each other ; and while they constantly repeat the ancient method of tuition, *some of them contain errors in harmony that are perfectly disgraceful.*" From these errors the present work is wholly free ; this circumstance, therefore, ought to have great weight in its favour, and, no doubt, will operate as a powerful recommendation with intelligent, disinterested persons. We are glad, by the way, to find that some masters begin to see, and not only to see, but to expose, the faults of numerous elementary books. It is incalculable how many learners in the different branches of music fail from the blunders committed in their initiation : so much so, that not one in ten ultimately succeed, though not more than one in ten would, if properly instructed, fail.

The author of the present volume assumes that the pupil is already acquainted with the rules of music ; he, therefore, at once commences with the practical part, and in fifty-five lessons, develops his system of fingering, &c. He then gives two pages of graces ; and here we must object to the *appoggiatura* before a crotchet being written as a *semiquaver* : if played as such, it will be played in a manner that Mr. D. can never intend ; and if not so performed, it should be written differently. We attach much importance to this, for the grace in question is more connected with expression, "the soul of music," than all the other ornaments put together. We have next six examples of octaves and sixths ; three of chords ; twenty-four of double notes ; thirteen lessons, partly selected and partly original ; and the work concludes with a collection of modulations ; but these are of the most simple kind, and, intentionally we presume, neither exhibit the contrivance of a skilful harmonist, nor are calculated to display the talent of a superior player.

As a whole, this is a work infinitely too much spun out ; few learners will have the patience to go regularly through it ; and the price, one guinea, is really outstepping the bounds of moderation. We have more satisfaction in saying that the precepts, though few in number, are excellent ; that the fingering is uniformly good, and that the lessons in each class place the taste and judgment of the composer, so far as this portion of his volume is concerned, beyond the reach of dispute.

1. OVERTURE to the Grand Opera of FIDELIO, composed by L. VON BEETHOVEN, adapted from the same, and arranged for the PIANO-FORTE, by J. MOSCHELES.

2. AIRS, from the same, arranged for the PIANO-FORTE, by the same, Books I. and II. (Both by Goulding and D'Almaine, Soho Square.)

THE opera of *Fidelio*, (or *Leonore*) is very little known in this country. The overture is occasionally performed at the Philharmonic concerts, and now and then at the music-meetings in the country ; and selections from the opera, with English words, were attempted at the oratorios last season ; but the character of the compositions was not well understood by the performers, whether vocal or

Instrumental, and the attempt to give them a good introduction to an English audience was unsuccessful.

The overture exhibits genius in her most wanton mood, nearly unrestrained, and scarcely keeping in view the subjects she sets out with. Mr. Moscheles has cleared the way for the performer of this as well as circumstances admitted: we must, however, except the instance of the chords of five notes at page 7, the *B* in which, as it is already in the treble, might have been spared: but though consisting of hardly anything but crotchets and quavers, and these not very much involved, yet to execute it well, demands a hand of great strength, and a player of considerable ability.

We rather doubt whether the present opera would produce any striking effect here, even in its original state; though never having heard it performed on the stage, we offer our opinion with great diffidence. If ever likely to be brought out in this country, the publication now before us will be serviceable as a preparative. Without entering at large into the various compositions contained in the two books, we point out the quartet in the first, and the overture to the second act—a movement in *F* minor, in two pages—as particularly worthy of attention. But the whole is extraordinary, and will recompense the diligence of those who, loving elaborate music, have the patience to master the curious pieces and novel passages in which the opera abounds. Whether as a publication, viewing it commercially, it will succeed, we cannot pretend to say, but at all events, some credit is due to the publishers for their enterprise, and more especially for having placed the score in such able hands.

**Premier DIVERTISEMENT pour le PIANO-FORTE, par HENRI HERZ.** Op. 15. (Paine and Hopkins, 69, Cornhill.)

IN our last we reviewed Mr. Herz's Saxon air, in which much beauty and taste are blended with many difficulties and notes that might have been omitted without the piece sustaining any injury. We have now to notice a composition that possesses all the merit of the former, unalloyed by any of its defects; a composition which will do more to establish the author's reputation, and to give him a useful, desirable popularity, than all his works of mere agility put together, however numerous they may be, or however be-praised by *musical executioners*.

This Divertissement begins with a short energetic introduction, *maestoso*, in *E* flat, leading into a charming *andante cantabile*, which opens into the principal movement, a graceful air, rather Rossinian, but full of the delicate vivacity that distinguishes the best subjects of the Italian melodists. This air is diversified with great judgment, and supported by harmony which rather deserves the praise of propriety than of novelty, though by no means common. There is a peculiar elegance in many of the passages which, if we do not much deceive ourselves, will appeal to all amateurs of taste, in whatever school they may have been formed. A good player—that is, one who has the command of the instrument, and possesses sensibility—is required, to do justice to the present composition of M. Herz. To such we warmly recommend it; and indeed it will improve both the hand and taste of all who are so advanced as to be allowed to undertake a work requiring rather a superior performer.

**A GRAND FUGUE, in three movements, and on three subjects, by JOHN SEBASTIAN BACH; arranged for Two Performers on the ORGAN or PIANO-FORTE, by B. JACOB.** (Clementi and Co., 26, Cheapside.)

VOL. V. SEPT., 1827.

WERE ours a retrospective review, we would dwell with no ordinary satisfaction on a fugue by Sebastian Bach; would descant on the fitness of the subjects, the correctness of the answers, the ingenuity of the inversions, and on the effect as a whole: for, without being enthusiastic admirers of this composer, we are quite alive to his merits, and admit that in his day, the then prevailing taste in music being considered, he had but a single superior; though this was a superior to whom any one might have felt proud at being named as second:—we hardly need add the name of Handel!—It is, however, for us only to exercise our critical calling on new productions, we therefore merely notice the present fugue as being newly arranged for two purposes.

In its original shape it is written for one performer, who is required to use not only his hands but his feet also, for nearly as much is allotted to the pedals, as to the ordinary keys. As in such a form it is excessively difficult, and in the absence of pedals impracticable, Mr. Jacob has arranged it for four hands, thus giving it a fair chance of getting into much more general use; for wherever there is an organ, there are, most likely, two persons who can execute a composition of the present description, which is easy enough when divided between two good timists.

The chief subject of this is the first four bars of Dr. Croft's fine psalm-tune, St. Ann's, extended by the addition of eight other bars. The second subject, in three-crotchet time, and the third in six-quaver, are Bach's. The effect of these is extremely gratifying to those who have cultivated a taste for this species of music. The present publication, therefore, must prove highly acceptable to organists of every description, for Mr. Jacob has not only arranged it with the ability of a scientific musician, but rendered it so simple and practicable, that it is within the compass of even those performers whose powers are not of the highest order.

1. *La Guirlande, a set of QUADRILLES for the PIANO-FORTE, composed by WILLIAM WEISHAUPT.* (Brooks, 17, Hunter Street.)

2. *TEN GERMAN WALTZES, for the PIANO-FORTE, by BRUNO HELD.* (Ewer and Johanning, 20, Tichborne Street.)

THERE is much invention in W. Weishaupt's quadrilles, and a pleasing strain of melody; while at the same time they possess a brilliancy that entitles them to the notice of superior players. We find some errors in them, which we are inclined to impute to the engraver.

Who M. Bruno Held is, we know not, but there is an indication of genius in his waltzes, which induces us to hope and expect that we shall be soon called upon to exercise our judgment on higher efforts by the same composer.

#### VOCAL.

1. *QUARTETTINO, "Tremante, atterrita," eseguita nel King's Theatre, da MAD. PASTA, Sig. CURIONI, Sig. TORRI, e Sig. GALLI:*

2. *DUETTINO, "Come mi palpita:" eseguita da MAD. PASTA, e SIG. CURIONI:*

3. *SCENA E CAVATINA, "Scende al core," con cori, ed accompagnamento alla Caccia, eseguita da MAD. PASTA:*

4. *ARIA, "Sposo! ah teco or tu mi vuoi," eseguita da MAD. PASTA:—*

*Tutti nel opera MARIA STUART; composta del SIG. (MAESTRO) COCCIA.* (Willis and Co. 55, St. James's Street, and Dublin.)

THE tragic opera of *Maria Stuart*, brought out during

2 F

the late season for the benefit of Madame Pasta, did not meet with the success it deserved: it was certainly deficient in what are, in theatrical language, called clap-traps, and was secretly opposed by a low cabal, which the composer, a man of talent and integrity, either treated with too silent a disdain, or did not know how to counteract. The publication of these four pieces, which are a fair specimen of the whole, will go a great way towards demonstrating the superiority of this opera over many that have been more fortunate, and vindicate the author from the charges of plagiarism brought by prejudiced or incompetent judges.

The Quartettino, in E major, and partly in canon, is a lovely composition, one of those short, effective, but easily executed *morceaux d'ensemble* that are as successful in private vocal parties as they generally are on the stage.

The Duetto in A flat, sung in the characters of *Mary* and *Leicester*, is an avowal of mutual passion, expressed in eloquent musical language. *Mortimer* and *Burleigh*, the one a disappointed admirer, the other a declared enemy, of *Mary*, overhear the tender protestations of the lovers, and exchange a few ominous words aside. These convert the duet into a quartet, if wished; but the third and fourth parts so added, are not at all necessary, and, but on account of dramatic effect, are better omitted. The subject of this is charming, and the accompaniment simple, unpretending, and judicious.

The Cavatina, sung by *Mary*, on hearing the happy sound of the hunters' horns, which recall her early happy days, is beautiful: the gentleness of the melody is well contrasted to a chorus of the followers of the chase, occasionally heard at a distance. The recitative (or *scena*, as the Italians call it) preceding the air, is well imagined.

The *Aria*, in A, on a flowing subject and in the best Italian style, is sung by the unfortunate queen just before she proceeds to the scaffold. It is a placid appeal to the *manes* of her husband, asking forgiveness, and imploring a blessing on her son. The poet was not very skilful in reminding the audience of *Mary's* most indefensible act at the very moment when he ought to have roused every sympathy in her favour. Luckily the words were only understood by a few; while the music, a universal language, made a successful appeal to the feelings of all real amateurs, for it is highly expressive, and admirably adapted to the scene.

None of these pieces require great powers of voice or of execution, nor are the accompaniments difficult: any tolerable proficient may undertake them, and they will certainly not disappoint those who know how to appreciate good sense and pure taste in vocal music.

#### FLUTE, WITH PIANO-FORTE ACCOMPANIMENT.

1. A Selection from the operas of ROSSINI, &c., arranged by ANTONIO DIABELLI, of Vienna. No. 10. (Wessel and Stodart, 1, Soho Square.)
2. KELLER'S Introduction to and Variations on the Russian Melody, *Schöne Minka*, with Embellishments by JEAN SEDLATZKE, of Vienna. (Same publishers.)
3. An AIR with VARIATIONS, composed by FREDERIC GLADSTANES. (Rudall, 15, Piazza, Covent Garden.)
4. A CONCERTINO, composed by BERBIGUIER; arranged by S. GODBE. No. 1. (Wheatstone, 436, Strand.)
5. Ditto. No. 2.
6. RECREATIONS, or a Second Lot of Melodies, arranged with appropriate Embellishments, by RAPHAEL DRESSLER. (Cocks and Co., 20, Princes Street, Hanover Square.)

No. 1 is the rondo "Tanti affetti," from *La Donna del Lago*, admirably arranged, certainly, for both instruments, but requiring a good flute-player, and not an indifferent pianist.

No. 2 is the air which has appeared under so many forms, and now does not assume an unpleasant one; but we discover no novelty in the variations, which demand a considerable share of skill in the performer. M. Sedlatzek was in London during the last season, and played a good deal, both in public and private.

No. 3 is much more easy than either of the foregoing, and formed on a pleasing air, in a familiar style. The variations are in good taste, and the accompaniment is free from every thing in the shape of difficulty. But in using so lengthy a word as *Piangevolmente*, Mr. Gladstones has not taken into consideration the shortness of life and the inestimable value of time.

No. 4 is in three movements, but short, very lively and pleasing, and affording every reasonable facility to both persons engaged in it.

No. 5 is quite equal to the former, but perhaps requires rather more skill in the flute-player. We need not tell the amateurs of this instrument, that Berbiguier is a name now much in vogue on the continent.

In No. 6, Mr. Dressler appears again in a popular collection of well-known airs; viz. "Glorious Apollo;" "La Biondina;" "Isabel;" "My Lodging;" "The Plough-Boy;" *The Huntsman's Chorus*, from the *Frieschütz*; "Kelvin Grove;" "Tis the last rose of Summer;" "Home, sweet home!" "Through the Forests," and Waltz, from the *Frieschütz*; "Durandarte;" and "Aurora, ah sorgerai." All of these are short, the flute part occupying only one page for each air, and the prevailing character of the arrangements is agreeableness, inclining to ease.

#### FLUTE ONLY.

DRESSLER'S Selection of Beauties, with Embellishments. Nos. 1 and 2. (Same publisher.)

THIS is a neat work in quarto, but the pages actually contain as much as is usually engraved on a folio plate, the notes being small, and close together. These two numbers include compositions by Tulou, Berbiguier, and Farrenc; airs from favourite Italian operas, with variations; French melodies, quadrilles, waltzes, &c., to the amount of a dozen and more in each book, at the reasonable price of three shillings. The work is to be comprised in twelve numbers.

#### GUITAR.

1. FANTASIA, composed by J. A. NUSKE. (Boosey and Co., 28, Holles Street.)
2. L'AURORÉ, ou JOURNAL DE GUITARRE, choix des plus beaux morceaux. No. 2. Contenant OUZE PIECES. (Ewer and Johanning, 20, Tichborne-Street.)

M. NUSKE'S is a clever composition. The introduction is plaintive, and contains some good harmony, which, we regret to say, we do not so often meet with in guitar music as in what is written for almost every other instrument. The air of this is Weigl's well-known trio, with variations.

*L'Auroré* is a collection of easy pieces, chosen however from the works of composers whose names stand high; for instance, Giuliani, Sor, Carulli, &c. This number also includes two airs, with Italian words, for a soprano, by Giuliani; and Blangini's very pretty duet, "Care Pupille," for a soprano and tenor.

[\* \* We readily give insertion to the following letter, not merely on account of its temperate and gentleman-like tone, but because containing some facts which are indisputable, and some arguments of a general nature. To the latter, however, we are far from assenting.]

As to the Air by Klein, our correspondent should have considered more attentively that the German composition is a *Song*, for one voice; Dr. Cooke's a *Glee* for four. And, moreover, that we published it as a musical curiosity, to show the progress making by our language in Germany, the estimation in which Shakspeare is held in that country, and the just conception formed of his poetry by a foreign musician.]

To the EDITOR of the HARMONICON.

SIR,

I am a subscriber to, and constant reader of, your HARMONICON, and am one amongst many who believe that your labours have not only been of considerable advantage to the public, but that you are, in an especial manner, entitled to the gratitude of the professors of the musical art. I, therefore, feel the more inclined to express my regret at a remark in your last number which is calculated to injure an individual of merit, while at the same time it may have a mischievous influence over the studies of the younger members of the profession; in the first place, by inadvertently representing the character of the party alluded to as the very reverse of what it is; and in the second, by inducing students in music to abandon a most advantageous source of exercise.

The remark to which I refer, is contained in your notice of a little air composed by Mr. George Piggott, set to the well-known words of SHAKSPEARE, "*Under the Greenwood Tree*." You say "It was rather a bold enterprise to set these words after Dr. Arne, whose beautiful air is, and must be for a long time to come, fresh in the recollection of every lover of pure song." You then tell us, "there is nothing in it (Mr. P.'s composition) sufficiently new or clever to apologize for the hardness of such an attempt." He must indeed be a bold man, Mr. Editor, who supposes himself to be in possession of talent sufficient to enable him to surpass, or even to equal, Dr. Arne, in the very beautiful melody which has been so long admired as one of the most happy efforts of his highly-gifted pen. "Hardness" is by no means a term forcible enough to express the presumption, impudence, and arrogance of such a person. Had Mr. P. been such a man, he would have merited a full share of the most merciless castigation which editorial justice could have inflicted; and in such a case the writer of this letter would have been the very last to interpose between him and just retribution. There is nothing so disgusting in an artist, and especially in a musician, as conceit. The faults of Mr. Piggott, however, are of an opposite complexion: when he fails, it is rather from underrating his own abilities, than from entertaining too high an opinion of them.

You must be well aware, Mr. Editor, of the difficulties with which a musician has to contend, whose connexions are not of a literary cast, in procuring words for composition. You will also, I feel persuaded, agree with me, that, if a composer really possess feeling, nothing can be more irksome to him than to be obliged to exercise his ingenuity (for a mere exercise of *ingenuity* it is) in adapting melodies to such ordinary, unmeaning trash, as is frequently to be found in the "Poet's Corner" of our periodicals. If a student select modern poetry of a better description, he frequently cannot publish it without incurring

the penalties which the law attaches to the violation of a copyright. However, putting publication out of the question, it is absolutely necessary that a musician should exercise himself by repeated composition, and for this purpose the words of SHAKSPEARE present an ample supply of the most precious materials. It would be folly in a musician who desires to acquire a rank above mediocrity, to waste his time on such inanities as issue every day from the workshops of wit in our busy metropolis, the fertile soil which gives birth to such things as "Buy a Broom," "Love was once a little Boy," "Where are you wandering," "Love has Eyes," and the like. Mr. Piggott's air was written simply as an exercise, and published by his brother, who was struck by it. As a matter of prudence, supposing the composition to possess merit, it would have been advisable to employ a poet to write new words to the air. I am convinced, however, Mr. Editor, from the good taste displayed in your monthly observations, that you would never advocate the practice of writing words to a melody, instead of writing such a melody to the words, as the sentiment of the poetry may inspire. The system is very commonly pursued, I grant; but so far from conducing to the improvement of music, it is a practice totally subversive of true taste, feeling, and everything which tends to ennoble the science; a practice by which music, instead of raising the professor to eminence, degrades him to be the mere follower of a truckling pursuiter "*pour gagner sa vie*."—If ever the profession be reduced to this, adieu to the expectation of future Purcells, Handels, and Arnes, Haydns, Mozarts, and Beethovens!

In addition to what I have already advanced, in extenuation of the charge of presumption which you have brought against Mr. Piggott, permit me to remind you, Mr. Editor, that, in a former number of the *Harmonicon*, you have inserted a Song composed by Joseph Klein, of Vienna, to the same words (also SHAKSPEARE'S) as Dr. Cook's beautiful glee, "Hark! hark! the lark at Heaven's gate sings," and you did not allude to the circumstance of the words having been previously set, to the disadvantage of Mr. Klein. The same Italian operas have been set by different persons; and the dramas of Metastasio have been composed and recomposed *usque ad nauseam*, without rousing the vengeance of the Italian critics.

In conclusion, I beg to remark, that if musicians, either amateurs or professors, were to be discouraged from composing on such subjects, or to such words as may have been previously selected by their predecessors, from the fear of a disadvantageous parallel being drawn between their respective labours, it would become necessary to unite the ancient character of Bard and Minstrel once more, before a musician could exercise his genius or taste with advantage, even in the slightest attempt at musical composition.

I have been led, Sir, far beyond the limits I had assigned myself. I trust, however, as the observations I have made are in some measure due in justice to an individual, and as they moreover embrace subjects of interest to the profession at large, you will excuse the length of this communication from

ÆOLIDES.

SPORR'S FAUST. We perceive by an advertisement in the present Number, that Mr. Novello has published the first part of a Selection of Airs from this much admired opera, arranged as Duets for the piano-forte.

## KONIGBERG.

Our opera season has been active, and afforded us the following novelties: Spohr's grand opera of *Jessonda*; *Der alte Feldherr* (the old Army Surgeon), founded on an anecdote in the life of Kosciusko, the music by Holtei; *Das Ehepaar aus der alten Zeit* (the Married Couple of the Old School), a pleasing little piece, the music by Angely; and lastly, the *Italiana in Algeri* of Rossini.

On occasion of Mozart's birth-day, the *Così fan tutte* was performed, and in a manner not unworthy of so beautiful a composition. On the same evening were executed some of the instrumental pieces of this great composer.

In the evening, after a grand review, we had a concert, that opened with the overture to *Preciosa*, and was followed by a grand Battle-symphony, by Music-director Wurst, with songs and choruses; the latter were executed by more than two hundred and fifty persons, and with a precision which, in a first performance, was not to be expected. We were particularly pleased with the conclusion of the concert, as it reminded us of what is recorded of the Troubadours and Minnesingers. The whole of the choruses formed themselves into a ring, and in turn continued in separate parties to perform favourite pieces, joining in the end in a general national hymn.—Among other concerts was one given by the famous violinist, Ed. Maurer. He opened the evening with the Overture to *Oberon*, which was new to us, and was received with enthusiastic applause. Afterwards he displayed his powers in a new concerto of his own composition, which also pleased, as well as a concerto for two violins, played by him and Music-director Hutzler. A Fantasia for the clarinet, admirably executed by H. Bärmann, was much applauded, as was Beethoven's celebrated scene, *Ah perfido!* excellently sung by Signora Cartellari, a visitant here. The whole concluded with the Quartett from *Oberon*; *Over the dark blue Waters*, which was delightfully sung, and charmed a very numerous audience.—In a concert given by Music-director Sämman, was performed, for the first time in this place, Handel's *Alexander's Feast*. Considering that it had not the advantage of many rehearsals, it was well executed, and was received with an enthusiasm, in the highest degree gratifying to all the friends of good music.

In sacred music we have had *Das Weltgericht* (Judgment-day), of Fr. Schneider, which was ably executed under the conduct of Music-director Biel, for the benefit of the charitable institutions of the place.

## PRAGUE.

Our repertoire has been augmented by three new operas, *Il Corradino* by Rossini, *La Dame Blanche* of Boieldieu, and *Auber's Maçon*. The two latter are likely to become lasting favourites; they were both effectively cast, and performed with correctness and spirit. *Corradino* seemed to take with some, though, of all the weak operas of Rossini, this appeared to us to be the very weakest. With one or two exceptions, the rest is a mere piece of patchwork from his other operas, with a change for the worse in the accompaniments. To save himself the trouble of composing a new overture, Rossini prefaced it with the old one to *Cenerentola*; so say the Italian journals: our explanation of the matter would be, that Rossini has really exhausted his powers of invention, particularly in music of the instrumental kind. Another novelty with us was, *Der Bär und der Bassa*, (the Bear and the Bashaw) a burlesque vaudeville, with some very spirited music by Carl Blum. The other operas of the season were, *Tancredi*, twice; *La Gazza Ladra*, four times; *Die Prinzessin von Navarre*, four times; *Sargine*, twice; *Don Juan*, twice; *Die Zauberflöte*, four times; *Der Freischütz*, four times; and *La Niede*, twice. We have had an important addition to our opera company this season, in the talents of M. and Mlle. Siebert, both performers of merit, but who occasionally misunderstand their powers.

On occasion of the birth-day of his majesty the Emperor, was performed a new cantata, entitled *Die Erhöhung*, the music by Würfel. The composition, as a whole, was weak, but contained some movements of great beauty and expression.

Our well-known professor, F. W. Pixis, lately gave a concert, in which he displayed his twofold talent of composer and performer, in a concerto for the violin. His execution is in the

highest degree brilliant and imposing, and the expression and feeling which he threw into an adagio movement, called forth the enthusiastic applause of a numerous audience. In the course of the evening was given the overture to *Der Zauberspruch*, an opera by J. P. Pixis; it is a composition of great beauty and effect, written much in the style of Cherubini. An air with chorus from the same opera, was also much applauded. A concert was also given by our worthy Kapellmeister Triebensee, which consisted of three pieces: the overture to *Oberon*, *Leonore*, a ballad of Zumsteeg, composed for four voices, with orchestral accompaniments, the production of M. Triebensee; and the grand new *Requiem* by W. Tomaschek.

## CASSEL.

Our opera season opened with *Die Prinzessin von Provence*, a magic opera, the music by the Baron von Poissl. Opinions upon this production are much divided here; but all agree that several of the melodies are rich and expressive, and that the accompaniments have much merit. It was produced on the birthday of the prince, with considerable splendour of costume and decorations, and was executed with great correctness and spirit. The excellent acting and singing of Mlle. Schweizer and M. Föppel, were warmly applauded. It was followed by *La Dame Blanche*, which was also new to our stage, and which obtained a very favourable reception. The romance with chorus in the first act, and the second and last finale, were warmly applauded. Next came Nicolò's well known opera *Jocunde*, which also gave satisfaction. Another revival was the *Zemire* of Spohr, which was warmly greeted, though not so effectively cast as could have been wished. After this, an opportunity was afforded us of hearing Seyfried's excellent choruses, and entre-act music to Klingemann's *Moses*, which were before unknown to this place, as well as Beethoven's incomparable music to Goëthe's *Egmont*, both of which afforded the lovers of genuine music a treat of the highest order. The other operas of the season were, *La Clemenza di Tito*, twice; *Die Zauberflöte*, four times; *Ferdinand Cortez*, twice; Mehul's *Joseph*, three times; *Der Freischütz*, four times; *Don Juan*, four times; *Le Nozze di Figaro*, twice; *Otello*, twice; *Il Barbiere di Siviglia*, three times; and *Jessonda*, twice.

Among the theatrical stars of the season have been Madame Schulz of the Konigliche theatre in Berlin, and Mlle. Heinefetter of the Frankfort theatre. The first distinguished herself in the characters of *Jessonda*, *Donna Anna*, and *Desdemona*, and was admired for her power of expression, and the uncommon grace and lightness of her shake; the second was very effective in the parts of *Susanna*, *Pamina*, and *Sextus*, and delighted by the goodness of her acting, as well as her finished style of singing.

M. Rose, member of the Royal Hanoverian Chapel, gave a concert in his way through this place, which was one of the best attended of the season. He is known as a distinguished virtuoso on the oboe, and performed a concerto by Maurer, and a Notturmo by Hummel, both charming compositions, in a most masterly manner. On the same occasion, M. Wiele executed Maurer's variations to God save the King, with a vigour and brilliancy that called down the most enthusiastic applause.

## LIMBERG.

The anniversary of the death of the great Mozart was celebrated here by the performance of his *Requiem*. What gave an additional interest to it on the present occasion was, that it was executed under the direction of W. A. Mozart, the younger son of the renowned composer, who is residing among us. The solo parts were executed by the members of the musical society lately established here under the name *Cacilienchors*, among whom two ladies of rank particularly distinguished themselves. The Cathedral church was crowded to excess; the deepest interest was universally felt, and the presence of the son of the immortal man, to whose memory the whole was performed, seemed to awaken an association of the most affecting kind.

## VENICE.

*La Società Apollinea* gave on the 14th of June a vocal and instrumental concert. The most favourite performers of the theatre *San Benedetto* assisted on this occasion. Some days afterwards, M. Jovinski, a Polish pianist, played at a special meeting of the same society. In his way to Milan and Paris he

## MEMOIR OF PAËR.

FERDINAND PAER was born at Parma, July 12, 1774. He commenced his studies in the seminary of his native city, and had afterwards the good fortune to be placed under the care of Ghiretti, a learned Neapolitan, joint professor with the celebrated Sala, in the conservatory *Della Pietà*. Under his instructions he made a rapid advance in the study of composition. At the age of ten, he went to Venice, and such was his proficiency at his early period, that shortly after his arrival in that city, he produced an opera, entitled *Circe*, which obtained considerable applause. It was a moment of proud triumph to the youthful composer, and had the happy effect of exciting him to still more vigorous exertions. He continued for some years at Venice, where every opportunity was afforded him of completing his musical education. After this he successively visited Padua, Milan, Florence, Bologna, Rome, and Naples, continuing during this tour to add to the stores of his musical knowledge, and at the same time, by occasional compositions, began to lay a solid foundation for future fame.

At length he returned to his native place, where, contrary to the common adage concerning prophets, and, we may add, poets and composers, he so far augmented his reputation, that the Grand Duke of Parma, who was his god-father, settled a pension upon him. Being thus comparatively at his ease, he devoted his leisure to the study of poetry and the belles lettres. It was now that he imbibed that taste and feeling for the higher branches of his art, which afterwards shone forth so conspicuously in his works. He convinced himself of a truth not always felt and acted upon by musicians, that except allied to such knowledge, music is a mere mechanical art, which can never gain any lasting ascendancy over the mind, or even make a transient impression on the heart.

In 1795, he received an invitation to Vienna, and, by permission of his illustrious patron, repaired thither, and increased the reputation he had already acquired. Besides several operas, he composed here a number of cantatas for the Empress Teresa, who occasionally did him the honour to join in performing them. The principal are, *Bacco de Arianna*, *La Conversazione Armonica*, *Il Trionfo della Chiesa Cattolica*, and *Il Santo Sepolcro*.

Upon the death of the celebrated composer, Naumann, in 1801, Paer was offered the situation of Kapellmeister to the Elector of Saxony; and his illustrious friend the Duke of Parma dying about the same period, he accepted the appointment and repaired to Dresden. Here he composed several operas which obtained distinguished success, particularly *Leonora* and *I Fuorusciti*, which possess many beauties and much originality. During his residence in this city, he married the Signora Riccardi, a singer of considerable talent.

The battle of Jena proved the means of changing the destiny of our composer, by introducing him to the notice of Napoleon. During the Emperor's stay at Dresden, he desired that Paer and his wife should be engaged in his suite. They accordingly followed this extraordinary man to Posen and Warsaw, where they gave several concerts,

which Napoleon honoured with his presence. He afterwards obtained their regular discharge from the service of the Elector, and engaged them for the Court of France. Upon this Paer proceeded to Paris, where he was successively appointed to the situations of composer to the Emperor, conductor of the chamber music of the Empress Marie Louise, and lastly, to the direction of the Opera Italien. He has since continued to reside constantly in that city.

At the age of thirty-seven, Paer had already composed as many operas as he had counted years, besides a number of occasional overtures, sonatas, cantatas, ariettas, and compositions of a lighter kind. The operas which Paer brought out in the different cities of Italy with the greatest success, are, *Circe*, *La Locanda de' Vagabondi*, *Oro fa tutto*, *Laodicea*, *Cinna*, *Agnese*, *L'Intrigo Amoros*, *Il Principe di Tarento*, *Idomeneo*, *I due Sordi*, *La Testa Riscaldada*, *La Griselda*, *Camilla*, &c. Among those composed for the theatre of Vienna, the principal are, *Il Morto Vivo*, *Il Carloralo*, *Ginevra d'Almieri* and *Achille*. At Prague he produced his *Sargino*, the success of which was the more flattering to Paer, as it was in this city that Mozart composed his great master-pieces, *Il Don Giovanni*, *Le Nozze di Figaro*, and *La Clemenza di Tito*. Three of Paer's operas had preceded him to Paris, and obtained a most flattering reception, *Il Principe di Tarento*, *Camilla*, and *La Griselda*.

Since his residence in France, Paer has produced the following operas; *Numa Pompilius*, *I Baccanti*, *Didone*, *Le Maître de Chapelle*, a comic opera in the French language; and the cantatas, *Eloisa ed Abelardo*, *Safo*, and *Ulise e Penelope*.

In 1820, Paer published the following works at Paris:—

1. *Pastorale, che si canta dai Zampognari in Roma, nella novena del Santo Natale, ridotta à 5 voci, con Accomp. di Pianoforte.*

2. *Il Tempio di Armonia.*

3. *Six Nocturnes à deux voix, avec Accomp. de Pianoforte.*

The motivo of the above *Pastorale*, is a traditional tune, which has been sung at Rome for ages. Paer noted it down during his residence there. It is a melody at once simple and expressive.

There is so remarkable a resemblance between this air, and the Pastoral Symphony in the Messiah, that it is impossible to hear the one without recalling to mind the other; indeed, it is probable that Handel heard it during his residence at Rome, and employed it afterwards, unconscious of the source whence he derived it\*.

Of Paer, as a composer, it may be safely asserted, that the *Agnese*, and the *Griselda*, fairly entitle him to rank high among the masters of the age. In all his compositions the soundness of his judgment is conspicuous. He perfectly understands the important art of modelling an opera, and disposing all his materials in their proper

\* The following fact is still more curious: in an old collection of dances, published in 1665, under the title of *The Dancing Master*, is a dance called *Parthenia*, which is note for note the same as the motivo of the Pastoral Symphony. See Dr. Crotch's *Specimens*, No. 237, under the title, *Italian Air*.

places. He knows where to employ the *recitativo parlante* to the best effect; where it is proper to have recourse to the accompanied recitative, and where an increase of interest demands the air, the duet, and the concerted piece. There will be found in all his operas, that perfect congruity between the parts and the whole, without which no production will stand the scrutiny of strict criticism. In his overtures also we recognise the true master of counterpoint, who knows how to turn his motives to the best account, by conducting them without effort through the paths of modulation, and by embellishing their accessories without departing too widely from the chief subject.

M. Paer has lately published the following justification of his management of the *Théâtre Italien* at Paris, from which he has been dismissed, in reply to several unjust attacks made upon him in the Paris journals. It is addressed *A Messieurs les Dilettanti*.

Several attacks have from time to time been made upon me in the public journals, during my management of the *Théâtre Italien*. It was not for me to reply to injustice and malevolence, as long as I acted under the orders of the opera administration. Now that I am, unfortunately, free, M. le Vicomte de la Rochefoucault having pronounced my dismissal, for reasons, as he states, of economy, I feel called upon to repel these attacks. This will be no difficult task; all I shall have to do, will be to recal to mind what I was enabled to accomplish in more prosperous times, and the zeal with which I exerted myself during the last eight months of my management, in order to keep the theatre going, committed as it was to me in a state of the greatest penury, and the most complete disorder.

In the first place, it is necessary to bear in mind, that my first management dates from 1818 to 1823, a period antecedent to the arrival of M. Rossini in Paris. I had succeeded in restoring this theatre to the most flourishing state, and had brought out twelve of this composer's operas, viz.: *Otello, Il Barbiere, Elisabetta, La Gazza Ladra, Pietra del Paragone, L'Inganno felice, L'Italiana, Mosè, Ricciardo e Zoraide, Torvaldo e Dorliska, Tancredi, and Il Turco in Italia*; besides this, I was enabled to give twelve representations of the *Donna del Lago*, and at the same time produced different operas of Mozart, Cimarosa, Mayer, and Mercadante. I gave but three operas of my own, *Camilla, Agnese, and I Fuorusciti*. Such was the result of my first management; but then I had a complete company, the expenses of which, everything included, choruses, performers, and orchestra, amounted to four hundred thousand francs, while the present expenses are nearly six hundred thousand; at the time, too, of which I speak, the houses were always overflowing, and never were the works of M. Rossini better executed.

At this period, M. Rossini being on his way through Paris, the administration thought they could not make a better bargain, than by giving him the direction of the theatre. All our dilettanti know how things went on at this period. Seeing that I could have no further influence in advancing the prosperity of the theatre, I wished to tender my resignation; but it was refused, and I was named *Directeur adjoint*. It was then that I witnessed, without being able to prevent it, the departure, almost at the same moment, of Mesdames Pasta, Mombelli, Schiassetti, and Schutz. After this discomfiture, M. Rossini retired, in 1820, still, however, reserving to himself the title of *Inspecteur général du chant*. It was then that M. de la Rochefoucault named me director of the theatre. My first reply to him was, "Monsieur le Vicomte, you make me a general now that there is no army to command." However, I was induced

to take upon myself a responsibility, which I ought never to have undertaken; but fathers of families must sometimes make sacrifices.

The following November, there were but two singers to support the duties of the house, Mlle. Cinti, and Mme. Cantarelli: the latter had just arrived from Italy; the former fell ill, and was *hors de service* for two whole months. No sooner had she recovered, than she accepted a perpetual engagement at the Académie Royale, and returned to me no more. In this distressing situation I was obliged several times to close the theatre. After this arrived the other singers, Canzi, Albini, Cesari, Marinoni, Ferlotti and Garcia. It was necessary to form a company without loss of time, for, in fact, at the moment in question, there was none; it was necessary to repeat operas which had already been before the public, and to give up for the moment all idea of anything new: besides, I was straitened for time, as the three singers, Marinoni, Canzi, and Albini, were engaged for six or twelve representations only. I therefore set to work with all possible activity: we had two rehearsals a day; orchestra, performers, chorusses, all manifested the greatest zeal. Well, in spite of all these obstacles, in the course of eight months (reckoning from the day of my nomination to that of my dismission,) I got up fourteen operas; viz., *Adelina, Il Turco in Italia, La Donna del Lago, Semiramide, (with Mesdames Cesari and Blais,) Zelmira, Il Matrimonio Segreto, Elisa e Claudio, La Pastorella Feudataria, Il Barbiere, Ricciardo e Zoraide, La Gazza Ladra, Torvaldo e Dorliska, La Cenerentola, and six representations of Tebaldo ed Isolina, a new opera by Morlacchi, for a series of Mme. Pisoni's performances.*

Now, I would appeal to any reasonable man, whether it was possible in the space of eight months, and with such numerous obstacles in the way, to exert more activity? If the public showed itself somewhat severe in regard to the *Pastorella, Torvaldo, and Elisa*, the reproach should not fall upon me; I could only bring forward such subjects as had been placed at my disposal.

After this explanation, Messieurs les Dilettanti will know how to appreciate the injustice and bad faith of the journals, by which I was accused of negligence. In an article upon the Académie Royale de Musique, the *Courrier Français* thus expresses itself: "As to the *Théâtre Italien*, it is believed that M. Paer will not long continue in the direction; this will prove a subject of great joy to the dilettanti, who complain, and not without reason, of the melancholy monotony of the repertoire."

Doubtless, the dilettanti of whom this journalist speaks, are not supposed to be acquainted with all that has happened to this unfortunate theatre, or of the embarrassing situation in which I have been placed. To true dilettanti I am known by my compositions; they are not ignorant of the efforts I have made to relieve the theatre from its difficulties, and are too noble-minded to take a pleasure in the blow that has been struck at me. Another journal (*la Pandore*), parodying an expression of Buonaparte, and applying it to me, asks, "What I have done with my army?" I might with much more justice put this question to my predecessor, and say to him, "I left you an army in a flourishing condition, and you have returned it to me shattered, and but the wreck of what it was."

The arrival of Madame Pisoni, and the effect of her finished performance, had, in some degree, changed the face of things at the theatre: it was now that the novelties so much desired by the dilettanti were about to be produced; I had already begun with *Tebaldo ed Isolina*, and had just completed a new opera for the return of Mdlle. Sontag, when, through motives of

hunger. Had I earlier known the persons with whom I have to deal, I should have taken care to make a better bargain; they would willingly have come into all my terms then; indeed, it is a proverb, that there is no one so lavish of his money as a robber. But surely, though so unjustly plundered of the modicum of my labours, I am not as easily to be deprived of the liberty of complaining. For a long time the public of Paris have created a Jean-Jaques of their own, and heaped upon him, with a prodigal hand, benefits of which the Jean-Jaques of Montmorency never touched a sous. Infirm and ill during three parts of the year, I am obliged to shift as I can upon the labours of the fourth. Those who gain their bread only by honest means, know the value of that bread, and will not be surprised that I am unable to be lavish of mine."

7. *Lettre d'un Symphoniste de l'Academie Royale de Musique à ses Camarades de l'Orchestra.*

A pleasant jeu-d'esprit, in which one of the members of the orchestra is represented as proposing to his brethren the best means for driving Italian music from the French stage.

The following is a specimen:—

"The Sieur Bambini is about to treat the public with another of his operettas. By-the-by, I cannot imagine where the deuce he gets these pieces, for I have been assured, that in the whole of Italy there are but three or four of the kind. For my part, I think they must fall from heaven, ready made by the angels, for the express purpose of damning us. Now, my friends, aware that the moment was not to be lost for doing our best to crush the cursed *Bouffons*, what did I do, but invent a friendly pretext for visiting the Sieur Bambini; and as the good man suspected nothing, he made no mystery of showing me the operetta in question. Its title is *L'Uccellatore Inglese*, and the author of the music, a fellow of the name of *Jomelli*. He is one of those ignorant Italians, who contrive,—heaven knows in what manner,—to compose such music as ravishes the hearers, and defies all our efforts to disfigure it. In order to try how we might do this in the present instance, I examined the score with all the care I could; unfortunately, like the rest of us, I am not over expert in decyphering music, but I saw enough to convince me, that the overture, in particular, was made expressly to favour our purpose. It is very varied, and full of little breaks and pauses, as well as of little responses of different instruments, which come in one after the other; in a word, it demands the utmost precision in the execution. Now, only think of the facility this will afford us of confounding the whole, and that, too, quite naturally, and without the least appearance of any ill-intention."

To accomplish this object the more effectually, he lays down a series of rules to be followed. Take the following as a specimen:—

"4thly, Let the violins be distributed into four divisions, of which the first shall play a quarter of a tone too high, the second a quarter of a tone too low, and the third as perfectly in tune as possible. With respect to the violoncellos, let them imitate the edifying example of our friend G., who piques himself not only upon never having accompanied any of this Italian music in time, but of having played it major where the tone was minor, and minor where it was major. With respect to the oboes, nothing need be said; they will be sure of themselves to do all that can be wished."

8. *Lettre de Rousseau, sur sa Profession de foi en Musique, adressée à M. le Sage, de Genève.*

The latter is published in an appendix to *L'Eloge de M. le Sage*, par M. Prevost, 1796. The others are to be found in the *Supplémens aux Œuvres de Rousseau*, Genève, 1796—1805, 19 vols. 8vo.

M. de Corancez, the person who first introduced Gluck to Rousseau, communicates the following sentiments of the author of *Emile*, relative to the talents of Gluck, an

opinion given at a time when he was unacquainted with any but the Italian operas of this great composer.

"Rousseau said to me one day, 'I have met, in the scores of M. Gluck, with a number of beautiful and highly dramatic pieces. This composer appears to have studied how to give to each of his characters the style best suited to it; and what struck me as still more admirable, when this style is once adopted, he never again departs from it. His scrupulous attention in this respect, has betrayed him into an anachronism in his opera of *Paride ed Elena*.'—Surprised at this remark, I asked him for an explanation of what he had said.—'M. Gluck,' continued he, 'has transfused into the part of Paris, all the effeminate softness of which music is susceptible; while, on the contrary, to that of Helen, he has given a certain character of austerity, which she does not lay aside, even in the expression of her passion for Paris. This difference is doubtless owing to the circumstance of Paris being a Phrygian, and Helen a Spartan: but he has confounded two important epochs. Sparta owed the severity of its morals and its language to the laws of Lycurgus; now Lycurgus was long posterior to Helen.'—The next time I saw Gluck, I did not fail to acquaint him with these remarks of Rousseau. His reply was, 'How happy should I be, if but a small number only of my hearers would listen to my music in this spirit! Tell M. de Rousseau, that I thank him most cordially for the attention he has been so kind as to bestow on my operas; but do not fail at the same time to tell him, that I have not been guilty of the anachronism which he lays to my charge. If I have thrown a severity of style into the character of Helen, it is not because she was a Spartan, but because Homer himself has given her this character. In short, to sum up all in a single word, tell him that Helen shared the esteem of Hector, and he will understand me well enough.'"

Respecting the celebrated *Lettre sur la musique Française*, Diderot has the following spirited remarks, in his famous pamphlet, *De la Liberté de la Musique*, which has this epigraph from Virgil:—

"ITALIAM, ITALIAM!" . . . *Æneid*, vi.

"There are two things in every nation that ought to be respected; the religion and the government: the French have added a third; the music of the country. M. Rousseau has ventured to contest this in his famous letter, which has been so furiously attacked, but never refuted. The truths he had the courage to publish on this subject have made him more enemies than all his paradoxes: he has been treated as a disturber of the public *quiet*; whereas, as far as the French music is in question, disturber of the public *noise* would have been a much more apposite term.

"In more serious matters, our writers have been allowed their full swing of satire. In respect to commerce, public rights, and the great principles of legislation, we have been declared to be in our childhood; with regard to music alone, it is a crime to say that, as yet, we do but lisped. The philosopher of Geneva has been treated like that artist, who was banished by the severe magistrates of Greece for having added another chord to the lyre. The principle of Plato seems to have been adopted,—'That every change in music is indicative of a change in morals.' If such be the subject of our fears, we have but little cause for apprehension: our morals have reached a degree of perfection, in which they have nothing to lose by a change."

After suffering the infliction of one of the most ranting of the French operas, said Diderot to his friend the Baron Holbach, pointing to the proscenium,—“This is the motto I would place there—

MARSTAS APOLLINEM."

The same idea forms the subject of the following epigram in Rousseau's *Lettre d'un Symphoniste*:—

O Pergolèse inimitable !  
Quand nôtre orchestra impitoyable,  
Te fait crier sous son lourd violon,  
C'est Marsyas qu' écorche Apollon \*.

The following is the interesting account of Rousseau's last moments, as related by one of the party, who was present, to M. Fayolle, author of the *Dictionnaire de Musiciens*:—

" On the 2d of July, 1778, Rousseau rose at his customary early hour; and, as the morning was clear, went out to watch the sun rise, a scene the contemplation whereof always filled him with enthusiasm, and which he has so strikingly depicted in his *Emile*. On his return, he had scarcely seated himself to breakfast, when he complained of a sensation of cold along the spine, and of acute pains in the chest, as well as a violent head-ache. He said to his wife in a faint voice, ' My pains are very acute; I feel faint. Pray, open the window that I may breathe the freshness of the morning, and enjoy the sight of the beautiful verdure in which all nature is clad. How delightful is the scene! Look, how pure the sky, not a single cloud to sully its lustre. Yes, I see him there, the God of mercy, who is waiting to receive me to his bosom!' As he uttered these words, he fell into a swoon; the cries of his wife and attendant brought together the servants; he was raised up, but had already breathed his last."

It has been remarked that a single word, appositely placed, may have the effect of a whole sentence; the following paints a whole character. A person, on reading Rousseau's motto inscribed upon his tomb, added the word *simili*, which would make it read thus—

Vitam impendere vero—*simili*. ●

There may be wit, but there is no satire in the addition of this little, but home-speaking word.

I am, &c. &c.

J. M.

P.S. I should feel obliged if some one of your numerous readers could furnish me with a solution to the following Query:—What is the history of the air known by the name of *Rousseau's Dream*? I find no mention of such an air made by himself, nor is it to be found in the *Recueil des Airs*, or any of the MS. collections.

#### ON THE MAJOR AND MINOR SEMITONES, AND ON THE ERRORS OF THE REV. MR. LISTON'S ORGAN.

To the EDITOR of the HARMONICON.

Edinburgh, August 31, 1827.

Sir,

IN a former letter I endeavoured to point out a circumstance in which the present practice of music differs from its theory. I wish now to notice another discrepancy between the theory and the practice of this art.

It is well known, that the scale, on keyed instruments, is imperfect. The smallest intervals which those instruments can produce are, the tone and semitone. But it

\* Inimitable Pergolèse!

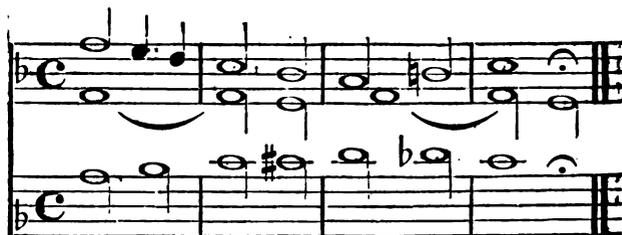
How does our vile orchestra tease ye;  
As 'neath their gripe they make thee halloa,  
'Tis Marsyas who flays Apollo.

has been demonstrated, with mathematical precision, that both of these intervals are capable of still more minute subdivision:—that there is a major and minor tone, and a major and minor semitone. The *major* tone has been shown to stand in the relation of 8 to 9; and the *minor* tone, of 9 to 10:—the *major* semitone, of 15 to 16, and the *minor* semitone, of 24 to 25. The calculations which give these results are familiar to all who have attended to this branch of musical science.]

It has thus become a fundamental proposition in musical systems, that there are two semitones, the *larger* of which is the *diatonic* semitone; for example, from *e* to *f*, or from *b* to *c*; and the *lesser* the *chromatic* semitone, as from *c* to *c*♯, *a* to *a*♯, or from *d*♭ to *d*, or *a*♭ to *a*. Such is the doctrine laid down, I may venture to say, in every musical system which has appeared in England. In consequence of it, the most laborious attempts have been made to rectify the imperfections of keyed instruments, and Mr. Liston, by means of his enharmonic organ, has succeeded in enabling the performer to produce, with perfect accuracy, the major and minor tone and semitone, and all the larger intervals into which these enter.

It unluckily happens, however, that there is a practical fact, the reality of which must have been apparent to every fine singer and to every good performer on the violin, and upon the reality of which they must uniformly have acted, viz., that the *chromatic*, or *minor* semitone is a larger interval than the *diatonic*, or major one. This fact is now unanimously recognised by all practical persons, and has been distinctly stated by some of the foreign writers on the science (M. Choron in particular), but never, as far as I know, by any writer in this country. This is another instance of a fact, ascertained by experience, being unable to make its way against the spirit of system. Our writers have been so convinced, from calculation, that the chromatic semitone must be the smaller interval, that they have never thought of applying the test of their ears, which, after all, must be the *ultima ratio* in music. Of all the objections that have been made to Mr. Liston's ingenious invention, the argument most conclusive, unhappily, of its inutility, has never been made,—namely, that, in place of correcting, it aggravates the falsehood of the scale on keyed instruments.

To put this matter to the test of experiment, it is only necessary to take a musical passage in which the two intervals in question occur so near each other, that their relative magnitude can be appreciated by the ear:—for example, the following close on the dominant of F major:



Let this passage be accurately sung, or performed, on instruments capable of perfect intonation, and it will be felt at once, that the interval from *c* to *c*♯, in the second bar of the bass, is decidedly greater than that from *d*♭ to *c*, in the third bar; and further, that the major semitone, from *c*♯ to *d*, is *less* than the minor semitone, which immediately follows, from *d* to *d*♭. Every good performer must be sensible, that the upward resolution from *c*♯ to

d, or the downward one from d b to c, is the smallest gradation which his voice or instrument is ever called upon to produce; and, if this be true, our subsisting musical theory is false in one of its most important results.

Mr. Liston insists much on the great power of his instrument in producing *enharmonic changes*. But it is this very important particular which most clearly shows the radical error of its construction. I am inclined to think, that *enharmonic changes* are most successfully made, even on instruments with a perfect scale, by holding on the same sound, in the two successive chords, even though its name is changed. To attempt the minute change of interval which ought to take place, where there is little melody to guide the ear, (as is almost always the case in *enharmonic passages*,) is so dangerous, that it is probably best not to attempt it, but to be content with the same effect which is produced by a well-tuned piano-forte or organ. But, at all events, if the minute change is made, it ought to be exactly the reverse of that produced by Mr. Liston's organ; for this instrument makes the sound more acute where it ought to be graver, and *vice versa*. To show this by instances, after what has been said, would be perfectly superfluous.

Are we to conclude, then, that the practice of music is irreconcilable with its theory in this very important point? By no means; but we are entitled to conclude that it is irreconcilable to the theory, as *hitherto taught in England*;—a theory which has led to nothing but practical error, and has caused a waste of the highest talent and ingenuity.

I am, Sir,  
Yours, very respectfully,  
G. H.

**Leicester Musical Festival.**

A Grand Musical Festival, on an enlarged, and indeed an extensive scale, took place at Leicester on the 4th, 5th, and 6th of September. This is the first musical performance of any magnitude that has been given there. It was not only sanctioned, but personally supported by many of the first families in the county, as will be seen by the following list.

Patron—The Duke of Rutland, K. G.

President—The Earl of Stamford and Warrington.

Vice-Presidents,

- |                                 |                                    |
|---------------------------------|------------------------------------|
| Otho Manners, Esq. High Sheriff | Sir Justinian Isham, Bart.         |
| The Earl of Denbigh             | Sir William Brown Cave, Bart.      |
| The Earl of Chesterfield        | Sir John Henry Palmer, Bart.       |
| The Earl of Cardigan            | Sir George Robinson, Bart.         |
| The Earl Ferrers                | Sir Willoughby W. Dixie, Bart.     |
| The Earl of Aylesford           | Sir George H. Beaumont, Bart.      |
| The Earl of Harborough          | Sir Robert W. Chaddesden, Bart.    |
| The Earl of Besborough          | Sir Lawrence V. Palk, Bt. M. P.    |
| The Earl Spencer, K. G.         | Sir Gerard N. Noel, Bart., M. P.   |
| The Earl Howe                   | Sir Edmund C. Hartopp, Bart.       |
| Lord Charles Manners, M. P.     | Sir William E. Welby, Bart.        |
| Lord Robert Manners, M. P.      | Sir Charles A. Hastings, Bt. M. P. |
| Viscount Maynard                | Sir Henry Halford, Bart.           |
| Lord Grey                       | Sir Frederick G. Fowke, Bart.      |
| Viscount Tamworth               | The Archdeacon of Leicester.       |
| The Lord Bishop of Lincoln      | George A. L. Keck, Esq. M. P.      |
| The Lord Bishop of Ely          | Robert Otway Cave, Esq. M. P.      |
| Lord Sondes                     | Henry Wood, Esq., Mayor of         |
| Sir George Crewe, Bart.         | Leicester.                         |

There were three performances in the church, and two evening concerts in the assembly rooms, for which all the principal performers of the metropolis, both vocal and instrumental, were engaged. Mr. F. Cramer led, and Mr. Greatorex was the

conductor. The profits are to be applied to the use of the Infirmary, the Lunatic Asylum, and the Fever House, and we rejoice to find that the undertaking proved eminently successful.

The Committee of management had many difficulties to contend with out of the ordinary course of things; for at a very short period before the performance, Miss Paton was compelled to relinquish her engagement from severe indisposition, and Miss Stephens was prevented from attending by the death of her father. Thus deprived of two very principal performers, the committee provided the best substitute they could find, by immediately engaging Mad. Caradori, and we believe, upon very liberal terms. We are at all times among the first to appreciate and acknowledge this lady's talents; but we must take leave to say, that in "Angels ever bright and fair," and "I know that my Redeemer liveth," she was greatly inferior to Miss Stephens. In the same spirit of candour, however, we willingly add, that in "Let the bright Seraphim," as well as in all her Italian pieces, she was very successful, and highly applauded.

Another mortification was occasioned by the non-attendance of M. de Beriot; and here again the committee exerted themselves with promptitude to prevent the disappointment from being felt, by engaging Kiesewetter. But we are sorry to record that this highly-talented performer, whose health has suffered much, and has long been gradually declining, was so ill on the road that he was obliged to be left at Northampton; but he resumed his journey and ultimately arrived at the place of his destination. Being announced to play at each of the evening concerts, he was supported into the orchestra, feeble and exhausted, and though the audience humanely and most feelingly would have dispensed with his performance, and loudly entreated him not to play, yet he persisted. A seat was provided for him, he sat and went through his concerto. But alas! poor Kiesewetter!—'twas but the feeble glimmering of the expiring lamp—the pale light of the moon, compared with the dazzling brilliance of the sun! Every attention was shown him by his brother professors, and also by some ladies of rank and distinction, who not only supplied him amply with all kinds of fruit; but made a subscription purse of fifty guineas, and presented him with it in the most delicate manner.

Braham was in fine voice, and never sang better. Vaughan was, as he always is, chaste and correct, and we conceive we cannot pay him a greater compliment than by saying so. Phillips—"see what ampler stride he takes!"—is making his way rapidly; indeed he seems to have no competitor, for Bellamy, although we know not why, appears to be totally neglected. Mad. Pasta, with all her talent, will not, we apprehend, add one more laurel to her brow by singing at Musical Festivals. On the Opera stage she is seen and heard to great advantage; *there* she is truly great; but as a concert singer we do not hesitate to say that we have often heard better.

Of the obligato instrumental performers, Lindley, Nicholson, and Willman, as usual, delighted the audience. The symphonies and overtures were performed with a spirit and precision which (out of London) we have seldom heard equalled, never excelled.—A very material part in the getting up an oratorio, or performance of sacred music in the church, is the providing a strong, efficient, and well-disciplined choral band; this, in the present instance, was well attended to, and we are bound in justice to say that we have seldom heard chorusses go so well.

We cannot close our remarks without bestowing our praise on Mr. Gardiner for his indefatigable zeal, and persevering spirit. To him, principally, the inhabitants of Leicester are indebted, not only for originally projecting the Festival, and carrying it into effect, but also for its ultimate success.

We cannot, however, applaud either the taste or judgment which he displayed in the change he presumed to make in Handel's song, "What passion cannot music raise and quell?" The composer wrote it for a *treble* voice, with an obligato accompaniment for the *violoncello*: Mr. Gardiner had the indiscretion to give the vocal part to a *bass* voice, and the obligato *violoncello* part, (moving almost entirely in semiquavers) to the *horn*! We should as soon have thought of accompanying "Sweet Bird" on the trumpet. That so gross a violation of the great composer's design, of musical taste, and of common sense, should have been permitted, is very discreditable to the committee of managers,—if they took any share in the business—and ought to have been strenuously resisted by them; and not them only, but also by Mr. Greator, who really is a man of excellent sense and judgment, therefore must have been thoroughly convinced of the folly, nay (for we will not mince the matter) the impertinence, of such an alteration.

### Worcester Music Meeting.

The hundred and fourth meeting of the three choirs of Worcester, Hereford, and Gloucester was held at the first of these cities, on Tuesday, Wednesday, and Thursday, the 11th, 12th, and 13th of September.

*Patron*—The King.

*President*—Duke of Beaufort, K. G., Lord Lieutenant of the County of Gloucester.

*Vice Presidents*,

The Earl of Coventry, Lord Lieut. of the County of Worcester.	The Earl of Mountnorris.
The Earl Somers, Lord Lieut. of the County of Hereford.	Viscount Dudley and Ward.
The Bishop of Worcester.	Viscount Sydney.
The Bishop of Hereford.	Viscount Deerhurst.
The Bishop of Gloucester.	Viscount Eastnor.
The Marquess of Worcester.	Viscount Valentia.
The Earl of Plymouth.	Lord Ducie.
The Earl of Hardwick, K. G.	Lord Foley.
The Earl Bathurst, K. G.	Lord Dynevor.
The Earl of Harrowby.	Lord Rodney.
The Earl of Beauchamp.	Lord Sherborne.
	Lord Northwick.

*Stewards*—The Earl of Beauchamp, Sir Christopher Sydney Smith, Bart., James Taylor, Esq., the Dean of Worcester, the Rev. Dr. Card, and the Rev. Thomas Oldham.

*Principal Vocal Performers*—Madame Pasta, Miss Stephens, Mrs. W. Knyvett, Madame Caradori Allan, Mr. Braham, Mr. Phillips, Mr. W. Knyvett, Mr. Vaughan, Mr. H. Shelton, Mr. Harris, Mr. Holloway, and Signor Zuchelli.

*Principal Instrumental Performers*—Leader of the Band, Mr. F. Cramer; Messrs. Marshall, Ashley, Lindley, Dragonetti, Mackintosh, Nicholson, Ling, Willman, Platt, Harper, Marriotti, Jenkinson; Organ, Mr. Mutlow; Piano-forte, Dr. Clarke Whitfield.

Conductor, Mr. Charles Clarke.

On Tuesday morning, at the Cathedral, a sermon was preached by the Rev. W. F. Hook, (son of the dean of Worcester, and grandson to Mr. Hook who, for many years, was the successful composer of songs at Vauxhall Gardens,) in which he pleaded for the widows and orphans, (to whom the *profits* of the meeting [if any], as well as the several donations which were collected at the door as the company left the church, are appropriated,) and advocated the cause of charity with a degree of earnestness and zeal that reflects the highest credit on him, both as a man and a divine. In the course of the service was performed the overture to *Esther*, the *Grand Dettingen Te*

*Deum* (Handel), Dr. Boyce's anthem "Blessed is He," (in which was introduced the favourite duet "Here shall soft charity repair,") and Handel's coronation anthem, "Zadock the Priest." The merits of these several compositions are so well known that it is unnecessary to dwell on them; nor did anything very worthy of remark occur in the performance. Suffice it to say they all went off well.

On TUESDAY EVENING, at the COLLEGE HALL.

ACT I.

Overture, ( <i>Prometheus</i> ) . . . . .	Beethoven.
Verse and Chorus, "God save the King" . . . . .	M.S.
Ballad, Mr. Phillips, "The Maid of Llanwellyn," . . . . .	Mosca.
Duet, Madame Pasta, and Signor Zuchelli, "Io di tutto," . . . . .	Mozart.
Song, Miss Stephens, "Rest, Warrior, rest." . . . .	
Concerto Clarinet, Mr. Willman . . . . .	
Scena, Madame Caradori Allan . . . . .	
Recit. "E Susanna, non vien!" . . . . .	
Aria, "Dove sono," ( <i>Figaro</i> .) . . . . .	
Duet, Miss Stephens and Mr. Braham, "When thy bosom" . . . . .	Braham.
Scena, Madame Pasta, "O come rapida," . . . . .	Meyerbeer.
Sestetto, Madame Caradori Allan, Miss Stephens, Mrs. W. Knyvett, Mr. Vaughan, Mr. Phillips, and Signor Zuchelli, "Alla bella Despinetta ( <i>Così fan tutti</i> )," . . . . .	Mozart.

ACT II.

Sinfonia, (E flat) . . . . .	Mozart.
Aria, Madame Caradori Allan, "Una voce poco fa," ( <i>Il Barbiere di Siviglia</i> .) . . . . .	Rossini.
Trio, Mrs. W. Knyvett, Mr. Vaughan, and Mr. Phillips, "There is a bloom," . . . . .	Knyvett.
Cantata, Mr. Braham, ( <i>Alexis</i> ) . . . . .	Dr. Pepusch.
(Violoncello Obligato, Mr. Lindley.)	
Duett, Madame Pasta, and Madame Caradori Allan, "Sul l'aria," ( <i>Figaro</i> ) . . . . .	Mozart.
Song, Signor Zuchelli, "Non più andrai," ( <i>Figaro</i> ) . . . . .	Mozart.
Glee, Miss Stephens, Messrs. Knyvett, Vaughan and Phillips, "The last glimpse of Erin," Harmonized by . . . . .	Sir J. Stevenson.
Scena, Madame Pasta ( <i>Tancredi</i> ) . . . . .	
Recit. "O Patria," . . . . .	
Aria, "Di tanti palpiti," . . . . .	Rossini.
Finale Instrumental, . . . . .	Haydn.

Beethoven's overture (*Prometheus*) and Mozart's fine sinfonia (E flat) were performed in a very masterly style. Mr. Clarke the conductor had, much to his credit, provided an excellent instrumental band, principally from London, which was capable in every department of doing justice to those great authors whose works were chosen. Worcester is noted for its attachment to royalty, and "God save the King" was welcomed accordingly. Phillips sung his ballad "The Maid of Llanwellyn," as he does everything else, well; but even with his singing, it will never become popular. The Italian duet, "Io di tutto," by Mad. Pasta and Signor Zuchelli, was very well, and that is all we can say of it. Miss Stephens's simple "Rest, Warrior, rest," produced a much greater effect on the audience. This was her first appearance in public since the death of her father: it is needless to say that she was much applauded. Willman's concerto on the clarinet was a rich treat to the Worcester people, and they enjoyed it exceedingly. Mad. Caradori's aria, "Dove sono," was decidedly the best vocal performance of the evening. We wish Mr. Braham would confine his duet, "When thy bosom," to the theatre; it does well in the opera to which it belongs, but is not so well suited to a concert room. In the second act, Zuchelli was encored in "Non più andrai," and sung it admirably. Mr. Braham sang "Alexis;" but Lindley's accompaniment (as it always has done and always will do) robs the singer of his deserved laurel.

On WEDNESDAY MORNING, Sept. 12, at the CATHEDRAL,

THE MESSIAH,

With the Additional Accompaniments, by Mozart.

The only novelty in this performance was Signor Zuchelli's singing "Thus saith the Lord," and the air "But who may abide," in the first part; and "The Trumpet shall sound" in the third part. We have no hesitation in saying, that we do not like him in either. In fact, they both were failures. He himself seemed to feel it so; and if he be wise, and consult his reputation, he will not attempt them a second time. He does not understand the author; and we doubt much whether he had studied what he had to sing, so much as he ought to have done. Nor can we approve the judgment of the conductor (if it were his doing) in allotting to him any portion of English sacred music. In singing "I know that my Redeemer liveth," Miss Stephens, when she came to the words, "and though worms destroy this body," was visibly much affected, occasioned, probably, by the recollection of her father's recent death. The audience gave her every support that plaudits can bestow, and she finished the song to their entire satisfaction.

On WEDNESDAY EVENING, at the COLLEGE HALL.

ACT I.

- Overture, (*Il Flauto Magico*) . . . . . Mozart.
- Glee, Miss Stephens, Mrs. Knyvett, Messrs. Knyvett, Vaughan, and Phillips, "Blest pair of Syrens," . . . . . Smith.
- Ballad, Mr. Vaughan, "The boatmen shout," . . . . . Attwood.
- Duet, Madame Caradori Allan, and Signor Zuchelli, "Dunque io sono," . . . . . Rossini.
- Aria, Madame Pasta, "Palpita incerto l'anima," (*Uello*;) . . . . . Rossini.
- (Concerto Violoncello, Mr. Lindley.)
- Song, Mr. Braham, "Battle of the Angels," . . . . . Bishop.
- Trio, Madame Pasta, Madame Caradori Allan, and Mrs. W. Knyvett, "Giovinetto Cavalier," . . . . . Meyerbeer.
- Song, Signor Zuchelli, "A me il ciel," (*Cenerentola*) . . . . . Rossini.
- Grand Finale, Madame Caradori Allan, Miss Stephens, Mrs. W. Knyvett, Mr. Vaughan, Mr. Phillips, and Signor Zuchelli, "Dove son," (*Così fan tutti*;) . . . . . Mozart.

ACT II.

- Overture, (*Freischütz*;) . . . . . Weber.
- Ballad, Mr. Phillips, "O no we never mention her," . . . . . French Melody.
- Duet, Madame Pasta and Mr. Braham, "M'abbraccia, Argirio," (*Tancredi*;) . . . . . Rossini.
- Song, Miss Stephens, "Sweet bird," . . . . . Handel.
- (Flute Obligato, Mr. Nicholson.)
- Glee, Messrs. Knyvett, Vaughan, and Phillips, "Who comes so dark" . . . . . Callcott.
- Aria, Madame Caradori Allan, "Sommo ciel," and Variations . . . . . Pacini.
- (Violin Obligato, Mr. F. Cramer.)
- Round, Mrs. W. Knyvett, Mr. Knyvett, Mr. Vaughan, and Mr. Phillips, "Yes, 'tis the Indian Drum," (*Cortez*;) . . . . . Bishop.
- Aria, Madame Pasta, "Il braccio," . . . . . Nicolini.
- Finale Instrumental . . . . . Romberg.

Mozart's overture to *Il Flauto Magico* (the best, perhaps, that ever was composed) was excellently well performed, as was also Weber's overture to the *Freischütz*; the latter being the greatest novelty. (never having been performed at Worcester before) received a stranger's welcome. "The Boatmen shout," a very pleasing ballad by Attwood, was sung admirably by the chaste and unoffending Vaughan. The concerted Italian pieces were very well performed; as was also Mad. Caradori's aria "Sommo ciel," with an obligato accompaniment for the violin, in which she was ably supported by Mr. F. Cramer. Phillips was encored in the sweetly-pleasing French Melody, "Oh no we never mention her;" and Bishop's round, "Yes, 'tis the Indian drum," was well sung, and much applauded. This was the best of the three evening concerts.

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On THURSDAY MORNING, Sept. 13, at the CATHEDRAL.

PART I.

- Introduction and Chorus, "Ye sons of Israel" . . . . .
- Song, Mrs. W. Knyvett, "What tho' I trace" . . . . .
- Song, Signor Zuchelli, "He layeth the beams," (*Redemption*) . . . . .
- Chorus, "Cherub and Seraphim" . . . . .
- Recit. Mr. Braham, "Deeper and Deeper," (*Jephtha*) . . . . . Handel.
- Air, "Waft her, Angels" . . . . .
- Recit. Miss Stephens, "Ye sacred Priests" . . . . .
- Song, "Farewell, ye limpid springs" . . . . .
- Chorus, "Then round about," (*Samson*) . . . . .
- Air, Madame Caradori Allan, "Gratias agimus tibi," Clarinet obligato, (Mr. Willman) . . . . . Guglielmi.
- Song, Mr. Phillips, "O God of truth," (*Belshazzar*) . . . . . Handel.
- Chorus, "Welcome, mighty King," (*Saul*) . . . . .
- Recit. ed Aria, Madame Pasta, "Ah! parlate," (*Sacrificio d'Abramo*) . . . . . Cimarosa.
- Recit. Mr. Vaughan, "Tis well, six times the Lord" . . . . .
- March, (*Joshua*) . . . . .
- Song, Mr. Vaughan, and . . . . .
- Chorus, "Glory to God" . . . . . Handel.

PART II.

PALESTINE,

Written by the late BISHOP HEBER,

Composed by Dr. Crotch, and performed by his special permission.

PART III.

- Overture . . . . . Gluck.
- Song, Mr. Knyvett, "Return, O God of Hosts" . . . . . Handel.
- Offertorio, M.S. (accompanied by Dr. Chard on the Organ) . . . . . Dr. Chard.
- Solo, Mr. Phillips, "The Hymn was sung" . . . . .
- (Distant) Chorus, "Dies iræ! Dies illa!" . . . . .
- Song, Madame Caradori Allan, "Laudate Dominum" . . . . . Mozart.
- Grand Chorus, "The arm of the Lord," (introduced by Mr. Gardiner, in the Oratorio of *Judah*) . . . . . Haydn.
- Recit. Mr. Vaughan, "To Heaven's Almighty King," (*Judas Maccabeus*) . . . . . Handel.
- Air, "O Liberty," (Violoncello Obligato, Mr. Lindley) . . . . .
- Quartett, Miss Stephens, Mrs. W. Knyvett, Mr. Vaughan, and Mr. Phillips, and . . . . . Pergolesi.
- Chorus, "Gloria in excelsis" . . . . .
- Song, Signor Zuchelli, "Ah rispittarmi," (*Mosè*) . . . . . Rossini.
- Luther's Hymn, Mr. Braham, and Chorus. . . . .
- Preghiera, Madame Pasta, "Sommo ciel." . . . . . Zingarelli.
- Recit. Miss Stephens, "But bright Cecilia" . . . . .
- Air and Chorus, "As from the power" . . . . . Handel.
- Grand Chorus, "The dead shall live" . . . . .

The music this morning formed a most excellent selection. Zuchelli, in "He layeth the beams," was rather better than in the "Messiah;" still, however, we repeat, this is not his style; he is not at home in it. Nothing can surpass Braham's "Deeper and deeper still." Why will he efface the "deep" impression this recitative never fails to make by the cadence with which he ends the following air, "Waft her Angels?" Miss Stephens's "Farewell, ye limpid springs," is every thing that can be wished. The matchless and inimitable chorus, "Glory to God," was well performed. The parts selected from Palestine were judicious: there was but one fault; it was too long. "Is this thy place, sad city," was admirably and feelingly given by Phillips. The chorus, "Let Sinai tell," may be compared to the happiest efforts of the greatest masters. The air and semi-chorus, "In frantic converse," and the quartett "Lo! star-led chiefs" are equally beautiful. The oftener the music of this oratorio is performed, the more will it please; and we trust that it will, in future, be more frequently before the public.

Dr. Chard's offertorio, in the third part, is an original and meritorious composition; it shows the author to be a man of talent, and upon this occasion we have no doubt he was highly gratified at hearing this offspring of his genius so well performed. "The arm of the Lord," (Haydn) introduced by Mr. Gardiner in the compiled oratorio, *Judah*, is a magnificent

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composition. Signor Zuchelli sang "Ah rispittarmi" (Mosè), which only proved that Rossini's music is not fit for the church. The morning's performance finished with Handel's overpowering chorus, "The dead shall live."

On THURSDAY EVENING, at the COLLEGE HALL.

ACT I.	
Overture, ( <i>Euryanthe</i> ),	Weber.
Song, Mrs. Knyvett, "Bid me not forget,"	Knyvett.
Duet, Madame Caradori Allan and Mr. Braham, "Ah se puoi così lasciarmi,"	Rossini.
Aria, Madame Pasta, "Ho perduto il bel sembiante,"	Paesiello.
Concerto Flute, Mr. Nicholson	
Song, Miss Stephens, "I've been roaming."	
Duet, Madame Pasta and Signor Zuchelli, "Io ti viddi,"	Pavesi.
Ballad, Mr. Phillips, "Oft in the stilly night,"	
Recit. Madame Caradori Allan, "Ma se colpa."	
Aria, "Batti batti," ( <i>Il Don Giovanni</i> ),	Mozart.
(Violoncello Obligato, Mr. Lindley.)	
Finale, ( <i>La Clemenza di Tito</i> ), "Tu è ver," the Solo parts by Mr. Braham and Mr. Vaughan	Mozart.
ACT II.	
Overture, ( <i>Anacreon</i> ),	Cherubini.
Song, Signor Zuchelli, "Ah se destarti in seno,"	Rossini.
Duet, Madame Pasta and Madame Caradori Allan, "Dunque mio bene,"	Zingarelli.
Song, Mr. Braham, "Blue Bonnets."	
Spirit Scene, "Is it the roar," Mrs. W. Knyvett, Mr. Knyvett, Mr. Braham, Mr. Vaughan, and Mr. Phillips	Dr. Clarke Whitfield.
Recit. Madame Pasta, "Tranquillo io son,"	Zingarelli.
Aria, "Ombra adorata!" ( <i>Romeo e Giuletta</i> ),	
Duet, Madame Caradori Allan and Signor Zuchelli, and Coro, "Giovinetti che fate all' amore," ( <i>Il Don Giovanni</i> ).	Mozart.
Verse and Chorus, "God save the King."	

The first eight bars of Weber's *Euryanthe* carries every thing before it; it is irresistible. *Anacreon*, though a fine composition, is now so hacknied, that we have nothing new to say of it. Nicholson's concerto on the flute was a masterly performance, and he well deserved the applause he received. Of the vocal pieces this evening, Miss Stephens's "I've been roaming," and Phillips's "Oft in the stilly Night," were both encored. Mad. Pasta was at home in "Ombra adorata"—indeed it would be rather extraordinary were she not, for she has sung it in every place during the last three or four years; and in London, we calculate, at least five hundred times. We earnestly recommend vocal performers, Italian ones particularly, to enlarge their repertoire; the best things in the world tire the most patient ears by such eternal repetitions.

The receipts were as under:—

FOR THE CHARITY.			
	£.	s.	d.
Tuesday	258	9	6
Wednesday	346	9	0
Thursday	478	17	10½
			1083 16 4½
RECEIPTS FOR ADMISSION.			
Tuesday.—At the Cathedral, 429 Choir			
Tickets, and 671 Gallery	191	2	6
At the Concert, 555 Tickets	291	7	6
At the Ball, 50 Tickets	17	10	0
			500 0 0
Wednesday.—At the Cathedral, 494			
Choir Tickets, and 660 Gallery	865	4	0
At the Concert, 1167	612	13	6
At the Ball, 499 Tickets	174	13	0
			1652 10 6
Thursday.—At the Cathedral, 758			
Choir Tickets, and 924 Gallery	1281	0	0
At the Concert, 817 Tickets	428	18	6
At the Ball, 224 Tickets	78	8	0
			1788 6 6
			3940 17 0

The total receipts were therefore £5024 13s. 4½d.

The following are the comparative receipts of 1824 and 1827:—

	1824.	1827.	
Cathedral . . . . .	£1563 17 6	2337 6 6	
College Hall . . . . .	1096 10 0	1332 19 6	
Ball . . . . .	297 3 0	270 11 0	
Collections for the Charity . . . . .	828 11 11½	1083 16 4½	
	3786 2 5½	5024 13 4½	
	1824.	1827.	Increase.
For Admissions . . . . .	£2957 10 6	3940 17 0	983 6 6
For the Charity . . . . .	828 11 11½	1083 16 4½	255 4 5

The Collection this year exceeds that made in 1788, when the Royal Family attended the Meeting, by £510 14s. 10½d.

### Oxford Musical Festival.

THE founders and benefactors of the University of Oxford are annually commemorated, a week before the conclusion of Trinity Term; and once in three years grand musical performances increase the splendour and attraction of the celebration, or *Encenia*.

This being the third year since the last great music-meeting, performances on a very extensive scale were given on the 26th, 27th, and 28th of June, in the Sheldonian Theatre, which were not only attended by the heads of colleges, their families, and all the university then residing, but by a more than usually large assemblage of visitors from London, and, indeed, most parts of the kingdom.

The principal performers engaged on this occasion were,—Madame Pasta, Miss Stephens, Madame Caradori Allan, Mrs. W. Knyvett, Mr. Vaughan, Sig. Curioni, Messrs. W. Knyvett, Taylor (of Norwich), and Phillips.

Amongst the instrumental performers were, Mr. F. Cramer (leader), M. de Beriot, for concertos, Mr. Marshall (principal second violin), Messrs. Lindley, Dragonetti, R. Ashley, Nicholson, Willman, Ling, Mackintosh, Harper, Mariotti, and Jenkinson.

Dr. Crotch, the University Professor of Music, conducted.

On Tuesday, June the 26th, the Governors of the Radcliffe Infirmary proceeded to St. Mary's Church at eleven o'clock, where choir service was performed, assisted by most of the principal singers, and the instrumental band. Dr. Orlando Gibbons's fine service in F, Handel's anthem, "When the ear heard him," the 100th Psalm, and the Coronation Anthem, "Zadock the Priest," were given with striking effect.

At half-past four o'clock in the afternoon of the same day, the sacred oratorio of *Palestine*, written by the late Bishop of Calcutta (which gained the university prize in 1803), and composed by Dr. Crotch, was performed to an audience of 1,400 persons. Ample justice was done to this admirable work, though the absence of Mrs. Salmon, who formerly took the principal soprano part, was sensibly felt.

On Wednesday, the 27th, at the same place and hour, a Grand Miscellaneous Concert was given, consisting of the following pieces:—

ACT I.	
First and Fourth Movements of <i>The Dettingen Te Deum</i>	Handel.
Song, Mrs. Knyvett, "What tho' I trace"	Handel.
Aria, Mad. Pasta, "Ah! come rapida," ( <i>Il Crociato</i> )	Meyerbeer.
Chorus, and Quartet, "Benedictus," from the <i>Requiem</i>	Mozart.
Recit. and Air, Mad. Caradori, "With verdure clad," ( <i>Creation</i> )	Haydn.
Song, Mr. Vaughan, "Softly rise," ( <i>Solomon</i> )	Dr. Boyce.
Quintetto, "Crudele sospetto," ( <i>Donna del Lago</i> )	Rossini.

Concerto, Violin, M. de Beriot	<i>Rode &amp; de Beriot.</i>
Glee, "Deh! dove senza me," with double choir	<i>Dr. Cooke.</i>
Aria, Mad. Pasta, "Palpita, incerta," ( <i>Otello</i> )	<i>Rossini.</i>
Chorus, "The Lord shall reign"	<i>Handel.</i>

ACT II.

Symphony	<i>A. Romberg.</i>
Recit. ed Aria, "Deh! parlate"	<i>Cimarosa.</i>
Hymn, adapted to English words, "Glory, praise"	<i>Mozart.</i>
Aria, Mr. Phillips, "Lascia amor," ( <i>Oriando</i> )	<i>Handel.</i>
Terzetto, "Soave sia il vento," ( <i>Così fan tutte</i> )	<i>Mozart.</i>
Song, Miss Stephens, "Let the bright Seraphim"	<i>Handel.</i>
Duetto, "Dunque il mio ben," ( <i>Romeo e Giulietta</i> )	<i>Zingarelli.</i>
Chorus, "The arm of the Lord"	<i>Haydn.</i>
Glee, "Thou art beautiful"	<i>Dr. Callcott.</i>
Song, Mad. Pasta, "Lungi dal caro ben"	<i>Pacini.</i>
Song, Signor Curioni, "Va, lusingando amor"	<i>Caraffa.</i>
Finale to the first Act of <i>Tancredi</i>	<i>Rossini.</i>
Chorus, "Hallelujah to the Father"	<i>Beethoven.</i>

The classical portion of this performance gave decidedly the most pleasure; the newest gained the most applause. This distinction our readers will easily understand. Madame Pasta is not herself in the concert-room, and the aria of Pacini was intolerably dull; though her air from *Otello* was admirably sung. Mrs. Knyvett's "What tho' I trace" is a most finished performance. Had she but an *i* or an *o* at the end of her name, she would be eulogized in the too usual inflated, extravagant terms. Signor Curioni was in good voice. Madame Caradori in the duet pleased us much: in the aria of Cimarosa, she wanted both energy and strength; she sang it in a "pretty style," as an Oxford editor with unintentional correctness describes her performance of it. Phillips's "Lascia amor," is one of his best efforts. De Beriot played charmingly; but what a pity it is that he will always perform the same thing. Miss Stephens, in "Let the bright seraphim," gave great satisfaction; and the two glees were relished by all who do not think it necessary to admire Italian music exclusively.

Thursday, June 27th, Second Grand Miscellaneous Concert. Same place and hour.

ACT I.

Overture, <i>Zauberflöte</i>	<i>Mozart.</i>
Quartetto, "Placido è il mar," ( <i>Idomeneo</i> )	<i>Mozart.</i>
Recit. and Aria, "Dove sono," ( <i>Figaro</i> )	<i>Mozart.</i>
Recit. and Song, "Revenge! Timotheus cries"	<i>Handel.</i>
Duetto, Mad. Pasta and Sig. Curioni, "Ricciardo che veggo," ( <i>Ricciardo e Zoraïde</i> )	<i>Rossini.</i>
Song, Mad. Caradori, "Gratias agimus"	<i>Guglielmi.</i>
National Hymn (Composed for the Emperor of Germany)	<i>Haydn.</i>
Aria, Sig. Curioni	<i>Pacini.</i>
Concerto, Violin, M. de Beriot	<i>Viotti.</i>
Glee, "Blest pair of Syrens"	<i>Stafford Smith.</i>
Recit. ed Aria, "Che farò senza Euridice?" ( <i>Orfeo</i> )	<i>Gluck.</i>
Chorus, "Gloria in excelsis"	<i>Pergolesi.</i>

ACT II.

Overture, <i>Euryanthe</i>	<i>Weber.</i>
Song, Miss Stephens, "Pious orgies"	<i>Handel.</i>
Glee, "O snatch me swift"	<i>Dr. Callcott.</i>
Aria, Mad. Caradori, "Batti, batti," ( <i>Don Giovanni</i> )	<i>Mozart.</i>
Recit. ad Aria, Mad. Pasta, "Ombra adorata," ( <i>Romeo e Giulietta</i> )	<i>Zingarelli.</i>
Duetto, "Amor, possente nome," ( <i>Armida</i> )	<i>Rossini.</i>
Motet, "O God! when thou appearest"	<i>Mozart.</i>
Song, Mrs. Knyvett, "Agnus Dei"	<i>Mozart.</i>
Cantata, Mr. Vaughan, <i>Alexis</i>	<i>Dr. Pepusch.</i>
Terzetto, "Giovinetto Cavalier," ( <i>Il Crociato</i> )	<i>Meyerbeer.</i>
Song, Miss Stephens, "Lo here the gentle lark"	<i>Bishop.</i>
Aria, Mad. Pasta, "Tu che accendi," ( <i>Tancredi</i> )	<i>Rossini.</i>
Seatetto, "Alla bella Despinetta," ( <i>Così fan tutti</i> )	<i>Mozart.</i>
Chorus, "Hallelujah"	<i>Handel.</i>

Mad. Pasta was not at home in "Dove sono;" she however made full amends in "Che farò." We confess ourselves quite nauseated with both "Ombra adorata," and "Di tanti palpiti," particularly the latter: how those whose memories have not ab-

olutely failed them, can bear to hear it so eternally, is a question which we could only answer by what might be thought an incivility: for Oxford is not like York, Liverpool, or Edinburgh; there can hardly be an individual in that university, who has not heard the whole scena from *Tancredi* over and over again. Curioni must choose better music than Pacini's, or he will soon lose the public favour. Miss Stephens's "Pious orgies" was the best performance in this Concert. Mad. Caradori in "Gratias agimus" was not so successful as in "Batti, batti." The latter obtained and merited an encore. This sort of air is exactly suited to her gentle manner and limited power. Dr. Pepusch's *Alexis* was delightfully executed by the inimitable Lindley, and very well accompanied by Mr. Vaughan—for thus it should be stated. Stafford Smith's Glee,—a chef d'œuvre!—and Callcott's, were executed in a most perfect manner. The approbation these excited was of the silent kind. The true connoisseur is never noisy. M. de Beriot played one of Viotti's best concertos in a most masterly style; but surely he abridged and altered parts of it? The orchestral pieces went off exceedingly well, all things considered. We must not expect to hear the Philharmonic Concert equalled in the provinces, when we cannot hear any thing like it, even in London, out of the very society itself.

We learn with pleasure that these performances have proved no less successful to those who undertook the risk, than, upon the whole, satisfactory to the university and the crowd of visitors which supported them. The expenses in the vocal department were heavy; but until managers come to some strong and general resolution to limit the demands of singers, foreign ones particularly, they must make up their minds, in most cases, to consider music-meetings as BÉNÉFITS FOR THE principal PERFORMERS.

C. C. C.

## Review of Music.

*A Selection of SCOTTISH MELODIES, with Symphonies and Accompaniments, by C. G. BYRNE, and characteristic Words by George Linley, Esq. (Goulding and D'Almaine, London and Edinburgh.)*

THE great, and, according to our taste, the unrivalled beauty of the Scottish airs, sufficiently accounts for the many forms in which they have appeared. Not to go further back, it is now about five-and-thirty years since Mr. G. Thompson, of Edinburgh, made a new selection, and engaged Pleyel to add symphonies and accompaniments to them, which he then published in so complete a manner, that they served as a model for most of the works of a similar kind that have subsequently appeared. The immediate and deserved success of these encouraged the same spirited editor to procure the assistance of Haydn, Koželuch, and, finally, Beethoven, in adding to the collection, which at length reached to five, if not six, folio volumes, decorated by some clever, well-engraved designs, and still more enriched by the poetry of the tender, pathetic, and original Burns; together with valuable contributions from Walter Scott, Campbell, Joanna Baillie, Mrs. John Hunter, and others. The great drawback of the work is its price, which now forbids its purchase, except by the wealthy.

Smith's SCOTTISH MINSTREL is an excellent publication, but upon a plan widely differing from that just mentioned. Mr. Smith gives the original melodies, with a

very simple base, to each note of which he adds one inner note only, and this constitutes the whole of his accompaniment. The great merit then of his work is, that he has not disturbed the native simplicity of the airs; to which we may add, that it includes, we believe, every genuine Scottish melody, and that its price renders it accessible to most of those who wish to possess it.

Without mentioning, therefore, any of the other well-known and long-approved collections, it appears that there are two before the public, which, in different ways, are as complete as the most devoted lover of Caledonian song can expect. Hence it seems to us that no new work of the kind was called for. Nevertheless, we would not shut the door on improvement; we would not, on any account, discourage the efforts of those who might bring such lovely melodies still more into notice, whether by divesting them of every foreign ornament, or by adorning them with all the riches that modern harmony can contribute. But we shall not hesitate in discountenancing any publication which neither restores nor improves; particularly if, instead of purifying or embellishing, it should happen to deteriorate that which is universally approved. It is now our business to show how far the work before us answers to any of the above descriptions.

And first, with regard to the melodies. These do not appear to us to be much, if at all, altered from the originals; but we have not had time to collate them very minutely. Next, as to the symphonies and accompaniments, which are very remote in character from the melodies, and abound in a kind of harmony that shows how much struggling there has been to make it appear *recherchée* and learned. Mr. Byrne has here endeavoured to follow the steps of one of the German adaptors, Beethoven; *non passibus æquis*, however. But of the harmony we shall have more to say presently.

The accentuation of the words is a matter of vital importance, because cognizable by all who understand the language. Had the adapter intended to warn others by exhibiting examples of error, his present work would have proved eminently successful. Nothing but the evidence of our own sense could have forced us to believe that it were possible to collect so many glaring prosodial faults in so small a compass. We really doubt whether ignorance or frolic is the parent of them. But our readers shall judge for themselves: we will not tire their patience by leading them beyond the first half of the very first air in the volume.



Peace to thy slumbers, warrior! Red sinks the setting



sun—Thine is the rest of glo-ry When battle's strife is



done! Cold, cold as is thy pil-low, Cold-er her heart will



be Who waketh on the morrow, Sigh-ing to gaze on thee.

Our attention is now drawn to Mr. Byrne's harmony; and this, we say with regret, does not redeem him from his sins against accent. We have heard it asserted that a composer is not bound to understand the rules of prosody. How then is he to adapt notes to poetry? But the most intrepid defender of incompetency will not be bold enough to affirm that a musician need not be acquainted with the laws of counterpoint. Yet, with apparently a very small store of knowledge on this subject, Mr. B. launches his symphonies and accompaniments into the world, without a single deprecatory sentence, or a word in the shape of explanation or apology.

Not, then, to waste the reader's time, or expend our own, on errors in this work that are trivial *by comparison*, we at once point out a few important ones, in justification of what we have above observed.

At page 18, second bar, a false 5th resolves into the octave. At page 24 we have the following progression of a  $\frac{4}{4}$ :



Page 29, fourth bar, are consecutive octaves, between the alto and first base; and only two real parts for four voices. In this page are also errata, which evidently are imputable to the engraver. Page 33, seventh bar,—a  $\frac{4}{4}$  on the subdominant resolves into a perfect chord on the tonic. Page 34, eighth bar, are consecutive 5ths and 8ves; and near the end is this unaccountable passage:



At page 38 is the annexed horrid resolution of a  $\frac{6}{4}$  on a leading note:



In the same air, harmonized for three voices, the following repeatedly occurs:



The subjoined detestable harmony occurs in the 44th page.



But we must bring this article to a close; therefore will only give one other delectable specimen. It may be found, by those who seek it, at page 53.



We meant to say something more concerning the general conception of the accompaniments; about the introducing a Bacchanalian song by a symphony which would better have suited a hymn to Heraclitus. We wished to have made some remarks on the poetry, which certainly will not put either Allan Ramsay or Burns out of countenance: but we must quit our theme. Perhaps the reader may think that we ought to have abandoned it long before.

1. RONDO for the PIANO-FORTE, on an Air de Ballet from *Mosè in Egitto*, composed by HENRI HERZ. No. 1. (Goulding and D'Almaine, 20, Soho-square.)
2. Ditto. No. 2.
3. Ditto. No. 3.
4. THEME from Cherubini's Opera, *Les deux Journées*, arranged with VARIATIONS, for the PIANO-FORTE, by J. N. Hummel. (Cramer, Addison, and Beale, 201, Regent-street.)

WE rejoice to see that M. Herz is adopting a more practicable style in his later compositions, if not altogether abandoning that which could procure for him but little fame, and less profit. The present three Rondos are formed on subjects which have nothing of that sameness which we too often encounter, and are put together in a very novel manner. They require a left hand that can either extend to considerable distances, or skip with great quickness and accuracy: in other respects they do not call for any extraordinary exertion or ability in the performer. The first and second consist of two short movements; the third of but one, and that *à la Chasse*. The *Introduzioni* to the two former are elegantly written, and lead with excellent effect into rondos that are full of animation, but free from extravagance of every description. Exhausted as the *Chasse* would seem to be, and incapable of being wrought into any form that is not already well known, yet M. Herz's genius has produced something out of it which will at once be confessed to be new. This is the easiest of the three, and the most likely to please generally. They are all copyright; the moderate price, therefore (moderate by comparison), which is set on them,

is a proof of the wise policy and good sense of the publishers.

The air on which M. Hummel has now worked, is very simple, and the seven variations which he has written on it preserve nearly the same character. The fourth contains some good harmony, and is very expressive. The fifth is clever; a considerable share of originality is to be found in this, and its effect is striking. The rest have no very distinguishing features; they lay well under the hand, are suited to the instrument, and, upon the whole, may be considered as easy.

Select Subjects from HAYDN's *Creation and Seasons*, newly adapted as DIVERTIMENTOS for the PIANO-FORTE, by J. B. CRAMER. No. 1. (Cramer and Co.)

Two of the chorusses in *The Creation* are well known as piano-forte duets, in which form they are charmingly arranged by Clementi. The other parts of this fine oratorio have never yet been so adapted in England for instruments of any kind, as to obtain, in such a shape, much notice. *The Seasons*, in an instrumental form, has attracted still less attention, though, from the liveliness of most of the airs, it is well calculated for arrangement. We are glad, therefore, that Mr. Cramer has taken up both of these; a little of what is called classical music will furnish amateurs with some variety, for which they are already beginning to inquire, and prove a seasonable relief to masters, who must be almost weary of Rossini's operas, which, for the last seven or eight years, have been heard and seen "here, there, and everywhere," like Almaviva's valet, Figaro, to the exclusion of nearly all else.

Mr. Cramer commences with *The Seasons*, whence he has for this number taken five pieces, viz., "Joyful the liquor glows;" "In this, O vain, misguided man;" "A wealthy lord;" "And now revived," and "Now sounds the life;" all of which he has freely arranged, diversified, and blended into a connected piece of thirteen pages, with his accustomed skill. The Divertimento, thus constructed, requires a performer of ability and experience to give proper effect to it.

#### PIANO-FORTE DUETS.

The Tyrolese Family, a DIVERTIMENTO for Two Performers on the PIANO-FORTE, in which are introduced the National Swiss Airs, as sung by the RAINERS, composed by I. MOSCHELES. (Willis and Co.)

THIS Divertimento is nearly the same as that noticed in our fifty-sixth number, but arranged for two performers. The original words are, as before, given to each air. The airs altogether make a very good piano-forte duet, and what little difficulty there is, in their being distributed to two persons is proportionately diminished.

#### HARP AND PIANO-FORTE.

The MELODIES sung by the Tyrolese Family, RAINER, arranged as DUETS for the HARP and PIANO-FORTE, with ad libitum Accompaniments for the FLUTE and VIOLONCELLO, by T. ATTWOOD. (Willis and Co.)

MR. ATTWOOD has so arranged these airs that they may be performed separately, each being complete by itself. He has made them easy for all who may be concerned in their performance, and for a domestic party they are admirably contrived. The flute and violoncello are by no means

essential as accompaniments, but they both are so perfectly simple that the merest tyros may play them at first sight.

VOCAL.

THE SINGING PRIMER, or Rudiments of Solfeggi, with Exercises in the principal Major and Minor Keys, by WILLIAM CARNABY, Mus. D. (Cramer and Co., 201, Regent Street.)

DR. CARNABY'S object in this elementary work has been (he tells us in a short preface) so to generalize "the principles of the vocal art, as to prepare the learner for any style that his taste may ultimately lead him to adopt;" though he does not intend that it should "supersede those *viva voce* instructions which a skilful master adapts to the various capacities and tempers of his pupils." This he has effected by giving the diatonic scale in various keys, the chromatic scale, distances, exemplifications of the different ornaments used in vocal music, and clear explanations of the characters and terms, together with an abundance of useful annotation. The exercises are simple, easy, and full of that pure, delicate taste which characterises the English school. These have the usual syllables, or *sol-fa-ing*, inserted under each note; and the author is of opinion with us, that the key-note should always take the first syllable of the series, *Do*. In modulating, however, he does not change the *sol-fa-ing* with the key, which is to be regretted: for though he hereby spares the learner some little immediate trouble, he creates for him more future labour; he only postpones the evil day; it being next to impossible to become a ready and an accomplished singer without a thorough knowledge of the keys, and of the rules by which they are governed.

1. MOTETT for five voices, "De profundis clamavi," with an arranged Piano Forte accompaniment, composed by J. Mc. MURDIE, Mus. Bac. (Cramer and Co.)
2. DUET, "The Fairy Vale Bells," from Lillian of the Vale, by G. DARLEY, Esq., sung by Mr. Braham and Mr. Horn; composed by the latter. (Willis and Co., 55, St. James's Street, and Dublin.)
3. DUET, "Mr. and Mrs. Smith," the words and music by WILLIAM BALL. (Same Publishers.)
4. SONG, "The breaking of the Day," composed by CHARLES E. HORN. (Goulding and D'Almaine.)
5. CANZONETTA, "The singing Bee," the poetry by ROSEMOND WADAMS, composed by W. KIRBY. (Same Publishers.)
6. SONG, "Come buy my Roses," adapted to a melody by SIR JOHN STEVENSON, by C. E. HORN. (Willis and Co.)
7. CRADLE SONG, translated from the German, and composed by J. Mc. MURDIE, Mus. Bac. (Cramer and Co.)

MR. Mc. MURDIE'S *De profundis* is in two movements, the first slow, in plain counterpoint, and the second a fugue on a very common subject. The whole of this is correct, but cold; it is a work of labour, and wants the animating touch of genius.

No. 2 is a pleasing composition: the short minor, page 8, with its suspended discords, in a style that is now new because nearly forgotten, is delightful to the educated ear. The rest depends for effect more on a constantly-moving, enlivening accompaniment, than for any thing that pretends to novelty. This is inscribed to Mr. Braham,

"as a small tribute to his splendid talents," a circumstance which we should not mention, but to record Mr. Horn's discrimination, his candour and liberality.

No. 8 is an exceedingly pleasant duet; both words and music are entitled to considerable praise; the former for their real good-humour, and the latter for appropriateness of melody and clearness of rhythm. In provincial theatres, and in cheerful parties of every description, this "Matrimonial Duet," as the author calls it, may be rendered very serviceable.

No. 4 is a hunting-song,—a sort of composition once very common, now become rare,—for a base voice. The melody is well set to the words, and the whole is unpretending.

Of No. 5 we can only say, that the words deserve better music: not that we mean to impeach the musical construction of the song; we only intend to say that it shows no mark of either taste or talent, while the verses manifest both.

No. 6 is Sir John Stevenson's exquisitely beautiful Round, "Come buy my Cherries," arranged as a song for a soprano voice. There is too much of a rattling accompaniment to this; had it been broken by a few holding notes, or by anything that would have relieved the sameness, the effect would have been very much improved. It altogether, however, makes a pleasing song.

No. 7, without having the right to claim any praise on the score of originality, is very appropriately set; the words are well accented, and the whole is in exceedingly good taste.

\* \* Mr. Ferrari's Ariettas; "Original Songs to German Melodies;" Mr. Novello's airs from Faust, as Duets for the Pianoforte; and some Flute Music, are necessarily omitted this month; our printer not being able to find room for them, and the general rule which we have established being, to publish our reviews of works according to the order in which we receive them.

Foreign Musical Report.

VIENNA.

Kärnthnerthor Theater.—PACINI'S fourth and last promised opera was produced here on the 18th of last month (August). It was the *Ultimo giorno di Pompej*, the same in which Madame Pasta exerted herself, but to little effect, in Naples. It was given for the benefit of the composer, and of course there was an overflowing house. The principal character was sustained by the Signora Tosi, Madame Lalonde having returned to Italy; but her place was but ill-supplied by the new singer. We had heard, that during the whole season of her late engagement at Venice, she had been troubled with an obstinate hoarseness; and as this had unfortunately accompanied her hither, we could form no decisive judgment of her powers of voice. The music of this new opera, if not entirely after our own heart, would doubtless be so to the heart of a soldier, for in more than half-a-dozen places it is backed by a triple Janissary band. In fact, throughout the whole work, the most anxious endeavours are shown to disguise the nakedness of the music under the most unmeaning and deafening accompaniments. Nothing could be more beautiful than the scenery and decorations of the piece, particularly that descriptive of the destruction of Pompeii, which do great credit to the talents of our excellent scene-painter, De Pain; and nothing more cold and spiritless than almost the whole of the music, which all the efforts of Lablache and David were unable to enliven: the contrast between the powers of the painter and the musician was in the highest degree striking. On the first night, all circumstances considered,

it went off tolerably well; but on the second and third representation, no efforts of the *claqueurs*, (and they were no stinted number,) could arouse the languid audience into anything like approbation. By the by, the imposing title, *Ultimo giorno di Pompei*, is a mere *nom de guerre*, for the destruction of Pompeii has little or nothing to do with the piece, except as an accidental episode.

After this Rossini's *Zelmira* was produced, in which the new tenor, M. Winter, made his *débüt* as Antenore, and the Signora De-Vecchi as Emma. The first is properly a barytone, for the higher tones of his voice, from *F* upwards, are entirely falsetto; the Signora, though the fresher years of life are no longer her own, is still a pleasing and powerful mezzo-soprano; they both obtained a very flattering reception, as well through their effective singing, as the finished style of their performance. David and Ambrogi, for whose benefit it was performed, were also excellent in their respective characters.

To the *Zelmira* succeeded *Il Corradino*, which, so far from pleasing, was received with very audible tokens of dissatisfaction. It is certainly a very weak affair, and, to add to the evil, neither David nor the Dardaneli sang in tune. Pacini, with all his exaggerated buffoonery in the character of the poet, did not take. The only performer who was really entitled to praise was Ambrogi, who both acted and sang with his usual excellence; we have only to regret that we are doomed to lose him so soon. About the middle of next month (September), he, as well as Lablache, return to Milan; affairs will then go very differently here.

The German operas given here have been *Die Schweizerfamilie*, for the first appearance of Mlle. Hechenthaler, principal singer of the Bavarian Court Theatre. She sustained the character of Emmeline with great power, and delighted a full house with her clear, beautiful, and full-toned voice, and the excellency of her school. This opera was followed by the long-dormant ballet of *Blue Beard*, interesting alike for its excellent pantomime and superior music. It was revived for the *débüt* of the celebrated Dimattia, first dancer of the opera at Naples.

*Josephstädt Theater*.—There has been a successful revival here, *Die Eselskaut* (the Ass's Skin), a fairy opera in three acts, the music by Hummel. This piece was a great favourite in Vienna some dozen years ago, and was now produced with great splendour of scenery, costume, and decoration. It contains many delightful melodies, and several concerted pieces of a superior kind; as well as some chorusses which are highly wrought and very effective. Another piece given here was *Der hölzerne Säbel* (the Wooden Sabre), an operetta by Kotzebue, the music by Röth and Riotti, a pleasing composition; as were also *Pygmalion, oder die Musen bey der prüfung* (Pygmalion, or the Muses' Trial), a mythological parody in two acts, the music by Volkert; and *Der Dorfbarbier in allen Aengsten* (the Village Barber in Jeopardy), a pantomime by Occioni, with music by Moscheles, of a pleasing and characteristic kind.

*Leopoldstädt Theater*.—1772, 1827, 1927, a fanciful picture of manners, not without merit, by Meisl; the music by Gläser, contains much that is characteristic and full of effect, and is far superior to anything we ever yet heard from the pen of this master. It was followed by two other pieces, *Heinrich der Stolze, Herzog von Sachsen* (Henry the Proud, Duke of Saxony), in three acts, the music by Kauer; and *Die zwölf schlafenden Jungfrauen* (The Twelve Sleeping Maidens), the music by Wenzel Müller; both the pieces are new, but, with the exception of some scattered things not devoid of merit, are only productions of the moment.

We have had three musical soirées at the Kärnthnerthor, the first of which excited uncommon interest. It was the first appearance in public of Mlle. Caroline Unger, who for two years past has filled the situation of Prima Donna on the theatres of Naples and Milan, where she has maintained her place with honour by the side of a Pasta and a Lalande. She sang a grand scena, and took part in a duet with the Signora De-Vecchi; she was rapturously applauded, and delighted an overflowing house by the richness of her tones, and her finished style of singing.

In a concert given by Professor Hackel, Mayseder's celebrated trio, in B major, was performed, in which Henry Ernst, a pupil

of the Conservatory, executed the violin part with a brilliancy and force of expression, that called forth universal admiration. We understand that this young artist, who is only in his fourteenth year, is studying composition under Kapellmeister Seyfried, and affords the most promising hopes of future excellence.—In a third concert, we were gratified by a striking display of talent in Fred. Wörtlitzer of Berlin, a youth of thirteen, who gave extemporary variations upon a national melody, with a vigour of execution, and yet grace and lightness of manner that are rarely equalled. On the same occasion, Mad. Rousseau, a pupil of the celebrated Berbiguier, at once delighted and surprised the audience by a concerto upon the flute, an instrument not apparently adapted to the female hand, but which she managed with great ease, grace, and power of execution.

The Chevalier Seyfried has just given to the public the pieces which were arranged by him, and executed at the funeral of the lamented Beethoven; they are as follows:—

1st, A dirge, consisting of a MS. composition of Beethoven, set to words, and adapted to the occasion;

2dly, A *Libera* for four voices and chorus;

3dly, The Tomb of Beethoven, a poem by Geittele, set to a composition of the much-lamented master, for four voices, with piano-forte accompaniments by the Chevalier Ignaz Seyfried.

#### Miscellaneous.

Signor Barbaja, the Impresario of the Kärnthnerthor Theater, has renewed the term of his contract, which expires in April, 1828. The range of his theatrical empire is very considerable, extending from Vienna to Milan and Venice, and from thence to Naples, where he has the management of the two theatres, San Carlos and the Fondo. There is no balance of power by which the aspiring ambition of this imperial impresario is in any way checked.

#### BERLIN.

*Königstädt Theater*.—THE novelty here has been *Il Corradino*, which obtained a favourable reception. The music of this, as of all the later operas of Rossini, is not defective in vigour, beauty, and spirit, but noisy to a degree. The first act is meagre in musical effects, but the finale is dramatic. The second act is a mixture of various ingredients from the *Semiramide*, the *Otello*, &c.; but it is impossible to disguise the truth, that much of the applause obtained by this opera here, which has been denied it in other places, must be attributed to the animated acting, and admirable singing of that favourite of the public Mlle. Sontag. She threw an interest into the part of Matilda de Schabran, which it possibly never could boast before. Her reception was in the highest degree enthusiastic; every expression in the part, that could in any way apply to the singer, was eagerly caught up by the public; for instance, where she asks the Doctor, "And what say you to my voice?"—"Oh, a perfect magic flute."—"And what, take me altogether?"—"Nothing less than an angel!" the applause was deafening. The other parts were also excellently supported, and the chorus executed with correctness and spirit. The manner in which the whole was got up, with respect to scenery, decorations, &c., was highly creditable to the zeal and industry of our director, M. Carl Blum. Since the return of this gentleman from Italy, he has introduced several alterations for the better, and particularly in the arrangement of the orchestra. The leader, instead of being seated as formerly, low in the centre, is raised and stationed with his back immediately to the pit, so as to have a full command not only of the whole of the orchestra, but of the singers also, whom it is one great point of his duty to guide and correct; the contrabasses are ranged round him like a rampart, the violins on both sides, with their faces to the stage, while the wind instruments, and those of a noisier character, are distributed in the two wings of the orchestra.

*Königliche Theater*.—Mlle. Schechner continues to make daily advances in the public favour, and exerts herself to merit its continuance. She chose the *Cordelia* of Kreutzer for her benefit, and distinguished herself in this arduous character as well by the force and truth of her acting, as by her chaste and

expressive song. Another bold attempt was Gluck's *Iphigenia in Tauris*, but in every succeeding repetition of the part she has satisfied the most rigid of the connoisseurs of the old school. She is rapidly becoming the successful rival of her counterpart at the other theatre.—Mlle. Heinefetter, after delighting the public in the character of Euryanthe, concluded her short engagement with the part of Sextus, in the *Clemenza di Tito*, which she sang with great chasteness and feeling; and at the close of the piece was called upon the stage to receive the congratulations of the public.—Madame Catalani continues to give occasional concerts; in one of the last, she sang several scenes from the *Fanatico per la Musica*, assisted by the excellent acting and singing of the buffo Benincasa. But, upon the whole, it met with but a cold reception; the fact is, that the enthusiasm excited by Mlle. Schechner absorbed for a time every other interest.

The following questions have been proposed by our Musical Society:—

1st, By whom was music in Germany reformed in the fourteenth century; and who had the greatest influence in forwarding its progress in the seventeenth and eighteenth centuries?

2dly, In what degree have the composers of Germany advanced the interests of music in general, during the last three hundred years?

3rdly, In what degree has Figural music degenerated during the latter part of the last, and the beginning of the present, century, and by what means is the evil to be counteracted, and this branch of the art to be restricted within its proper limits?

Our learned and much esteemed virtuoso, M. Frederick Wolank, has just published his first and second numbers of a selection of airs, from Handel's operas, with a piano-forte accompaniment. These compositions have excited great interest, and been sung in our different musical meetings. They possess a depth of feeling, a vigour, and a freshness, which delight universally, and will prevent them from ever becoming old. Two, in particular, one to the verses—

Sommi Dei!  
Che scorgete  
I mali miei  
Protegete  
Un mesto cor—

and the other to the words

Ma pria vedrò le stelle precipitarsi in mar, ch' io possa abbandonar l'amante amato,

are master-pieces of elegance and truth of expression. We consider the publication of these airs at the present moment as highly beneficial to the interests of the art, and one of the most effectual ways of answering the third query, as put forth by our Musical Society, and cited above. Another musical publication, which has been much spoken of, is six of the Hebrew Melodies of Lord Byron, for a solo voice, with piano-forte accompaniments, by K. Löwe.

#### Miscellaneous.

We now learn that Mlle. Sontag has accepted the proffered engagement at Paris, which, we presume, is something more tempting than the 12,000 dollars offered her here.

Spontini has made good his promise, by publishing 10,000 copies of Reilstab's critique upon his new opera, *Agnes von Hohenstaufen*, and advertising that they are to be had gratis at all the music-sellers, &c. We cannot help thinking, that this mode of proceeding defeats its own purpose, by conferring an interest upon what would have quietly sunk into oblivion with the day that gave it birth. It would have been better to follow the advice of Gratian, who says, that "the best resource of genius, when wronged and insulted, is to retreat into the sanctuary of silence." The work itself stands as the best answer to any attack from ignorance or malevolence. An anti-critique has appeared from the pen of that promising young composer, Henrich Dorn, to whose rising talents your valuable journal has given a gratifying testimonial.

#### DARMSTADT.

OUR opera continues to maintain its character for classical taste, and for the effective manner in which the chefs-d'œuvre of the greatest masters are performed. If our theatrical list does not contain many names that are widely blazoned through the world, at least it consists of artists of talent, who, influenced rather by a love for the art itself, than by the advantages which it sometimes procures, remain attached to us and to each other. The principal of these are: female singers,—Mad. Appold, Mad. Krüger, and Mlle. Madler; men singers,—M. Wild, a very superior tenor, and Messrs. Hähnle, Ubrig, and Delcher. One of the greatest triumphs of the season has been the *Armide* of Gluck, performed for the first time on this stage, and in a manner not unworthy of that immortal production, either in respect to the mode of performance, or of theatrical costume, and splendour of decoration. All connoisseurs know that much of the effect of Gluck's master-pieces depends upon the manner in which the highly-wrought chorusses are given, as well as upon the strength and precision of the orchestra. Now both these objects are here attained in the most effective manner. Our chorus, which consists of nearly seventy persons, most of whom are members of the different choirs and musical societies of the place, is drilled with unremitting care, and act in the most perfect unison. Of the strength of our orchestra, an idea may be formed when we say, that it contains seven contra-basses, ten violoncellos, thirty violins, and every thing else in proportion, and that nearly the whole of the members are experienced men, long accustomed to each other. In a word, it is no empty boast to assert, that no theatre in Europe is, at this moment, more efficient in every respect, than our own. It would be impossible to describe the enthusiasm with which this great master-piece was received. The culmination-point of the whole opera is, doubtless, the chorus of the Furies, with their terrible No! All that a Handel, a Haydn, and a Mozart, have produced in their happiest moments of inspiration, scarcely equal, and certainly do not surpass, this effort of musical expression. It was executed with admirable precision, and drew forth a burst of spontaneous applause. We are happy to hear that it is the intention of the management to give the whole series of the master-pieces of this composer, the great luminary of the German opera.—It was followed by *Don Juan*, which was also admirably performed, and of which the beauties were more sensibly felt by the force of contrast with the great work of Gluck.—Next came *Ferdinand Cortez*, which was also very effectively performed, both with respect to music and theatrical effect; the great depth and roomyness of our stage affording every facility for pompous display. It was given according to Spontini's last arrangement, which contains several important additions and improvements, particularly with respect to the second act, in which a new and characteristic chorus, of a warlike character, has been introduced, which was received with loud applause. The characters of Cortez and Amazily were admirably sustained by Mlle. Madler and M. Ubrig, who were warmly encored in several of the airs and duets.—We had also a visit this season from M. Vetter, the celebrated tenor of Leipsic. He appeared as Adolar, in *Euryanthe*, and Rodrigo in *Otello*, and obtained great and merited applause. The volume of his voice is clear and powerful, and his school excellent. He was admirably supported by Mlle. Funck, of the Dresden theatre, also on a visit here. She gave the parts of Eglantine and Desdemona with great sweetness and truth of expression.

We have had two concerts, one by M. Lutz, first clarinet of the theatre of Munich, in which, among other things, he delighted us with M. von Weber's beautiful concerto in F minor, in which he displayed all the peculiar powers of his instrument to the greatest advantage; the other was by Mlle. Arnold, of Mainz, who displayed powers of no common order, in a grand concerto for the harp, by Demar, and variations to a national melody by Pollet, both of which she executed with great taste and brilliancy of execution, two qualities which are rarely found in conjunction.

In sacred music we have had the *Requiem* of Mozart, performed to the memory of the lamented Beethoven. In listening to this divine composition, which, in unity of design and truth of expression, bespeaks so powerfully the hand of one great master,

the duty of criticism is reduced to silence; and we must be allowed to add, that after all which has been urged against the authenticity of this master-piece of Mozart, even by a writer so much respected here as is M. Godfred Weber, it has not lost one iota of its interest.—After this we heard the *Requiem* of Kosolovsky, which is a work of merit, but betrays throughout rather too great a fondness for contrapuntic contrivances.—On another occasion, we had Cherubini's grand mass, in D minor, a composition which, in every part, but particularly in the *Kyrie* and *Benedictus*, bespeaks the hand of a great master. These compositions were performed by an effective company of more than one hundred and fifty persons, including the whole of the members of the opera.

This town contains many advantages for the musical student: besides a public singing academy, at the head of which is the celebrated Dr. Godfred Weber, and the Hofkantor Kinck, there is also a musical library, which has lately been enriched with some important additions by the liberality of the Grand Duke, and where the scholars have access to the scores of all the great masters. To the same establishment is attached a museum, containing numerous specimens of ancient musical instruments, and other relics of antiquity, important to the history of the art.

We feel a pleasure in announcing, that a distinguished honour has lately been conferred upon Dr. Godfred Weber, the learned editor of the musical periodical work, *Die Cecilia*. He has, in consideration of his various services, been honoured with the Grand Cross of the Order of Merit. Musical literature is under great obligations to this writer; but we may be allowed with all due humility, to suggest, that he would consult his reputation by attending to the well-known maxim—*Le secret d'ennuyer est celui de tout dire*.

## ZERBST.

THE second meeting of the musical society of the Elbe took place this year. A committee had been formed of the authorities of our town to make all the necessary arrangements for the festivity. To mark the laudable zeal of our townsmen in the cause of the art, we must state, that most of the respectable inhabitants, in the true spirit of ancient hospitality, made a voluntary offer of their houses to accommodate the numerous musicians who were expected. The celebrated Kapellmeister Schneider, the director of the fête, had arrived some days previous, and he was followed by the members of the Music Academy, the choirs, &c. of Dessau. They were followed by the musicians of the chapel of the Duke of Anhalt, Dessau, and the musical society of Magdeburg. The whole company amounted to 310 in number, of which 193 were singers, viz.: 62 soprani, 38 contralti, 46 tenors, and 47 basses. The instruments were 116 in number; of which 45 were violins, 15 altos, 12 violoncellos, 8 contrabasses, 5 flutes, 4 oboës, 5 clarionets, 6 bassoons, 6 horns, 1 contrabassoon, 3 trombones, 4 trumpets, 2 kettledrums. The principal performance was the *Samson* of Handel, of which nearly the whole of the airs were executed by amateurs, several of which were public functionaries. The whole, not forgetting to mention the powerful choruses, was admirably performed, both as to the vocal and instrumental part.

In the evening, such of the band as were subjects of the Duke of Dessau, and a number of other musicians, repaired to the Château by torchlight, and sung a chorus composed for the occasion by Kapellmeister Schneider. The prince came forward, and returned them thanks in person. On the second day the performances, which were of a more miscellaneous kind, were opened with Gluck's overture to *Iphigenie en Tauride*, to which Kapellmeister Schneider had given an additional accompaniment of clarionets and trombones, which the cognoscenti found to be in perfect unison with the character of the piece, and judiciously managed throughout. Besides several solos upon different instruments, we had the 24th Psalm, as set by our worthy music-director. The composition is in the genuine church style, and contains many striking effects.

On the evening of the last day of the festival, the members of the different *Leidertafel* (Societies for Song) held a meeting, which was numerously attended, and where a number of the

best vocal compositions, for one and more voices, were admirably performed.

## BRESLAU.

THOUGH of late, for reasons which it is not necessary to enumerate in this place, we have had no regular opera, our musical academy, which has to boast of several amateur singers, both male and female, of very superior abilities, has endeavoured, in some degree, to supply the deficiency by giving the whole of the music of *Don Juan*, of *Titus*, and *Die Vestalin*; and scenery and action excepted, with a spirit, correctness, and precision, not often to be found on the stage. But if the lyric drama has not flourished among us, we can boast a more rapid succession of master-pieces of the oratorio kind, than, perhaps, any other town in Europe; as witness the following list:—from Handel, the *Messiah*, *Samson*, the *Te Deum* for the peace of Utrecht, and *Alexander's Feast*; the first and last with the additional accompaniments of Mozart; from Haydn, the *Seasons* and *Creation*; Klopstock's *Vaterunser*, by Naumann; *Der sterbende Jesus*, by Rosetti; and *Das Weltgericht*, by Schneider. To this list may be added, the *Miserere* of Sarti, a powerful and expressive composition, with full instrumental accompaniments, a composition much less generally known than it deserves to be; the highly beautiful and original motet, by Gallu, *Ecce quo modo moritur justus!* Graun's *Tod Jesu*; the 24th Psalm, by the Abbé Stadler; and Berner's celebrated 150th Psalm. The whole of these were executed by an orchestra of more than a hundred instrumental performers, and a chorus varying in number from two to four hundred singers. On occasion of the performance of Handel's *Te Deum*, and Naumann's *Vaterunser*, which was for the benefit of the Greeks, in aid of their noble struggle for liberty, the whole band of performers amounted to six hundred and eleven persons. The *Requiem* of Mozart was also given here by an orchestra and chorus of more than two hundred performers, in honour of the lamented Dr. Chladni, whose memory is held in high veneration here, and who, for his unremitting endeavours in the cause of the art, deserves well of all its professors and admirers.

In a well-attended concert, given here by two interesting artists, the sisters Wagner, we heard M. Pulvermacher upon the newly-invented instrument, called the *Triphon*. It did not strike us as any thing very remarkable, either in tone or effect. On another occasion we had a new MS. overture, by our worthy music-director, Berner, which contains some novel effects, and was warmly applauded.

The reverend father, H. K. Schnabel, member of the religious community of St. Augustine, already known among us for his musical talents, has just given to the public a solemn mass, with the following title:—*Missa Quadragesimalis, a Canto; Alto, Tenore, Basso et Organo obligati. Corni di Bassetti, Fagotti, Corni, et 3 Tromboni ad libitum*. It is spoken of as a composition of great power, in which all the effects of the church style are produced in a manner that bespeaks the hand of a master of no common order.

## DESSAU.

Music continues to make a rapid progress among us, thanks to the zeal and unremitting exertions of our learned and excellent Kapellmeister, Fred. Schneider, a composer whose merit is too well known to need any eulogium. We have three great nurseries for music in one place; the Grand Ducal Chapel, the Musical Academy, and the public School for Song, in all of which the influence of his talents is sensibly felt. But not content with this, he has also established a *Liedertafel* (song meeting), which now consists of six first and five second tenors, and four first and five second basses. Its meetings are monthly, when songs and compositions selected from the best masters are performed, as well as compositions of the members themselves. When all belonging to these different institutions, animated as it were by one common spirit, meet for the purpose of performing the great master-pieces of the art, you can form some idea of the effective manner in which this is done.

Among the oratorios and other pieces lately given, the principal are the following: Graun's *Tod Jesu*; Mozart's *Requiem*,

*Misericordias Domini* and *De profundis*; Joseph Haydn's *Masses*, No. 1, 2, and 7; Michael Haydn's *Mass* in C major, with several of his *Responsories*; Durante's *Requiem*; Jomelli's *Requiem*, and grand mass; the Abbé Vogler's grand mass without accompaniments; and F. Schneider's grand masses in F major and E minor. But we have achieved a still greater triumph than all this, in executing, and in a manner not unworthy of the great master, Handel's four grand works, *Joshua*, *Samson*, *Saul*, and the *Alexander's Feast*. In the performance of the latter pieces our band amounted to above three hundred persons; the choruses, those all-important things in the compositions of this great master, were given with admirable correctness and precision; and in the solo parts, Mlle. Olivier, Messrs. Diedicke and Müller, tenors, and M. Krüger, bass, particularly distinguished themselves.

Our principal church, Die Nicolai-Kirche, has lately been in part rebuilt; the old organ has been removed, and a new one upon a very extensive scale, by the celebrated Zuberbier, is nearly completed; it contains sixty stops, and the principals are of sixteen feet power. Among the subscriptions to this important addition to our town, we are pleased at seeing one of one thousand ducats from the Empress of Russia.

#### NUREMBERG.

Our opera, which has languished for some time past, has lately received an important addition in the talents of M. and Madame Weixelbaum and their interesting daughter. The latter appeared in the characters of *Tancredi*, and Elena in the *Donna del Lago*, and obtained a very flattering reception. The two former displayed talents of no common order in the *Otello*, *Die Vostalin*, and *Le Nozze di Figaro*.—The novelties of the season were *Die Bürgschaft* (the Surety), an opera in two acts, the music by our music-director, Blumröder, and Auber's well-known opera, *La Niece*, both of which were very well performed. The former is not a composition of any great power, but it contains some pleasing airs, and one or two concerted pieces of a characteristic kind.

In sacred music we have had, besides a variety of lesser pieces, the *Creation* of Haydn, Graun's *Tod Jesu*, and the *Messiah* of Handel, given on occasion of a festivity kept in memory of the Reformation. They were all excellently performed by an effective orchestra, under the direction of Kapellmeister Blumröder, with a choir consisting of more than eighty persons.

We have had several concerts, one of the most interesting of which was that given in aid of the Greeks, in their struggle for liberty.

Our three musical institutions, the *Gesangsschule*, the *Freywillige Verein für den Männerchor*, and the *Cäcilienverein*, continue to thrive under the direction of their respective conductors, and have produced several singers of excellence, as well as some young composers of promise.

We have lately had Madame Catalani among us, who afforded us an opportunity of judging of her extraordinary talents in two concerts. She went through her usual travelling budget of performances, but in nothing produced a greater impression than in your simply-grand national anthem of "God save the King."

#### PARIS.

AN opera in three acts, under the title of *Figaro, ou le jour de Noces*, altered by M. Dartois from Beaumarchais, with music selected from Mozart's *Nozze di Figaro* and Rossini's *Barbiere di Siviglia*, by M. Blangini, has been performed at the *Théâtre des Nouveautés* with some success. But the real judges are decidedly against the piece: all the original authors have suffered by the arrangement—the poet's part has lost much of its brilliancy; some of the great German composer's best things have been either omitted or curtailed; the music of the *Gran Maestro* is out of its place; and too many light pieces, by M. Blangini, have found themselves where they never could have dreamt of appearing.

The *Tancredi* of Rossini, translated into French and altered by M. d'Anglemont, with the music adapted by M. Lemiere, was brought out at the *Odéon* on the 7th of last month, in a

successful manner: Mad. Schutz particularly distinguished herself in the character of *Tancredi*.

On the 11th (September) *Giulietta e Romeo*, composed by Vaccai, was performed at the *Théâtre Italien*, and failed most completely. The brevity of the different *morceaux* is the only praise that can be given to any one of them. The music is on a level with that of Pacini, Pavesi, and other servile, dull imitators.

H. R. H. the Prince of Orange presented Madlle. Cinti with a superb bracelet, previously to her departure from the Netherlands, composed of diamonds and other precious stones.

M. Drouet, the celebrated flutist, is at Brussels, where he is about to give a series of concerts.

The father of Lizst, the young pianist, died lately at Boulogne, after an illness of eight days. His son has returned to Paris.

An accident, which may be productive of other mischief, has happened to M. Boïeldieu; this celebrated composer has, we regret to say, broken the *tendo Achillis*.

On the 5th (September), M. Tulou returned to his place in the orchestra of the *Académie Royale de Musique*.

Signor Rossini is at Rouen. He was at the *Théâtre des Arts*, and the orchestra determined to compliment him with his overture to *La Gazza Ladra*, but the absence of some of the principal musicians frustrated the design.

The *Bianca e Faliero* of Rossini has entirely failed at Vienna.

M. Ebner, chamber violinist to the King of Prussia, aged only 17 years, a Hungarian by birth, is arrived in Paris. He possesses very superior talents.

Madlle. Sontag will be in Paris early in December; her first performance will be in the latter part of that month. M. Rossini is to prepare something for the occasion.

#### MISCELLANEA.

We learn that Kapellmeister Lindpaintner, of Stutgard, has nearly completed his romantic opera, *Der Vampyr*, which is founded upon the tale of that name, once attributed to Lord Byron, and upon which this composer has been for some time past engaged. It is to be produced upon the Munich stage, a city to which the composer has received an invitation from a high quarter.

THERE is in the British Museum a copy of a Treatise on Thorough-Bass, by Andrew Werckmeister, dated 1640. The performance is dry and tedious to a degree, and, in more than one part of his work, the author honestly confesses the fact, but particularly in the last chapter, which begins as follows:—"My good friends, I have to thank you for your patient attention; and now, after so much dry and laborious matter, we will treat ourselves to a little relaxation." The relaxation promised consists of a variety of musical anagrams, rebusses, &c. To those curious in such trifles, we present the following specimens:—

Organicus. Anagram. *Ango curis.*  
Lætificat mentes hominum mea musica dulcis;  
At curis animum tristibus angō meum.

While my sweet strains charm others' griefs away,  
Of my own fretful spirit I'm the prey.

It would seem that the brethren of the craft were always the same; we know of some living organists to whom this couplet would well apply. The same observation will equally hold good with respect to the following:—

Cantor. Anagram. *contra.*  
Est contra figulum figulus, fabrum faber odit;  
Contra cantorem cantor, premit Iru et Irum.

As snob hates snob, and every cur' his brother,  
So cordially do singers hate each other.

Dic mihi cur donata viris sit Musica doctis?  
UT RELEVET MISERIS FATUM SOLITOQUE LABORE.

## MEMOIR OF FELICE GIARDINI.

FELICE GIARDINI, a name still interesting to us on account of his having reformed, or rather founded, a school for the violin in England, was born at Turin, April 12, 1716. When a boy, he was a chorister in the *Duomo* at Milan, under Paladini, from whom he not only received instructions in singing, but also on the harpsichord, and in composition. He had, however, previously manifested a partiality for the violin, and this disposition being hourly more developed, his father recalled him to Turin, that he might receive lessons on that instrument from the celebrated Lorenzo Somis, one of the best scholars of Corelli. Though his predilection for the violin, on which he soon became one of the greatest performers in Europe, seems a fortunate circumstance, yet he possessed talents which would have made him a superior harpsichord player, had he continued his studies on that instrument. But, as he told Dr. Burney, he was thoroughly deterred from that pursuit by the performance of Madame de St. Maur, at Paris, a scholar of Rameau, who played in so superior a manner, and whose performance made him so ashamed of his own, that he determined never to practise the instrument again.

He had scarcely attained the age of seventeen, when he went to Rome, and afterwards to Naples, where, at the recommendation of Jomelli, he obtained a place among the *ripieni* in the opera orchestra, and was soon stationed next to the first violin. In this situation he was fond of displaying his execution, and used to flourish and alter passages with too much freedom. "However," says Giardini,—who related the circumstance to Dr. Burney—"however I might acquire reputation amongst the ignorant for my impertinence, yet there was a critical ear which I could not so easily cheat. One evening, during the performance of an opera of Jomelli, the composer came into the orchestra, and seating himself close by me, I determined to give the *maestro* a touch of my taste and execution, and in the symphony of the next song, which was in the pathetic style, I indulged my fingers and fancy; for which I was rewarded by the composer by a smart slap on the face. This," added Giardini, "was the best lesson I ever received from a master in my whole life." The docility and submission of the young artist on this occasion won the heart of Jomelli, who afterwards rendered him many important services.

After perfecting his taste in the orchestra of Naples, and of several of the principal theatres of Italy, Giardini visited Germany, in 1748. Nothing could exceed the enthusiasm he excited at Berlin, where the amateurs were delighted by the beauty, fulness, and ease of his performance, and the fire and fancy which it breathed throughout.

Giardini came to London in the spring of 1750. His first public appearance was at a benefit concert of the once celebrated Cuzzoni, who was now old, and whose glory was 'shorn of its beams.' She sung on this occasion, in a thin, cracked voice, which almost frightened out of the little theatre in the Haymarket, the sons of those who had, perhaps, heard her at the greater house in the same street, with ecstasy. But when Giardini played a solo

and concerto, though there was very little company, the applause was so loud, long and animated, that nothing but that bestowed on Garrick had ever equalled it. "I had met him the night before," says Dr. Burney, to whom we are indebted for the greater part of these particulars, "at a private concert, with Guadagni and Frasi, at the house of Naphtali Franks, Esq., who was himself one of the best dilettanti performers on the violin at that time; and we were all equally surprised and delighted with the various powers of Giardini at so early a period of his life; when, besides solos of the most brilliant kind of his own composition, he played several of Tartini's, in manuscript, at sight, and at five or six feet distance from the notes, as well as if he had never practised any thing else. His tone, bow, execution, and graceful carriage of himself and his instrument, threw the whole company into the utmost astonishment, who had never been accustomed to hear better performers than Festing, Brown, and Collet!"

He soon obtained possession of every musical post of honour in this country. After being successively engaged at all the private concerts of the nobility and foreign ministers, and leading the city concerts, which were at that period in high repute, he was at length, in 1754, placed at the head of the opera orchestra. Here he introduced a new mode of discipline, and a new style of playing, much superior in itself, and more congenial with the poetry and music of Italy, than the languid manner of his predecessor, Festing.

In 1756, on the failure and flight of Vaneschi, the opera manager, Giardini joined his interests with those of the celebrated female singer Mingotti, and acquired for a while the sovereignty of the opera kingdom, by which gratification of their ambition, these two great artists were soon brought to the brink of ruin, like so many others both before and since. It is true that applause was acquired, and appearances for a time were favourable, but the profits were so far from solid, that at the close of the season the managers were involved in difficulties, and, resigning their short-lived honours, were glad to shrink into a private station.

While in the opera management, besides arranging several pasticcios, he set two entire dramas, *Enea e Lavinia*, and *Rosmira*, both of which enjoyed a respectable degree of success. But though so great a master of his particular instrument, he had not sufficient talent for vocal composition to supply a whole evening's entertainment at the lyric theatre. His particular *forte* was in single airs, introduced with judgment into the works of other composers. Many of these were eminently successful; of which kind we might instance the *Voi amanti*, and *Ah! non so perché tu sei*, which were long and deservedly favourites of the public. His English air, "Let not age," and *Madrigal*, "For me my fair a wreath has wove," were also sung with vast applause, not only at Ranelagh and Vauxhall, but in every private musical party, for many years.

There is in some dispositions a singular pruriency to ruin themselves; such was the case with Giardini and Mingotti. Unable to learn wisdom from former misfor-

tunes, they again resumed the reins of opera-government, in 1762; but after struggling two years against the stream, during the decline of Mingotti's favour, and after an inauspicious season, at the close of 1763, Giardini and his partner were again glad to abdicate their thrones. From this period, Giardini, still hovering with fond regret round his former lyric domain, but without the power either of invading it, or bringing about a restoration, was forced to content himself with teaching singing in families of rank, and with the produce of an annual benefit; a privilege which he had been so fortunate as to rescue from the wreck of his property in the opera. He, at the same time, continued unrivalled as a leader, a solo-player, and a composer for his instrument. He had also many friends among the nobility and gentry, and particularly Mrs. Fox Lane, afterwards Lady Bingley, who was long known for her fashionable music-parties. When Mingotti arrived in this kingdom, and united her interests with those of Giardini in the opera administration, Mrs. Fox Lane espoused her cause with great zeal; entering into the spirit of all her theatrical quarrels as ardently as if they had been her own\*. With two such performers, the concerts she gave to her choice friends were subjects of envy and obloquy to all those who were unable to obtain admission. At these concerts Mrs. Fox Lane frequently performed on the harpsichord herself; as did Lady Edgumbe and Lady Milbanke, both admirable performers on that instrument. Lady Rockingham, the Dowager Lady Carlisle, and Miss Pelham, scholars of Giardini and Mingotti, used to sing; and the difficulty, or rather impossibility of hearing these professors and illustrious dilettanti anywhere else, stimulated curiosity so much, that there was no sacrifice or mortification to which the fashionables of that day would not submit, in order to obtain admission. And the *Padrona della casa* lost few opportunities of letting them know the value she set on her invitations, by using them like dogs, (such are Dr. Burney's words,) when they were there. Whenever a benefit was in contemplation for one of her protégés, taking care of the honour of her guests, she obliged them to behave with due gratitude and munificence on the occasion. "Come," she would say to her friends, "give me five guineas;"—a demand as implicitly obeyed as if made on the road. Nor had any person who wished to be admitted into such good company again, the courage to ask the occasion of the demand; but patiently waited the lady's pleasure to tell them whether they should be honoured with a ticket for Giardini's or Mingotti's benefit.

In the year 1784, Giardini went to Italy, and resided a considerable time at Naples with Sir W. Hamilton, who had been one of his first scholars on the violin after his arrival in England. After remaining on the continent till the summer of 1789, he returned to this country, bringing with him a female pupil, and the whole of her family; but his reception was not what it had formerly been. His health was greatly impaired: he was labouring under a confirmed dropsy, by which his performance was much affected. His absenting himself from a country where his fame was at its zenith, was ill-advised and injudicious.

\* This zealous partisan of the sons and daughters of Apollo, having applied to the Hon. General Crewe, for a decided opinion relative to the disputes between Mingotti and Vaneschi, stating the case in a very minute detail of facts, the general, after listening for a long while with seeming interest and attention, did not a little discompose the lady by asking, "And pray, Madam, who is Signora Mingotti?"—"Get out of my house," exclaimed the infuriated lady; "you shall never hear her sing another note at my concerts so long as you live!"

He seems not to have known the truth, that the public, if not ungrateful, are at least apt to become indifferent to their favourites, especially if they suppose themselves neglected by them. It was so in the present instance: during his absence the public had learned to do without him, and had reconciled themselves to his loss. When, therefore, he attempted a burletta-opera at the small theatre in the Haymarket, during the time the Opera-house, which had been burned down, was rebuilding, he met with little or no encouragement; the *prima donna* he had brought with him was not approved, the speculation failed, and he had her and her whole family on his hands. Still he continued to compose, and the quartets which he produced at this period pleased much; but, instead of leading, he was now forced to content himself with playing the tenor part. The style of music had become considerably changed; he printed several of his old compositions which used to please; but now they could gain neither purchasers nor hearers; so that, in 1793, he was glad to accept an invitation to St. Petersburg, whither he repaired with his burletta-troop. But he appears to have succeeded as little there, and at Moscow, as in London; and after experiencing many embarrassments, he died at St. Petersburg, in 1796, at the advanced age of eighty, and, if report may be believed, in a state of great poverty and wretchedness.

The capricious character, the splenetic and extravagant disposition of Giardini, were his bane through life. He spoke well of few, and quarrelled with almost all his most valuable friends. Nothing but his very superior talents could have upheld him so long in the favour of the public. Careless of his own interest, and inattentive to all those means which would have promoted his success in the world, he at length sunk under a weight of misfortunes of his own creating.

To the above particulars, we add the following anecdotes, communicated to us by a gentleman who was acquainted with him.

Giardini was, for some time, leader of his present Majesty's private concerts, and once requested permission to visit his friends in Italy; which favour was graciously conceded to him by the prince. Previously to his departure for the continent, he had disposed of a violin to his royal highness, announcing it as a true and exquisite Cremona, for which, of course, a somewhat extravagant price was paid. During Giardini's abode in Italy, this instrument got out of order, and it became necessary to examine the interior. Unfortunately for Giardini, when it was opened, the name of Banks (an eminent English maker of violins) was discovered, written on a corner of the instrument, and the circumstance was made known to the royal patron. Soon after, a letter arrived from Giardini to his royal highness, signifying his readiness and desire to return to England, and resume his former post in the prince's chamber-band. The answer returned was, that, at present, his royal highness was provided with a leader; but if Signor Giardini felt disposed to come to Carlton House, and take a second violin part, his services would be accepted. Giardini instantly penetrated into the meaning of this reply, and as he united the haughtiness of a Spaniard to the cunning of an Italian, he never again presented himself at the prince's court. Giardini always received the most liberal encouragement in England, and might have amassed an ample fortune, had not his incurable prodigality proved a constant obstacle.

The late Rev. Martin Madan (author of an excellent prose translation of Juvenal) was among Giardini's most liberal friends. One day he asked him, "How happens

it; Giardini, that, though you are continually receiving such large sums for your professional exertions, yet you are always poor?"—"My good friend, Mr. Madan," replied Giardini, "I will tell you the plain, honest truth: I candidly confess, that I never in my life had five guineas in my pocket, but I had a fever till they were gone."

He composed an oratorio founded on the history of Ruth, which used to be annually performed in the chapel of the Lock-hospital, for the benefit of the charity. This composition proved his thorough knowledge of good orchestral effect, but upon the whole was certainly rather characterised by the smooth and the pleasing, than by the sublime.

Giardini was not remarkable for depth of musical erudition; in melody, he was always happy; in harmony, frequently defective and meagre.

When it was told the late Dr. Boyce, (that Colossus of harmony,) that Giardini professed to teach composition in *theory* lessons, the Doctor archly observed, "All that he knows of composition he might teach in *ten*."

#### LIST OF GIARDINI'S WORKS.

*Rosmira*, an opera seria, 1757.

*Enea e Lavinia*, an opera seria, 1763.

*Cleonice*, a pasticcio; and *Il Re Pastore*.

Of the three first the principal parts were by Giardini; the last was entirely his. Several of the airs from these operas were published in London.

*Ruth*, an oratorio, composed for the Lock-hospital.

Six Italian duets for two Soprano voices, published at *Leipzig*, 1762.

Several single Airs and Songs published in London.

Of his instrumental compositions the following have been published:

1. *Œuvre de Quintetti, Paris, 1750.*
2. *Œuvre de Quatuors, Paris, 1751.*
3. *Œuvre de Duos, London, 1756.*
4. *Sonates pour le Violon, London, 1761.*
5. *Œuvre de Trios, Paris, 1764.*
6. Six Sonatas for the Harpsichord, *London, 1776.*

To Signor Testori, a soprano singer of ability, who accompanied him to Russia, he left in manuscript,

1. A collection of Trios, entitled *Trios de famille*.
2. *Sonates de Violon.*
3. *Œuvre de Sonates d'alto, avec accompagnement de Guitare.*

#### ON ITALIAN SINGING AS ADAPTED TO THE ENGLISH STYLE.

To the EDITOR of the HARMONICON.

SIR, *Marylebone, October 17, 1827.*

I lately read in the *Examiner* a letter from Signor D. Crivelli, claiming to be considered as the real *Simon Pure*, the genuine master of a Miss Grant, who made her debut at Drury-lane Theatre a few days ago. Several teachers contend for the honour of having instructed Madame Pasta, though I believe she learnt nothing from any one of them, and is mainly indebted for her skill to her own talent, observation, and study. I doubt whether so many will rush forward to avow themselves as the persons to whom the young lady in question owes her musical education; but I could fain ask Signor Crivelli, whether she did not receive lessons from Madame Regnaudin and Signor Velluti?

As to whether the Italian or English style of singing is best adapted to the English stage, I think there can be no question. The good English style, founded on the Italian, when this latter was in a much purer state than at present, is more suited to our national theatres than the extravagant, frippery manner which now prevails in Italy, where music of all kinds is fast hastening to decay.

Signor Crivelli mentions, with an air of triumph, the names of Mrs. Geesin, Miss Graddon, and Miss Atkinson. The first of these was born and educated in Scotland. Her father and instructor, Signor Nathan Corri, was, it is true, an Italian, but one formed in the classic schools of his country, and not tainted by any of the last taste of modern, degenerate Italy. She, as Rosa Corri, pleased quite as much on her first appearance, as she has done since her return to the stage. Miss Graddon is under great obligations to nature for a rich voice; she may yet become indebted to art: and Miss Atkinson, it seems, is too young for public performance, even at the Surry Theatre! Signor Crivelli, therefore, in spite of his self-complacency, has not so firm a ground to stand on as he imagines, and an attack on the English school, however indirect and concealed, would have come with a better grace from an Italian living on the fruits of his labour abroad, than from one whose dependence is wholly on this country. And here, if I might take the liberty, I would ask Signor Crivelli, what is his school, and what experience he had had in teaching singing before he had the good luck to be employed at the Royal Academy of Music?

I coincide in opinion with Mr. Braham, as stated by Signor Crivelli in the letter to which I have alluded, that the Italian style, (the *latest* I mean) "will not do for the English stage;" nor would it do any where else, if love of novelty, in a certain class, did not triumph over their judgment and better taste.

Your obedient Servant,

CANTOR.

#### AN INTERESTING MUSICAL DISCOVERY.

MISLED by an error that lately found its way into the *Literary Gazette*, several journals have spoken of a discovery *recently* made in the *Bibliothèque du Roi*, at Paris, of the MSS. of Guillaume de Machault, a French musician of the thirteenth century, in which, among other things, is a mass, in four parts, composed for the consecration of Charles V. of France, in 1364. The fact is, it was in 1810 that this discovery was made, for which the musical world is indebted to the researches of M. Perne, a learned theorist, and an excellent composer.\* The mass in question was translated by M. Perne into the modern character; it is considered as one of the most ancient musical compositions in four parts extant. In 1814, the same gentleman read at the Institute, a memoir relative to this work, as well as respecting the notation of the twelfth, thirteenth, and fourteenth centuries. He is also the author of six tables of notations, by means of which the key to the whole of the music of these distant ages may be readily found.

An important discovery has, however, been recently made among the *Manuscripts du Roi*,† in the Royal Library at Paris, of four collections of songs and other pieces, by

\* An account of it is to be found in the *Dictionnaire des Musiciens*; art. *Machault*.

† Nos. 65 and 66, *Fonds de Cange*; No. 2736, *Fonds de la Vallière*; and No. 7604, *Anciens Fonds*.

a troubadour, of the name of Adam de le Hale, known also by the appellation of *le Bossu d'Arras*, on account of his deformity, and the place of his nativity. The period of his birth appears to have been about the year 1240. He at first took the ecclesiastical habit, but the inconsistency of his disposition soon made him lay it aside. It is he himself who has given us these details, in an adieu to his native town, entitled *C'est li congiés Adam d'Aras*, a poem published by M. Méon, in his new edition of the *Fabliaux de Barbasan*, t. i., p. 106. Adam de le Hale married a young maiden of his native town, who, during the term of courtship, appeared to possess all the united charms of her sex, but for whom, in his caprice, he conceived the strongest aversion after marriage. Her he deserted, went to reside at Paris, and entered the suite of Robert, Comte d'Artois. This prince having, in 1282, followed the Duc d'Alençon, whom Philippe-le-Hardi had sent to the relief of his uncle, the Duc d'Anjou, King of Naples, in order to avenge himself of the outrage offered in the Sicilian Vespers, Adam accompanied him in the expedition. Upon the death of the King of Naples, in 1285, the Comte d'Artois was named regent of the kingdom, and did not return to France till the month of September, 1287. During this period, Adam de le Hale died at Naples, as appears in the species of drama entitled, *Le Jeu du Pèlerin*, which is attributed to Jean Bodel, of Arras, a contemporary of Adam.

Like all the troubadours of the twelfth and thirteenth

centuries, Adam de le Hale was both a poet and a musician. He particularly excelled in the song, of which the MSS. present a great number with notes, particularly that marked 2736, which is highly important to musical history, as containing twelve songs for three voices, and six motets. This precious relic, which is of the commencement of the thirteenth century, presents us with some of the most ancient compositions known, of more than two parts. The songs have the form of the rondeau, and are entitled, *Li rondel Adam*. Their form is not simply that of the ecclesiastical *diaphonia*,—in other words, an assemblage of voices proceeding by equal notes, and forming an uninterrupted series of fifths and octaves—like those of which examples are seen in the writings of Gui d'Arezzo, and his successors. It is true that we find in them various successive fifths and octaves, but intermingled with thirds and sixths, in contrary motion, and in combinations which are not without a certain degree of elegance. It cannot be denied, that the music is full of errors, and coarse, but it is a first step towards something better; it is a natural intermediary between the *diaphonia*, properly so called, and compositions more advanced towards refinement. The necessity of these first ameliorations was felt; but as no example of anything superior was known, they were still ignorant in what it consisted.

It may be interesting to our readers to see a specimen of one of Adam de le Hale's songs for three voices, with a translation into modern notes:—

SONG, for Three Voices, Composed by ADAM DE LE HALE, from MS. No. 2736, in the Bibliothèque du Roi.

Tant con je vi - - - vrai n'a-me - - - rai au - - - - - trui que vous ja n'en par-ti - - - rai\*.

Translation of the above into modern Notes.

Tant con je vi - - - vrai n'a - me - rai au - - - - - trui que - - - - - vous ja n'en par - ti - - - rai\*.

The motets of this troubadour also present us with several remarkable peculiarities. They are composed of the plain-chant of a hymn or anthem, set as a bass to Latin words, upon which two other voices make a sort of florid counterpoint; and, what strikingly shows the taste of those barbarous times, the upper parts are to French words, which words are a love-song. These motets were sung in processions. Sometimes the motet is founded

on a single phrase of plain-song, which is repeated ten or twelve times to a ground base; a kind of invention which was believed to be much more modern.

Of the last of the manuscripts above-mentioned, suffice it to say, that it would of itself have been enough to ensure immortality to its author; and yet, till the present day, his name has been unknown to musicians. We speak of the most ancient comic opera known to exist, and of

\* Tant que je vivrai, je n'aimerai que vous. Jamais je ne changrai.

which he is the author; it is entitled, *Le Jeu de Robin et de Marion*. Such is the interest which this work has excited, that the Society of the *Bibliophiles*† of Paris have had an impression taken, to the number of twenty-five copies, to be distributed among its members. It is an octavo volume of a hundred pages, for which the musical characters were expressly cast by M. Firmin Didot.

This piece, which has twelve dramatis personæ, is, as has already been stated, a comic opera, divided by scenes, in which the dialogue is intersected by songs. Marion is in love with Robin, and expresses her love in an air. There comes a knight who wishes to seduce her from her fidelity; she rejects his proposals, and declares that she will never love any other than Robin. The air which she sings in this situation is not without a certain grace. In a word, the music of this piece is not a dull and heavy psalmody, like the songs of Raoul de Coucy, of Gaces Brûlez, and the King of Navarre; it is a rhythmical song, the phrases of which are frequently regular, and correspond to each other. The reader may be enabled to form some idea of the composition from the following specimen:—

AIR, sung by Robin, in *Le Jeu de Robin et de Marion*.

J'ai en-co-re i tel pas-té qui n'est mi-e de las-té  
que nous man-ge-rons Ma-ro-te bec à bec et moi et vous  
chi me ra-ten-dez Ma-ro-té chi ven-rai par-ler à vous.

Translation of the above into modern Notes.

J'ai en-co-re i tel pas-té qui n'est mie de las-té  
que - - nous mangerons Ma-ro-te bec à bec et moi et  
vous chi me ra-ten-dez Ma-ro-te chi ven-rai par-ler à vous.

It would appear that this work was composed at Naples, about the year 1285, for the amusement of the court, which at that period consisted almost entirely of natives of France.

The superiority of Adam de le Hale's song over that of the troubadours, his contemporaries, the extent of his knowledge in the composition of music in several parts,—in a word, the place where he appears to have composed his best works, all would lead us to conjecture that he learnt from the Italians the principles of an art, which, at

† A society established in imitation of our *Rosburghs Club*.

that time, were not even dreamed of in France. It would appear, too, that, in the following ages, the Gallo-Belgic musicians acquitted themselves of this obligation, by carrying among the Italians improvements in the art of song, of which they had no conception.

## ON THE PERFORMANCE OF DRAMATIC SONG.

IN A LETTER BY CARL MARIA VON WEBER.

(LATELY PUBLISHED IN A GERMAN MUSICAL JOURNAL.)

PREFATORY OBSERVATIONS by the EDITOR of the *Allgemeine Musikalische Zeitung*.

THE late Carl Maria von Weber enjoyed the rare good fortune of seeing his works duly appreciated during his life-time. All the world, amateurs and artists, the connoisseur and the uninitiated, listened with delight to the original, beautiful, and energetic creations of his fancy, and talked of them with enthusiasm; hence the regret universally felt when so excellent a composer, and not less excellent man, was called away to a more perfect state of existence. His last work does not, in spite of his increasing debility of body, betray any diminution of mental power; for the *Oberon*, if not marked by such strong traits as *Der Freischütz*, teems with higher poetic fancy, and breathes more beauty and sweetness, than any of his former operas. But they all bespeak the hand of a great painter, who designs with boldness, and finishes with characteristic truth of effect. It is this individuality of character, which renders it so difficult for performers to do justice to the conceptions of Weber. To this fact many can bear testimony, but none so effectively as those who have had opportunities of tracing the progress of any of his operas, from its first rehearsal to its perfect performance.

Impressed with this truth, and anxious that no means of attaining correctness should be neglected, M. Præger, Music-Director of the Leipsic theatre, was induced to write to Weber, when first bringing out his *Euryanthe*, to request of him a list of the true times of the respective pieces, marked according to Malzæel's Metronome. To this application Weber replied in the following letter, accompanied with the subjoined remarks.

We have before had occasion to cite the opinions of Weber on a question connected with his art\*; this, and the specimen here given, make us look forward with no common interest to the promised autobiography of this highly-gifted musician. We have been assured by a gentleman who has perused a part of this posthumous work, that it contains a number of important disquisitions, and a development of Weber's views as an artist, which cannot fail to excite general interest in the musical world.

### WEBER'S LETTER TO MUSIC-DIRECTOR PRÆGER.

DEAR SIR,

I should have attended to your wishes long ago, had not my numerous avocations engrossed the whole of my time. I beg you to accept my best acknowledgments for the warm interest you take in my opera. I have complied with your request in the best manner I could, and at the same time have ventured to subjoin a few remarks, in which I trust you will consider me as speaking merely in the character of a friend, and not as dictating

\* See a former Number of the HARMONICON.

*ex cathedra*: In a word, consider these observations simply in the light of a conversation that had passed between us, and which, by some accident or other, had found its way upon paper; and believe me,

Dear Sir,

With sincere esteem,

Yours, &c.,

Dresden, March 10, 1824.

C. M. VON WEBER.

WEBER'S REMARKS REFERRED TO IN THE PRECEDING LETTER.

Every singer imparts, though unconsciously, the colouring of his own individual character to the dramatic character which he sustains. Thus two singers, the one possessed of a slight and flexible voice, the other of an organ of great volume and power, will give the same composition in a manner widely different. The one will, doubtless, be more animated than the other; and yet both may do justice to the composer, inasmuch as both mark the gradations of passion in his composition, faithfully and expressively, according to the nature and degree of power possessed by each. But it is the duty of the music-director to prevent the singer from deceiving himself, by following too exclusively what at first appears to him most suitable. This caution is particularly necessary with respect to certain passages, lest the effect of the whole piece should suffer for the sake of some favourite roudade, which the singer must needs introduce. For instance, if a singer cannot throw sufficient fire and force of expression into the latter passages of the air of *Eglantine*, he had better simplify, than attempt to ornament them; otherwise the impassioned character of the whole piece must sustain an irreparable injury. By the same rule, if a performer cannot do justice to the strong and vindictive air of *Elvira* in the *Opferfest*, she will much less injure the work by omitting it altogether, than by giving it to the hearer in the style of a tame solfeggio.

It is, and probably will continue to be, one of the most difficult of problems, so perfectly to unite song and instrumental accompaniment, in the rhythmical movement of a composition, as to make them amalgamate; that is, to make the latter sustain, heighten and enforce the expression of the passion; for song and instruments are, in their nature, repugnant to each other.

Song, by means of emphasis, and verbal articulation, gives to the measure an effect which, perhaps, may be compared to the uniform breaking of waves upon the shore. Instruments, and particularly those of the stringed kind, divide the time into sharp beats, mathematically true, like those of the pendulum. Now, justness of expression requires a union of these conflicting properties. The movement ought not to be a tyrannical check—a driving mill-hammer, but must be to the composition, what pulsation is in the animal economy. There is no slow movement in which passages demanding acceleration do not occur. On the other hand, there is no quick movement but what requires, in many passages, moderate retardation. These changes, in particular cases, are absolutely necessary to expression.

But, for heaven's sake, let no singer be induced to think himself justified, by what is here said, in rushing into a hair-brained mode of performance, tearing at pleasure into very tatters, any number of bars he may think proper; a mode of proceeding which cannot fail to excite the same feeling in the hearer of taste, as is produced by the clown who distorts his limbs to amuse the mob. No; let the acce-

leration and retardation of the time be such as to convey the idea of their being dictated by feeling. Nor ought these modifications, whether in a musical or in a poetical point of view, to be admitted, except in accordance with the tone and character of the passion expressed. In a duet, for instance, two characters which contrast with each other, will require a different mode of expression. Of this, the duet between *Licinius* and the *High-Priest* in the *Vestale*, may serve as an example; the greater the degree of dignified composure given to the passages in the part of the *High-Priest*, and of energy and passion to those of *Licinius*, proportionably the more striking will be the effect produced, and yet music has no marks or signs by which all this, important as it confessedly is, can be denoted.

Such indications can be found only in the feelings of the performer, or of the director; if they exist not in one of the two, the metronome is unable to supply the want; all that this can do is, mechanically to prevent any gross mistakes. As to an attempt to denote all the delicate shades of feeling, and the consequent modifications necessary to give full effect to a performance, I have found every endeavour fruitless, and have desisted from the task as hopeless.

Such indications as I can give, I send, not with any hope that they will satisfy the end you have in view, but in compliance with your friendly request.

CARL MARIA VON WEBER.

THE LEEDS PEOPLE *versus* THE TIMES NEWSPAPER.

To the EDITOR of the HARMONICON.

Sir,

Leeds, October 22, 1827.

I need not tell you that we have just had an opportunity of hearing Madame Pasta in this town, for the fact has been pretty generally learnt through the medium of the *Times* Newspaper; the editor of which has thought fit to imply, that the general disappointment which the singing of this lady produced in Leeds, is a proof, not of her want of attraction in a concert-room, but of our defective taste—of our barbaric ignorance. Now, sir, the diligence with which the art of music is cultivated by most classes here, is well known to all who are acquainted with the habits of this great town, though the *Times* may not have thought it worth while to acquire any information on the subject; and in proportion to our population, we have, I boldly assert, more good judges of music among our amateurs, than are to be found in the same class in London, where opinion is so much governed by fashion, and so little influenced by judgment.

I admit Madame Pasta's merit on the stage, on which I have often heard her with pleasure, though I am only a dull, provincial manufacturer. Even there, however, I think she is over-rated, or, rather, over-puffed; but in a concert-room, the huskiness of her voice, and the uncertainty of her intonation, not being covered by superior acting, disappoint those whose expectations are raised too high by the inordinate, unqualified praise bestowed on her by the London press. I can further inform the Editor of the *Times*, that this is not only the feeling of us, the poor, stupid people of Leeds, but also of many professors who are in the habit of hearing her everywhere; and likewise of some able and impartial critics who were present at her performances in Norwich, Worcester, and Liverpool.

I am, Sir, &c.,

A YORKSHIREMAN.

**Norwich Grand Musical Festival.**

On Tuesday, Wednesday, Thursday, and Friday, the 18th, 19th, 20th, and 21st of September, Six Musical Performances, three morning and three evening, upon a grand and extensive scale took place in St. Andrew's Hall,—a noble gothic building, most admirably adapted to the purpose, and most tastefully fitted up for the occasion—for the Benefit of the Norfolk and Norwich Hospital.

*Patron*—The King.

*Vice Patrons*—The Dukes of Clarence, Sussex, and Gloucester.

*President*—The Honourable John Wodehouse, Lieutenant of the County of Norfolk.

*Vice Presidents*—C. Tompson, Esq., High Sheriff of Norfolk, the Mayor of Norwich, Lord Archbishop of Canterbury, Duke of Norfolk, Marquis of Bristol, Marquis of Blandford, Earl of Albemarle, Earl Spencer, Earl of Roseberry, Earl of Winterton, Earl of Gosford, Earl Jermyn, Lord William Bentinck, Viscount Nevill, Lord C. Townshend, Lord J. Townshend, Bishop of Norwich, Lord Stafford, Lord Walsingham, Lord Suffield, Lord Wodehouse, Lord Henniker, Hon. John Walpole, M. P., Hon. George Anson, M. P., Hon. F. Greville Howard, M. P., Sir Edmund Bacon, bart., Sir W. R. Kemp, bart., Sir Jacob Astley, bart., Sir W. J. H. Browne Folkes, bart., Sir Charles Chad, bart., Sir G. B. Brograve, bart., Sir William Middleton, bart., Sir E. K. Lacon, bart., Sir E. Kerrison, bart., Sir James E. Smith, knt., Sir Robert J. Harvey, knt., Sir George Hoste, knt., N. W. Ridley Colborne, Esq., M. P., W. B. Baring, Esq., M. P., Dean and Chapter of Norwich, T. W. Coke, Esq., M. P., Edmond Wodehouse, Esq., M. P., W. Smith, Esq., M. P., Lieut.-Colonel Peel, M. P., C. Barclay, Esq., M. P., Hudson Gurney, Esq., M. P., C. E. Rumbold, Esq., M. P., Mayor of Thetford, Mayor of Yarmouth, and the Mayor of Lynn.

*Chairman of the Committee of Management*—J. S. Patteson, Esq.

*Deputy Chairman*—John Browne, Esq.

*Principal Vocal Performers*—Mad. Pasta, Miss Stephens, Miss Bacon, Miss Farrar, and Mad. Caradori Allan. Signor Zuchelli, Mr. Braham, Mr. Vaughan, Mr. Terrail, and Mr. E. Taylor. Leader of the Band, Mr. F. Cramer. Mr. Kiesewetter was also engaged to lead one of the Evening Concerts, and to play a concerto: he accordingly reached Norwich, having travelled from Leicester\* in a very weak and debilitated state, but was too seriously ill to attempt entering the orchestra †.

The Choral Band consisted of 56 Trebles, 45 Altos, 55 Tenors, and 60 Basses; making together, 216: and the entire Band of Vocal and Instrumental Performers, amounted to 350.

*Conductor*, Sir George Smart.

On Monday morning, the 17th, there was a rehearsal of all the sacred music, which lasted, as we are informed, from ten to five o'clock; (seven hours!) and on Tuesday morning, a second rehearsal took place, for the Evening Concerts, which, however, lasted only five hours. So that the conductor took care to have his troops, both veterans and recruits, well drilled.

The reader will observe, that none of these performances was in a church, as is customary at musical festivals, but all took place in St. Andrew's Hall; yet the usual and long-established rule of giving music of a sacred character at the morning performances was adhered to.

The MESSIAH was performed on the second morning—and on the first and third mornings, selections, made with much judgment, from various authors of the greatest merit and reputation. These exhibited more novelty than common; the whole was judiciously arranged; and, what is but rarely attended to, were of moderate length, each performance being over by a quarter after three o'clock. The following programs will enable

\* See the account of the Leicester Festival, in the last number of the HARMONICON.

† He was, with difficulty, conveyed from Norwich to London, where he arrived on Sunday, the 23d of September, and expired on the following Friday; and on Wednesday, the 10th of October, his remains were deposited in a vault, at the German Chapel, Savoy, Strand.

the reader to judge for himself, and may become at some future period, an interesting and useful record.

WEDNESDAY MORNING, September 19th.

A SELECTION OF SACRED MUSIC.

PART I.

- Coronation Anthem, "The King shall rejoice" . . . . .
- Air, Miss Farrar, "Wise men flatter" . . . . .
- Quartet, Miss Bacon, Messrs. Terrail, Vaughan, and Taylor, "When the ear heard him" . . . . . *Handel.*
- Chorus, "He delivered the poor that cried" . . . . .
- Air, Mr. Braham, "Total Eclipse"—*Samson.*
- ANTHEM, (MS.) composed by the late THOMAS LINLEY, Esq.
  - Solo, Mr. Vaughan, and Chorus, "O how amiable."
  - Solo, Miss Stephens, "My soul hath a desire."
  - Duet, Miss Bacon and Miss Farrar; and Chorus, "Blessed are they."
  - Recit., Mr. Vaughan, "For the Lord God is a light."
  - Chorus, "O Lord God of Hosts"
- Air, Sig. Zuchelli, "Now Heavens in fullest glory shone."—(*Creation.*) . . . . . *Haydn.*
- Recit., Mr. Vaughan, "Tis well" . . . . .
- March . . . . . *Handel.*
- Grand Chorus, "Glory to God"—(*Joshua.*) . . . . .

PART II.

SELECTION FROM HAYDN'S MASS, No. 2.

Adapted to English words, for this Festival, by E. Taylor, Esq.

- Chorus, "Give unto Jehovah."
- Solo, Miss Bacon, and Chorus, "O be joyful."
- Solo, Mr. Taylor, "O Lord, rebuke me not."
- Chorus, "Lord have mercy."
- Solo, Miss Farrar, and Chorus, "Blessed be the Lord God."
- Air, Miss Bacon, "Holy! holy Lord!"—(*Redemption*) . . . . . *Handel.*
- Trio, Mad. Caradori Allan, Mr. Braham, and Sig. Zuchelli, "Ad te levavi" . . . . . *Cherubini.*
- Air Mr. Vaughan, "Tune your harps" . . . . . *Ether.*
- Chorus, MS. (from the "Fall of Jerusalem") "Lord of all power" . . . . . *Perry.*
- Air, Mad. Caradori Allan, "Gratias agimus." Clarinet obligato, Mr. Willman . . . . . *Guglielmi.*
- Motet, "O God, when thou appearest," the solos by Miss Stephens, Miss Farrar, Mr. Vaughan, and Mr. Taylor . . . . . *Mozart.*

PART III.

- "Kyrie Eleison," (from the First Mass) . . . . . *Mozart.*
- "Gloria in excelsis," ditto—the solos by Mad. Caradori Allan, Messrs. Terrail, Vaughan, and Taylor . . . . . *Mozart.*
- Air, Miss Stephens, "Let the bright Seraphim" Trumpet obligato, Mr. Harper.
- Chorus, "Let their celestial concerts."—(*Samson.*) . . . . . *Handel.*
- Air, Mr. Braham, "Sound an alarm" . . . . .
- Chorus, "We hear" (*Judas Maccabeus.*) . . . . . *Handel.*

SELECTION from the ORATORIO OF JOSEPH.—MEHUL,

Adapted to English words, for this Festival, by E. Taylor, Esq.

- Hymn, "Let us adore him."
- Air, Mad. Caradori Allan, "When death, with his cruel arm."
- Duet, Miss Farrar and Mr. Taylor, "O thou, thy father's consolation."
- Chorus, "O thou, our Maker."
- Air, (MS.) Miss Bacon, "Gloria in excelsis" . . . . . *Horsley, M. B.*
- Chorus, "Glory to God." The solos by Mad. Caradori Allan, Miss Farrar, Mr. Vaughan, and Mr. Taylor . . . . . *Beethoven.*

ON THURSDAY MORNING, September 20th.

THE MESSIAH.

With the additional Accompaniments by Mozart.

ON FRIDAY MORNING, September 21st.

A Selection of Sacred Music.

PART I.

- Overture.—(*Samson.*) . . . . . *Handel.*
- SELECTION FROM JEPHTHA.
- Air, Mr. Taylor, "Pour forth no more."
- Chorus, "No more to Ammon's God."

Air, Mad. Caradori Allan, "Take the heart."  
 Recit., Mr. Vaughan, "Sound ye the last alarm."  
 Chorus, "When his loud voice."  
 Air, Mr. Vaughan, "His mighty arm."  
 Chorus, "In glory high."  
 Recit. and Air, Mr. Braham, "Waft her Angels."  
 Recit. and Air, Miss Stephens, "Farewell ye limpid streams."  
 Air, Mr. Vaughan, "For ever blessed."  
 Chorus, "Ye House of Gilead."

## PART II.

Grand Concerto, No. 11 . . . . . *Handel.*

SELECTION FROM HUMMEL'S MASS, in E flat.  
 (The First Time of Performance in this Country.)

Chorus, "Sanctus Dominus."  
 Quartet and Chorus, "Benedictus." The solos by Mad. Caradori Allan, Miss Farrar, Mr. Vaughan, and Sig. Zuchelli.  
 Chorus, "Hosanna in excelsis."  
 Recit. and Air, Miss Bacon, "From mighty Kings."  
 (*Judas Maccabeus*) . . . . . *Handel.*  
 Motet, "Praise to Jehovah." The solos by Miss Stephens, Messrs. Terrail, Vaughan, and Taylor. *Mozart.*

SELECTION FROM THE FIRST PART OF *THE CREATION.*

Recit., Mr. Taylor, "And God made the firmament."  
 Air, Miss Stephens, "The marvellous work."  
 Chorus, "And to the ethereal vaults."  
 Air, Signor Zuchelli, Rolling in foaming billows."  
 Air, Mad. Caradori Allan, "With verdure clad."  
 Recit., Mr. Braham, "In splendour bright."  
 Grand Chorus, "The Heavens are telling."

## PART III.

Double Chorus, "From the Censer." (*Solomon.*) *Handel.*  
 Air, Miss Stephens, "Pious Orgies." (*Judas Macc.*) *Handel.*  
 Recit. and Air, Mr. Braham, "Gentle Airs," acc. on the Violoncello, by Mr. Lindley. (*Athalia.*) *Handel.*  
 Duet, Miss Bacon and Mr. Vaughan, "Te ergo quesumus," (*Te Deum*) . . . . . *Graun.*

SELECTION FROM HANDEL'S SACRED ORATORIO,  
*ISRAEL IN EGYPT.*

Double Chorus, "He gave them hailstones."  
 Duet, Signor Zuchelli and Mr. Taylor, "The Lord is a man of war."  
 Double Chorus, "Thy right, O Lord."  
 Air, Miss Farrar, "Thou didst blow."  
 Recit. Mr. Vaughan, "For the Host of Pharaoh."  
 Solo, Miss Stephens, "Sing ye to the Lord."  
 Grand double Chorus, "The Lord shall reign."

## FIRST MORNING.

Miss Farrar, a debutante, and, we believe, a pupil of Sir George Smart, sung, evidently under much embarrassment, the pretty song of "Wise men flattering," very respectably. Mr. Braham is, generally, a very great singer; sometimes, however, we discover an inequality in his performances. This morning he was quite himself; and in "Total Eclipse," displayed all that pathos for which he is so remarkable. The first novelty (for it was new to almost everybody,) to which we shall direct our attention, is the MS. anthem composed by the late Thomas Linley, Esq., well known in the musical world as having been a very successful writer for the Theatre, in the time of his son-in-law, Mr. Sheridan. The present work places him as a composer in a more elevated situation. We were, indeed, much pleased with it, and hope to hear it often. Signor Zuchelli, in an air from *The Creation*, "Now Heaven in fullest glory shone," did not realize our wishes: there was nothing in his performance above mediocrity. Mr. Taylor deserves thanks for having brought forward the selection from Haydn's Mass, No. 2; in the Solo allotted to him, he discovered true feeling, and a just conception of his author. We are very glad to find that Miss Bacon has not devoted herself exclusively to the Italian School: she possesses no ordinary talent, and must be considered as an acquisition.

Her pronunciation of the words "Holy, holy, Lord God Almighty!" was admirable. Handel has an abundance of good things adapted to her capacious and full-toned voice.

Miss Stephens being indisposed, Mad. Caradori sung "Let the bright Seraphim," in a way that both astonished and delighted us. Harper's Trumpet accompaniment was most excellent. Nor must we omit to mention Mr. Willman's obligato Clarinet part, to Mad. Caradori's "Gratias Agimus;" a more finished performance we never heard. Of the selection from the Oratorio of *Joseph*, by Mehul, we are inclined to give the preference to the opening choral hymn, "Let us adore him." Mad. Caradori's air, "When death with his cruel arm," is pleasing; but upon the whole, Mehul's composition does not exactly meet our notion of sacred, or oratorio, music.

## SECOND MORNING.

## THE MESSIAH.

Of the performance of this sublime Work, we have but little to remark; the composition itself, as well as the styles of the principal singers in it, Miss Stephens, Mr. Braham, and Mr. Vaughan, are well known to our readers. Of Mad. Caradori's "Rejoice greatly" we should, perhaps, think more favourably, could we forget Mrs. Salmon. "If God be for us" has never been a very favourite song with public singers, and there has always been some difficulty in persuading any of the *prima donnas* to accept it, though it is a very charming song, and susceptible of much high-wrought expression; we were therefore glad to find it allotted on the present occasion to Miss Bacon, who, in every way, was found capable of doing it justice. We can neither congratulate M. Zuchelli, nor the Committee of Management who engaged him to sing in Handel's Oratorios, on his success in "But who may abide the day of his coming." He is a man of talent in *his way*, but in an oratorio is nothing. He appeared conscious of this himself; and we trust that, in future, he will confine himself to Italian songs and concerted pieces for the evening concerts, where, to say the least of him, he is very useful. In sacred music, he proved himself vastly inferior to Mr. Edward Taylor of Norwich. Out of five bass songs in the *Messiah*, Mr. Taylor sang four, and Signor Zuchelli one—yet, such is the rage for giving large sums of money to foreigners, that, we understand the Signor received at least four times as much as ever is paid to any English bass singer\*!

Of the Selection from *Jephtha*, on the Third Morning, we must particularly notice two airs, which are not so frequently before the public as they ought to be. The first, "Take the Heart," by Mad. Caradori; the second, "For ever blessed," a delicious *morceau*, by Mr. Vaughan: both were very well sung. Braham's "Deeper and deeper still" would be perfect, were he to abandon the cadence by which he never fails to conclude the following air. Handel's 11th Grand Concerto was exceedingly well performed by Mr. F. Cramer: in the concertos of the old masters, and as leader of an oratorio, he has no competitor. Miss Farrar sang the very lovely air, "Thou didst blow," tolerably well. Mackintosh's Bassoon in the accompaniment, was delicious. But this song was composed for a tenor, though in the score it is printed in the treble clef, and is much better adapted to the former. Braham or Vaughan would have done it justice. The splendid chorus, "The Lord shall reign," in which the blended powers of this numerous Choral and Instru-

\* The committee therefore might have had both Phillips and Bellamy for one-half what they paid to Zuchelli singly. There are a few items in the account of payments to principal singers engaged at this festival, which have excited some surprise.

mental Band produced a wonderful effect, finished the morning's performance.

The following are the Programs of the Three Evening Concerts.

**FIRST MISCELLANEOUS CONCERT,**

Tuesday Evening, September 18th.

**PART I.**

- Grand Sinfonia, No. 5 . . . . . *Haydn.*
- God save the King. Verse, by the principal singers; and Chorus.
- Glee, Messrs. Terrail, Vaughan, Whall, and Taylor, "Go, idle boy" . . . . . *Dr. Callcott.*
- Scena (e Coro) Miss Bacon, "Bel raggio" . . . . . *Rossini.*
- Song, Mr. Vaughan, "The Adieu" . . . . . *Attwood.*
- Duetto, Mad. Pasta and Mr. Braham, "Ah se de' mali miei" . . . . . *Rossini.*
- Terzetto, Mad. Caradori Allan, Sig. Zuchelli, and Mr. Taylor, "O nume benefico!" . . . . . *Rossini.*
- Song, Miss Stephens, "Rest, Warrior, rest" . . . . . *Kelly.*
- Aria, Mad. Pasta, "Ah! come rapida" . . . . . *Meyerbeer.*
- Sestetto, Mad. Caradori Allan, Miss Bacon, Miss Farrar, Mr. Braham, Signor Zuchelli, and Mr. Taylor, "Alla bella Despinetta." (*Così fan tutte.*) . . . . . *Mozart.*

**PART II.**

- Overture. (*Euryanthe.*) . . . . . *Weber.*
- Ballad, Miss Stephens, "O no we never mention her." . . . . . *Weber.*
- Scena, Mr. Braham, "O 'tis a glorious sight" . . . . . *Zingarelli.*
- Recit. ed Aria, Madame Pasta, "Ombra adorata" . . . . . *Braham.*
- Duet, Miss Stephens and Mr. Braham, "When thy bosom" . . . . . *Weber.*
- Quartet, "Over the dark blue waters," Miss Stephens, Miss Farrar, Mr. Braham, and Mr. Taylor . . . . . *Mozart.*
- Aria, Mad. Caradori Allan, "Batti, batti, O bel Masetto." Violoncello obligato, Mr. Lindley . . . . . *Rossini.*
- Duetto, Mad. Pasta and Miss Bacon, (and Chorus,) "Se tu m'ami" . . . . . *Rossini.*
- Aria, Sig. Zuchelli, "Ah! se destarti in seno" . . . . . *Rossini.*
- Finale to the Second Act of *Tancredi*, Mad. Caradori Allan, Miss Bacon, Miss Farrar, Mr. Vaughan, Mr. Taylor; and Chorus . . . . . *Rossini.*

**SECOND MISCELLANEOUS CONCERT.**

Wednesday Evening, September 19th.

**PART I.**

- Sinfonia. (*Jupiter.*) . . . . . *Mozart.*
- Trio, Miss Bacon, Mr. Vaughan, and Mr. Taylor, "The Flocks shall leave the mountains" . . . . . *Handel.*
- Recit. and Air, Miss Stephens, "Sweet Bird," accompanied on the Violin by Mr. F. Cramer . . . . . *Handel.*
- Song, Mr. Taylor, "Hæc dicit Dominus" . . . . . *Dr. Callcott.*
- Duetto, Mad. Pasta and Sig. Zuchelli, "Io di tutto" . . . . . *Mosca.*
- Aria, Mad. Caradori Allan, "Una voce poco fa" . . . . . *Rossini.*
- Concerto Violoncello, Mr. Lindley . . . . . *Lindley.*
- Soena, Mr. Braham, "Qual nome" . . . . . *Zingarelli.*
- Recit. ed Aria, Mad. Pasta, "Che farò" . . . . . *Gluck.*
- Terzetto, Mad. Caradori Allan, Mr. Braham, and Sig. Zuchelli, "Ah qual colpo" . . . . . *Rossini.*

**PART II.**

- Overture. (*Anacreon.*) . . . . . *Cherubini.*
- Recit. e Romanza, Miss Bacon, "Notte tremenda." Harp and Flute Obligati, Mr. Chipp, and Mr. Card . . . . . *Morlacchi.*
- Aria, Sig. Zuchelli, "Non piu andrai" . . . . . *Mozart.*
- Duetto, Mad. Pasta and Mad. Caradori Allan, "Dunque mio bene" . . . . . *Zingarelli.*
- Song, Mr. Braham, "Alfred" . . . . . *Rauzzini.*
- Song, Miss Stephens, "I've been roaming" . . . . . *Horn.*
- Duetto, Mr. Braham, and Sig. Zuchelli, "All' idea" . . . . . *Rossini.*
- Aria, Mad. Pasta, "Lungi dal caro ben" . . . . . *Pacini.*
- Finale, "Tu à ever." (*Tito.*) The solos by Mr. Braham, and Mr. Vaughan. . . . . *Mozart.*

**THIRD MISCELLANEOUS CONCERT.**

Thursday Evening, September 20th.

**PART I.**

- Sinfonia in C . . . . . *Beethoven.*
- Glee, Miss Stephens, Miss Farrar, Messrs. Terrail, Vaughan, and Taylor, "Now the bright morning stars" . . . . . *Rev. R. Greville.*

- Cavatina, Mad. Caradori Allan, "Sommo Ciel." Violin obligato, Mr. F. Cramer . . . . . *Pacini.*
- Duetto, Miss Bacon and Mr. Braham, "Ah se puoi" . . . . . *Rossini.*
- Song, Miss Stephens, "Lo! here the gentle lark," accompanied on the Flute by Mr. Card . . . . . *Bishop.*
- Concerto Violin, Master Blagrove (Pupil of the Royal Academy of Music) . . . . . *Rode.*
- Aria, Mad. Pasta, "Il soave e bel contento" . . . . . *Pacini.*
- Aria, Sig. Zuchelli, "Ah me il ciel" . . . . . *Rossini.*
- Finale. (*to the First Act of Tancredi*) "Ciel che feci." Mad. Pasta, Mad. Caradori Allan, Miss Farrar, Mr. Braham, Mr. Taylor, and Sig. Zuchelli, with Chorus . . . . . *Rossini.*

**PART II.**

- Overture. (*Der Freischütz.*) . . . . . *Weber.*
- Duetto, Mad. Caradori Allan and Mr. Braham, "Non palpitar" . . . . . *Mayer.*
- Aria, Miss Bacon, "Frenar vorrei" . . . . . *Cimarosa.*
- Duetto, Mad. Pasta, and Sig. Zuchelli, "Io ti viddi" . . . . . *Pavesi.*
- Cantata, Mr. Vaughan, "Alexis," accompanied on the Violoncello by Mr. Lindley . . . . . *Dr. Pepusch.*
- Scena, Mr. Braham, "O I can bear my fate no longer" . . . . . *Weber.*
- Scena, Mad. Pasta, "O Patria" . . . . . *Rossini.*
- Overture. (*Prometheus.*) . . . . . *Beethoven.*

We have already devoted so much space to this article, that we have but little room for remarks on the Evening Concerts. Miss Bacon was very successful in the scena "Bel raggio;" and in the recitativo e romanza, "Notte tremenda," we would much rather hear her than her master, Velluti. Miss Stephens (as will be seen by the bill of fare) has adopted Phillips' ballad from the French Melodies, "O no, we never mention her," which she certainly sang very sweetly. But her being encored in it, should not conceal from her the impropriety of singing it, unless the words are adapted to her sex. Mad. Pasta's song, "Ombra adorata," and the scena, "O Patria," please every where, though dreadfully hackneyed. These, she certainly sings very finely. Yet in this lady—great and invulnerable as her admirers may think her—there is, as we have before hinted of another performer, a striking inequality; and, if we felt quite safe from being thought libellous, we would gently whisper that, occasionally, she might, at Norwich, have sung better in tune.

It would be ungrateful to close our account of this Festival, without noticing the orchestra, by which the overtures and symphonies were so ably executed; and though there were some weak hands amongst the provincial professors, yet all the principal parts were well filled by staunch London performers. This department is frequently undervalued; sometimes totally overlooked; yet we will venture to assert that, making allowance for the great advantage which *song* has over mere *sound*, by the sentiment contained in the words, making also allowance for the ease with which vocal music is understood, orchestral performances are commonly the most perfect, and, to the scientific judge, the most pleasing.

The singer, doubtless, is the great object of attraction, because, by the aid of words, what he performs is more within the reach of popular comprehension; yet let the knowledge and talent of the instrumentalist be brought fairly into comparison, and they will be found to be at least equal to those of the vocalist, often far superior, though his emoluments bear no proportion. But, such is the nature of fashionable justice—while a fair share of the "solid pudding" is denied him, he does not even gain that just proportion of "empty praise" to which both his labour and ability entitle him.

The following has been sent us as a correct account of the number of persons that attended the several performances.

First Morning	960	First Evening	1294
2d ditto	1431	2d ditto	1433
3d ditto	1321	3d ditto	1970

## Liverpool Grand Musical Festival.

In the short period of five weeks, there have been four music-meetings, three of which were designated *Grand Festivals*. Worcester was modestly announced as the "Hundred-and-fourth Meeting of the Three Choirs." If the epithet *Grand* were meant to convey an idea of the great number of performers engaged, Liverpool had no pretension to it; more particularly when compared to the number of performers both at Leicester and Norwich. We will not, however, dispute about terms, but enjoy the satisfaction we feel at finding that in so brief an interval such large sums have been collected, by the influence of music, to relieve the sick, the indigent, "the fatherless, and him that hath none to help him." This point being settled, we proceed to state that on the 2d, 3d, 4th, and 5th of October, a "Grand Musical Festival" took place at Liverpool, "for the Benefit of the Public Charities." This included five performances; three of sacred music in St. Peter's church, and two of miscellaneous secular music in the New Amphitheatre, Great Charlotte-street.

### Patron—The King.

**Stewards**—The High Sheriff of the County, the Lord Lieutenant of the County, the Chancellor of the Duchy, the Mayor of Liverpool, the Archbishop of York, the Duke of Hamilton and Brandon, the Earl of Stamford and Warrington, the Earl of Sefton, the Earl of Wilton, the Earl of Kilmorey, Lord Stanley, Lord Grey, the Bishop of Chester, the Bishop of Sodor and Man, the Right Hon. William Huskisson, M. P., the Hon. Edward Geofry Smith Stanley, M. P., the Hon. Robert Grosvenor, M. P., Sir John Gerrard, Bart., Sir Henry Philip Hoghton, Bart., Sir Thomas Mostyn, Bart., M. P., Sir Thomas Stanley Massey Stanley, Bart., Sir Richard Brooke, Bart., Sir Thomas Dalrymple Hesketh, Bart., Sir Edward Pryce Lloyd, Bart., M. P., Sir Robert Holt Leigh, Bart., the Rev. Sir Philip Grey Egerton, Bart., General Gascoyne, M. P., Col. Plumbetempst, First Royal Lancashire Militia, the Dean of Chester, the Warden of Manchester, John Blackburne, Esq., M. P., Wilbraham Egerton, Esq., M. P., Thomas Greene, Esq., M. P., James Alexander Hodson, Esq., M. P., Ralph Leycester, Esq., M. P., Le Genre Nicholas Starkie, Esq., M. P., Edward Bootle Wilbraham, Esq., M. P., George Wilbraham, Esq., M. P., John Wood, Esq., M. P., the Rectors of Liverpool, Nicholas Ashton, Esq., William Earle, Esq., George Williams, Esq., William Nicholson, Esq., George Case, Esq., Henry Blundell Hollinshead, Esq., John Shaw, Esq., Peter Whitfield Brancker, Esq.

**Chairman of the Committee**—Charles Lawrence, Esq.

**Deputy Chairman**—Rev. Jonathan Brooks, A. M.

**Principal Vocal Performers**—Madame Pasta, Mrs. W. Knyvett and Miss Wilkinson, Miss Farrar and Miss Stephens; Mr. Braham, Mr. Vaughan, Mr. Terrail, Mr. Phillips, Mr. E. Taylor, and Signor de Begnis.

**Leader of the Morning Performances**—Mr. F. Cramer.

**Alternate Leaders of the Evening Concerts**—Mr. F. Cramer and Mr. Mori.

**Solo Performers**—Messrs. Mori, Nicholson, Willman, Mackintosh, Lindley, and Lindley, jun.

**Principal Instrumental Performers**—Messrs. Dance, White, Hime, Daniels, Lindley, Lindley, jun., Dragonetti, Taylor, Nicholson, Weiss, Ling, Hughes, Willman, Powel, Mackintosh, Tulley, Platt, Rae, Harper, Hyde, Smithies, Woodham, and Chipp.

**Conductor**, Sir George Smart.

The following are programs of the respective Morning and Evening performances.

On Tuesday Evening, October 2d, at the New Amphitheatre, a Miscellaneous Concert.—Leader of the Band, Mr. F. Cramer.

### PART I.

Sinfonia, (*Jupiter*) . . . . . *Mozart*.  
Glee, Mrs. W. Knyvett, Mr. Terrail, Mr. Vaughan,  
Mr. E. Taylor, and Mr. Phillips, "When winds  
breathe soft" . . . . . *Webbe*.  
Recit. ed Aria, (MS. first time of performance,)  
Miss Wilkinson, "Pace all' Ombre" . . . . . *J. Lodge, Esq.*

Introduction and Variations, Violin, Mr. Mori . . . *Mayseder*.  
Recit. ed Aria, Madame Pasta, "Ombra Adorata"  
Cantata, Mr. Braham, "Alexis," accompanied on  
the Violoncello, by Mr. Lindley . . . *Pepusch*.  
Aria, Signor de Begnis, "Largo al Factotum" . . . *Rossini*.  
Air, Miss Stephens, "Lo! here the gentle Lark,"  
Flute obligato, Mr. Nicholson, . . . *Bishop*.  
Duetto, Madame Pasta and Mr. Braham, "Ah se  
de' mali miei" . . . . . *Rossini*.

### A SELECTION FROM MACBETH,

The Solo Parts by Miss Stephens, Mrs. W. Knyvett, Mr. Terrail,  
Mr. Vaughan, Mr. E. Taylor, and Mr. Phillips.

### PART II.

Overture to Oberon . . . . . *Weber*.  
Irish Air, Mrs. W. Knyvett, "Tara's Halls" . . . *Arr. by W. Knyvett*.  
New Rondo, Signor de Begnis, "J'ai de l'argent" . . . *Arr. by Castoli*.  
Duetto, Madame Pasta and Miss Wilkinson, (with  
Chorus), "Se tu m'ami" . . . . . *Rossini*.  
Air, (From a French Melody), Mr. Phillips, "O no!  
we never mention her" . . . . .  
Duetto, Mr. Braham and Sig. de Begnis, "All' idea" . . . *Rossini*.  
Air, Miss Stephens, "Rest, Warrior, rest" . . . *Kelly*.  
Recit. ed Aria, Madame Pasta, "Di tanti palpiti" . . . *Rossini*.  
Overture to Anacreon . . . . . *Cherubini*.

On Thursday Evening, October 4th, a Second Miscellaneous  
Concert. Leader of the Band, Mr. Mori.

### PART I.

Sinfonia in C Minor . . . . . *Beethoven*.  
Recit. and Air, Miss Farrar, "Though from thee  
I now depart" . . . . .  
Air, Mr. Phillips, "The Maid of Llanwellyn" . . .  
Duetto, Mad. Pasta and Miss Stephens, "Sull' Aria,"  
(*Figaro*) . . . . . *Mozart*.  
Aria, Signor de Begnis, "Se ho da dirla" . . . *Fioravanti*.  
Recit. and Air, Miss Stephens, "Sweet Bird," ac-  
companied by Mr. F. Cramer . . . *Handel*.  
Scena, Mr. Braham, "O 'tis a glorious sight" . . . *Weber*.  
Concertante for two Violoncellos, Mr. Lindley, and  
Mr. Lindley, jun. . . . . *Lindley*.  
Recit. ed Aria, Madame Pasta, "Ah! come rapida"  
Scena, Signor de Begnis, "La tua torcia," and Finale  
by the Principal Singers . . . . . *Meyerbeer*.  
Miss Stephens, Mrs. W. Knyvett, Miss Wilkinson,  
Miss Farrar, Mr. Braham, Mr. Vaughan, Mr.  
Phillips, Mr. Terrail, and Mr. E. Taylor . . .

### PART II.

Overture, (*Euryanthe*) . . . . . *Weber*.  
The Echo Duet, Miss Stephens and Mr. Braham . . *Braham*.  
Air, Miss Wilkinson, "Follow, follow over moun-  
tain," . . . . . *S. T. Smith*.  
Air, Mr. Vaughan (and Chorus) "Softly rise" . . . *Boyes*.  
(Bassoon Obligato, Mr. Mackintosh.)  
Fantasia, Flute, Mr. Nicholson . . . . . *Nicholson*.  
Aria, Madame Pasta, "Il soave, e bel contento" . . *Pacini*.  
The Frost Scene, Mrs. W. Knyvett and Mr. Phillips,  
and Chorus, (*King Arthur*) . . . . . *Purcell*.  
Quartet, Miss Stephens, Miss Farrar, Mr. Braham,  
and Mr. E. Taylor, "Over the dark blue waters" . . *Weber*.  
Duetto, Madame Pasta and Signor de Begnis, "Non  
temer mio bel cadetto" . . . . . *Mercadante*.  
Finale, "God Save the King," Verse by the Principal  
Singers, and Chorus.

On Wednesday Morning, a Selection of Sacred Music.

### PART I.

#### THE FIRST PART OF THE CREATION.

The principal parts by Miss Stephens, Mrs. W. Knyvett, Messrs.  
Braham, Vaughan, Taylor, and Phillips.

### PART II.

Opening and First Movement of Te Deum . . . *Graun*.  
The Vesper Hymn, Miss Wilkinson . . . *Attwood*.  
Sestet, Miss Stephens, Miss Farrar, Mr. Terrail, Mr.  
Vaughan, Mr. E. Taylor, and Mr. Phillips, "Lo!  
Cherub bands" . . . . . *Dr. Crotch*.  
Recit. and Air, Mr. Vaughan, "Why does the God of  
Israel sleep?" . . . . . *Handel*.

- Air, Mrs. W. Knyvett, "What tho' I trace" . . . *Handel.*  
 Air, Mr. E. Taylor, "Hæc dicit Dominus" . . . *Callcott.*  
 Chorus, "No more to Ammon's God," (*Jephtha*) . . . *Handel.*  
 Recit. Mr. Braham, "Deeper and deeper still," and Air, "Waft her Angels" . . . *Handel.*  
 Recit. and Air, Miss Stephens, "Farewell, ye limpid Streams" . . . *Handel.*  
 Recit. & Air, Mr. Phillips, "The Snares of Death" . . . *Sir J. Stevenson.*  
 Recit. ed Aria, Madame Pasta, "Deh! Parlate" . . . *Cimarosa.*  
 Recit. Mr. Vaughan, "Tis well, six times the Lord" . . . *Handel.*  
 March  
 Air, Mr. Vaughan, and Chorus "Glory to God" . . . *Handel.*

PART III.

- Chorus, "The arm of the Lord is upon them" . . . *Haydn.*  
 A SELECTION FROM *JUDAS MACCABÆUS.*  
 Recit. Mr. E. Taylor, "Not vain is all this Storm of Grief." . . .  
 Air, Miss Stephens, "Pious Orgies."  
 Recit. (acc.) and Air, Mr. Phillips, "Arm, arm, ye Brave."  
 Chorus, "We come in bright Array."  
 Recit. and Air, Mr. Vaughan, "O Liberty," accompanied on the Violoncello, by Mr. Lindley.  
 Recit. and Duet, Mrs. W. Knyvett and Miss Wilkinson, "O lovely Peace."  
 Recit. (acc.) Mr. Vaughan, "We come."  
 Trio, Mr. Terrail, Mr. Vaughan, and Mr. E. Taylor, with Double Choir, and Chorus, "Disdainful of Danger."  
 Air, Miss Farrar, "Wise men flattering."  
 Recit. and Air, Mr. Braham, "Sound an Alarm."  
 Chorus, "We hear."  
 Recit. Mr. Phillips, "But lo! the Conqu'ror comes."  
 Trio, Mrs. W. Knyvett, Miss Farrar and Mr. Terrail, and Duet, Miss Stephens and Miss Wilkinson, and Chorus, "See the conquering Hero comes."  
 March.  
 Grand Chorus, "Sing unto God."  
 The Solo parts by Mr. Terrail and Mr. Vaughan.

On Thursday morning, October 4th.  
 THE MESSIAH.

With the Additional Accompaniments by Mozart.

On Friday Morning, October 5th, a Selection of Sacred Music.

PART I.

- Overture to the occasional Oratorio . . . *Handel.*  
 SELECTION FROM MEHUL'S ORATORIO, *JOSEPH.*  
 (Adapted to English Words, by E. Taylor, Esq.)  
 Hymn, "Let us adore him."  
 Air, Miss Farrar, "When death with his cruel arm."  
 Duet, Mrs. W. Knyvett and Mr. E. Taylor, "O thou, thy Father's consolation."  
 Chorus, "O thou, our Maker." The Solo Parts by Mr. Braham, Mr. Vaughan, and Mr. E. Taylor.  
 Recit. and Air, Mr. Vaughan, "Tune your Harps," Oboe Obligato, Mr. Ling.  
 FROM THE *REQUIEM*, MOZART.  
 Chorus, "Rex tremendus."  
 Quartet, Miss Stephens, Mr. Terrail, Mr. Braham, and Mr. Phillips, "Benedictus."  
 Chorus, "Hosannah in excelsis."  
 FROM *SAMPSON.*  
 Recit. and Air, Mr. Braham, "Total eclipse."  
 Recit. and Air, Miss Wilkinson, "Return, O God of Hosts."  
 Air, Mr. Phillips, "Honour and Arms."  
 Air, Miss Stephens, "Let the bright Seraphim."  
 (Trumpet Obligato, Mr. Harper.)  
 Let their Celestial Concerts all unite.

PART II.

- Coronation Anthem, "I was glad" . . . *Attwood.*  
 Motet, Mr. Phillips, "Methinks I hear."  
 Distant Choir, Mrs. W. Knyvett, Mr. Terrail, Mr. Vaughan, and Mr. E. Taylor . . . *Dr. Crotch.*  
 Recit. and Air, Mr. Braham, "Gentle Airs," accompanied on the Violoncello by Mr. Lindley.  
 Quartet, Miss Stephens, Mr. Terrail, Mr. Vaughan, and Mr. E. Taylor, "Lo! star-led Chiefs" . . . *Dr. Crotch.*  
 Air, Mrs. W. Knyvett, "Holy, Holy" . . . *Handel.*

- Motet, "O God, when thou appearest" . . . *Mozart.*  
 (The Solo Parts by Miss Stephens, Miss Farrar, Mr. Vaughan, and Mr. Phillips.)  
 Aria, Madame Pasta, "Gratias agimus." Clarionet Obligato, Mr. Willman . . . *Guglielmi.*  
 Recit. Miss Stephens, "But bright Cecilia" . . . *Handel.*  
 Solo, "As from the power"  
 Chorus, "The Dead shall live" . . . *Handel.*

PART III.

- Double Chorus, "From the Censer" . . . *Handel.*  
 Hymn, Miss Stephens, "Thou art, O God."  
 Air, Miss Wilkinson, "O Lord, have mercy upon me" . . . *Pergolesi.*  
 Luther's Hymn, Mr. Braham, and Chorus (Trumpet Obligato, Mr. Harper.)

SELECTION FROM *ISRAEL IN EGYPT.*

- Recit. Mr. Vaughan, "Yet Pharaoh still exalted his proud heart."  
 Double Chorus, "He gave them hailstones."  
 Chorus, "He sent a thick Darkness."  
 Recit. (acc.) Miss Farrar, "Hail, holy light."  
 Chorus, "He rebuked the Red sea."  
 Chorus, "He led them through the deep."  
 Chorus, "But the Waters overwhelmed."  
 Duet, Mr. Phillips and Mr. E. Taylor, "The Lord is a Man of War."  
 Chorus, "The Lord shall reign."  
 Recit. Mr. Braham, "For the Host of Pharaoh."  
 Solo, Miss Stephens, "Sing ye to the Lord."  
 Grand Double Chorus, "The horse and his rider."

Having thus put our readers in possession of the several bills of fare, we now offer some observations on the performances of the various pieces, commencing with the Evening Concerts in the Amphitheatre,—a spacious, handsome, newly-erected building, admirably constructed to accommodate and display a large assembly, though not equally favourable to the propagation of sound. This is, doubtless, one reason why the concerts, upon the whole, went off rather languidly, and without exciting that feeling in the audience which is always the best stimulus to the exertions of the performer. Another and a stronger reason for the indifference which seemed to prevail, is, that Madame Pasta, whose name and praises had been advertised and bandied about with extraordinary industry and zeal, and from whom, therefore, something little short of the miraculous was expected,—and who, by-the-bye, was so enormously paid—evidently did not answer the expectations that had been raised. We will not say that hers was a complete failure, but certainly it was not an eminently successful appearance. There is a warm-heartedness in a British audience, which almost invariably leads them to applaud and encourage a performer new to them; yet Madame Pasta, in her very first song,—a favourite one too, "Ombra Adorata,"—was not greeted by a single encore. "Di tanti palpiti" was, however, called for a second time; and likewise "Sul' aria," though we candidly avow that we have heard the latter much better sung. The buffo, Sig. de Begnis, clearly made the greatest impression, and in both his songs the first night, was loudly encored. We are not disposed to censure the good people of Liverpool on this account; doubtless they find some sufficient reason for being so merry over Signor de Begnis every third year; and he, most assuredly, has been long enough in England to know the old adage, "Let them laugh that win." Miss Wilkinson was warmly and deservedly applauded in the Italian recitative and air composed by J. Lodge, Esq. This gentleman is, we understand, the son of a highly respectable merchant at Liverpool, and has found time to blend the study of music with his other pursuits at Oxford; and though his composition is decidedly in the manner of Rossini, yet it possesses much merit, and reflects credit on the young amateur. Mr. Braham's "Alexis," with Lindley's bewitching accompaniment, and Miss Stephens's "Lo! here the gentle Lark," with Nicholson's brilliant obligato flute part, were

both high treats, and the audience unaffectedly enjoyed them. Here we must not omit to mention Mr. Vaughan's "Softly rise," and Mackintosh's obligato accompaniment on the bassoon. The beauties of this composition are not of so a dazzling kind as those of the two songs just mentioned; yet there is a smooth, placid elegance about it that will always possess a powerful charm for the real lover of good music. Webbe's masterly work, "When winds breathe soft," was but indifferently executed. However, Weber's charming quartett "Over the dark blue waters," atoned for the defects in the performance of the English glee. Purcell's "Frost scene," though very well sung by Mrs. W. Knyvett and Mr. Phillips, did not, to our great astonishment, appear to afford much pleasure to the audience.

Of the overtures and symphonies, we are inclined to think Mozart's *Jupiter* went best, perhaps because the band are better acquainted with it; but we very much doubt whether Weber's overtures to *Oberon* and *Euryanthe*, are not (with all their excellence) too difficult for the mixed bands at country Music Meetings.

We now turn our attention to the morning performances.

The church of St. Peter is very limited in its dimensions; grandeur therefore cannot be the attribute of any performances therein. But there was band enough, both choral and instrumental, in proportion to the size of the building, to give considerable effect to the music. These sacred performances commenced with the first part of *The Creation*. And here let us take a slight glance at a specimen of provincial criticism. "The Creation," says the Liverpool Mercury, "went off uncommonly well. We were particularly pleased with the *Overture*. Vaughan's 'Now vanish,' and his 'Rolling in foaming billows,' were very good." We agree, however, with the writer, that it was well performed: the credit however of the latter, is due to Phillips. We do not recollect to have heard the introduction go better. It is a difficult movement, interspersed with many little precious morsels for the wind instruments, to which, unless the time be most strictly kept, it is almost impossible to give effect. Cramer leads this better than any one. The opening recitative, "In the beginning God created the Heaven and the Earth," was delivered exceedingly well by Mr. E. Taylor. Miss Farrar sung the air, "The marvellous works," very agreeably. Vaughan, in all he had to do, was chaste and correct. We always listen to him with pleasure. Phillips's conception and expression of "Outrageous storms," was most judicious; and in the air, "Rolling in foaming Billows," (for which our Liverpool critic lauds Vaughan) were the lower notes in his voice a little fuller, it would be delicious. Miss Stephens's "With verdure clad," was in every way worthy her former self.

The Trio, "Most beautiful appear," is always entitled to particular notice. We doubt if Haydn's genius ever suggested a happier train of ideas. This was, perhaps, the most perfect performance during the whole festival. In Mr. Braham's recitative:

In splendour bright is rising now  
The sun, and darts his rays;  
An amorous, joyful, happy spouse;  
A giant proud and glad,

are two points which he makes peculiarly his own, by the indescribable force and beauty which he gives them. The chorus, "The heavens are telling," went well; and the whole of this act was an admirable performance. The remainder of our observations must be confined to things less known. Among the novelties we must notice "A Vesper Hymn," composed by "Attwood"—the words by the late Bishop Heber. The music is quite lovely, and in the composer's most finished style\*. It

\* This hymn is published in our 57th Number, for last September.

was charmingly sung by Miss Wilkinson, and exceedingly well accompanied on the organ by Sir Geo. Smart. The Sextetto from Dr. Crotch's Palestine was introduced, "Lo! Cherub bands." Now, although we wish to avoid anything like severe censure, yet we feel it a duty to ask why this masterly composition was suffered to be performed without Dr. Crotch's own orchestral accompaniments? and who had the temerity to supply others? The same questions will apply to the beautiful quartetto, "Lo! star-led chiefs," from the same oratorio, which was introduced in the selection on Friday morning, also with counterfeited accompaniments\*.

Attwood's coronation anthem was well performed. The introduction, "God save the King," is very ingeniously managed, and the allegro is a fine spirited movement which does the composer much credit.

In the course of the selections on Wednesday and Friday morning, two songs, "Deh! Parlate," and "Gratias Agimus," were introduced by Madame Pasta, and we have no reluctance in saying that we have heard them both better sung. We give our opinion with the freedom of honest criticism, disclaiming any thing like hostility towards this lady, who on the opera-stage appears to great advantage; but as a concert singer, we have heard many who have pleased us more.

It now only remains for us to add a few remarks on the performance of *The Messiah*, in the opening of which we did not think Mr. Braham so happy as we have at other times heard him. Miss Wilkinson possesses a fine contr' alto voice; and sang, "O thou that tellest," in a way that has never been surpassed. By the way, we would fain inquire, why was this lady not in her place to sing "Return, O God of Hosts?" or was she ill; and did Mr. Terrail sing it to oblige her? The bass songs throughout were extremely well performed by Messrs. Phillips and Taylor. There are certain compositions of Handel,— "What tho' I trace," for instance—in which Mrs. W. Knyvett always affords us pleasure; we are decidedly of opinion, however, that "Rejoice greatly" is rather too much for her. Why has Miss Stephens surrendered it? The chorusses went off well, and the whole of the church performances were most ably led by Mr. Cramer, and equally well conducted by Sir George Smart.

The Albion, a Liverpool Newspaper, states, that "The gross receipts during their festival exceed 9,000*l*. The expenses, it is expected, will be above 4,000*l*. The sum, therefore, which the committee will have to distribute among the public charities, will, it is probable, amount to nearly 5,000*l*."

And now, Messrs. the Managers and Conductors of Country Music Meetings and "Grand" Festivals, allow us to ask why, in the mass of combined talent which you, very laudably, collect on such occasions, we never see the name of Spagnoletti? That he is a man of very superior talent, no one, we think, will be hardy enough to deny. The sweetness of his tone appears to us unrivalled, while his taste is purity itself; and as it is become the custom to have two leaders, one for the church, and another for the concert-room, it has frequently occurred to us, and to many others too, as a thing quite inexplicable, that the leader of the King's Theatre, and a highly-esteemed leader of the Philharmonic concerts, (the most perfect instrumental performances that Europe can produce) is always omitted in the list of prin-

\* A provincial critic tells us, that this composition—which would do honour to a Mozart—is heavy, dull, and had better be laid aside. *Cospetto di Bacco!*—for such egregious folly is enough to make the sovereign pontiff himself swear—why will not these gentlemen stick to what they understand? It is truly astonishing to read the blunders in some of these country journals; the inflated panegyrics, the bombast, in others, and the want of knowledge on the subject of music in most.—(Editor.)

spals engaged for provincial meetings. "There is something in this more than natural, if philosophy could find it out."

It is intended to hold the Liverpool Festival, in future, triennially, instead of every four years.

The gross receipts of the Leicester, Worcester, Norwich, and Liverpool meetings, amount to about 25,000*l*.

A MEETING of the Directors of the Festival Concert-room, which is now the property of the four infirmaries at York, Leeds, Hull, and Sheffield, was held at York on the 22d of September—present, His Grace the Archbishop, the Very Rev. the Dean, the Rev. W. H. Dixon, F. Cholmley, J. Pemberton, J. Gray, H. Hall, and J. Crosse, Esqrs., at which it was resolved that the Third Grand Festival for the benefit of those charities should be held in the week preceding Doncaster Races, 1828; and that it should be conducted on the same scale of magnitude and performance as in 1825, viz., four morning oratorios and three evening concerts; commencing with a ball on Monday, Sept. 15th, and closing with a fancy-dress ball on the Friday. A statement, importing that engagements have been already entered into with some of the principal vocalists, is, we believe, premature. The other festivals expected to take place in the ensuing year, are Hereford (105th), Derby, Winchester, Portsmouth, Salisbury, and Edinburgh.

## Review of Music.

SIX ORIGINAL ITALIAN ARIETTAS, with a Piano-Forte accompaniment, composed by G. G. FERRARI. (Willis and Co., 55, St. James's-street.)

It is difficult to meet with a new Italian composition that is not strongly tinged with *Rossini-ism*. The success, the deserved success, of the "Swan of Pesaro," as the French call the reigning favourite, has tempted nearly every one of his countrymen to adopt his style so far as they are able; to copy his passages; likewise, of course, his defects; and as all imitators—a servile herd, from the time of the Roman satirist down to the present moment—are far inferior to their original, so those modern productions of Italy, to which we allude, are infinitely below, in point of merit, their model.

But still there are exceptions, and Mr. Ferrari is one: he is among the few who are too independent to soar to fame on the pinions of others; he has risen to a respectable height by his own unaided strength, and has yet the power of maintaining his elevation, without having recourse to means which would immediately lower him in his own estimation, and soon after sink him in that of the world. His present work is a proof of what we advance; the operas of Rossini, manifold as they are, and though constantly sounding in every ear, have not lent Mr. F. a single idea; what he has now published is his own, and shows that his force is unabated, and his spirit of self-reliance unsubdued.

A moiety of these compositions might have taken the more dignified title of *Arias* (or *Arie*); the diminutive *etta*, affixed to three of them, is but a proof of the author's modesty, for they have every claim to be viewed in a higher light. The first, *Amor Platonico*, is one of these; a most masterly composition, admirably expressive of the words, and in every way worthy of notice. It describes

the state of a mind powerfully moved by a passion which the sufferer does not understand, but exclaims—

Non so s' e' giubilo—  
Non so s' e' amore.

It is, however, that which experienced people would be apt to call undivulged *Love*, rejecting the epithet *Platonic* altogether: the music is, therefore, all agitation, full of syncopated notes, broken measures, and sudden changes, denoting the alternation of hope and fear. There is a fine passage of modulation at page 3, and a charming succession of chords in the next page, to which we would call the attention of the scientific amateur.

The second Arietta, *Scherzo a Nina*, in a much more familiar style than the former, is a very flowing, pleasing melody, easy both to sing and to understand. In this is an unexpected transition from the key of F to A b, page 10, which is well introduced. The third, *L'Ingenua*, with a mixture of recitative, is judiciously adapted to the poetry, but not otherwise claiming much regard. The fourth, *Scherzo a Lilla*, a *presto*, requiring a rapid and distinct articulation, reminds us rather of an air in Piccini's *Buona Figliuola*. A reminiscence of the latter may also be found in Mozart's *Figaro*. There is a great deal of gaiety in this, and no small share of ingenuity. The fifth, *Ad una Pastorella*, is characteristic, with a clearly marked rhythm. The swain breathes his passion in a true *pastorale*, but there is less effort at novelty here than in any of the others. The sixth, *La Furiosa*, in C minor, *agitato con fuoco*, would suit a deserted Dido, or a revengeful Medea; indeed it belongs to that class of compositions which must, unavoidably, take the same colouring. Hence this recalls the last and splendid air in the *Didone abbandonata* of Piccini. It is a fine piece of musical declamation, but better calculated for the theatre than the chamber.

The whole of the accompaniments show the experience and judgment of the composer; they illustrate the poetry, supply good harmony in aid of the melody, and assist the singer; the three principal offices which they are called upon to perform.

Prefixed to these Ariettas are the words printed on a separate page; a most useful practice: would that it were invariably adopted!

ORIGINAL SONGS, written and adapted to GERMAN MELODIES, by F. C. H. (Chappell, 135, New Bond-street.)

THE author of these songs, and adaptor of the music, is, we understand, a clergyman of the Romish church; but as he has thought it right to conceal his name, it is not for us to publish it. This volume, in royal octavo, contains twenty-four songs, most of them anonymous; but two are assigned to Sterkel; the same number to Kreusser, and one each to Dr. Gottfried Weber, (brother of Karl-Maria,) Frey, and Moriz Ganz. Gott. Weber's is pretty, but not uncommon; those by Kreusser disappointed us. Ganz (a name we never met with) aims at more than he can accomplish. That by Frey has the most merit; but, to say the truth, though nearly all in this collection have something rather pleasing in them—it may be their simplicity—yet no one possesses any distinct feature, or is likely to make a permanent impression. As an amateur, the adaptor must be treated with lenity; had he been a professor, we should have had something to say on the errors, or oversights, in his harmony. The engraver too has committed many faults, which remain uncorrected. To counterpoise these defects, we feel a pleasure in stating, that the accent is, nearly throughout, unexceptionable;

that the poetry does its author credit, and is adapted to the music in a manner that shows his discrimination and good sense.

**IL MEZZO**, a SONATA for the PIANO-FORTE, composed by J. B. CRAMER. Op. 74. (Cramer, Addison, and Beale, 201, Regent Street.)

A SONATA is indeed a rarity!—The title has lain dormant many a long year, and with it comes a numerous train of delightful reminiscences; recollections of music now as little known to the fashionable performer as the writings of Chaucer and Butler (we might safely add Dryden and Pope) are to the fashionable reader. It recalls the best productions of Clementi, wherein science and beauty are so happily united;—the original and masterly works of Dussek, as well as those of Steibelt, so distinguished for their fancy and taste: it revives in the memory some of the most captivating, though not the grandest, of Haydn's and Mozart's conceptions, and many of the earliest and finest specimens of Beethoven's genius; while it brings back a remembrance of those hours passed so pleasantly

and profitably with Mr. Cramer's own peculiarly elegant and expressive compositions.

However, "there is nothing new but that which is forgotten," as Madlle. Bertin, the most classical of dress-makers, said; and when all that we have alluded to are gone clean out of mind, they may, as novelties, be restored with increased splendor. In the mean time, a few things like that now before us, will much abate our regret for what seems, for the present at least, to be placed on the shelf.

This Sonata is in three movements; an allegro in six pages, an andante in three, and a rondo in six; all in the key of F, which produces a sameness that is rather objectionable. The first movement wants unity of design; it is too much made up of unrelated passages, and of variations on these an octave above: still, the author's habitual taste is apparent in every line. The second movement is exceedingly beautiful; the melody is lovely, the harmony masterly, and the whole together in the purest and best style of the composer. The following sixteen bars form the subject of it.

The Rondo is a spirited composition, making a good contrast to the Andante, and terminating the Sonata in a brilliant manner.

Perhaps Mr. C. means to indicate the nature of his present publication, as it concerns difficulty, by the name he has given it, *Il Mezzo*. Whatever may be intended, it answers the purpose of a good description, for it is in degree about the medium, neither out of the reach of moderately good players, nor offering so many facilities to the best as to induce them to consider it *infra dignitatem*.

1. **Gems à la Pasta**, a DRAMATIC FANTASIE, in which are introduced four Italian Airs, composed by **IGNACE MOSCHELES**. Op. 71. A. (Mori and Lavenu, 23, New Bond Street.)

2. **MATILDE**, an Italian Melody, with VARIATIONS for the PIANO-FORTE, composed and published by the same.

INDEFATIGABLE as M. Moscheles is with his pen, he never exhausts; so far from it, whatever he produces exhibits something quite unexpected, some new effect. The introduction to the four airs in No. 1, and the intervening parts

are a striking proof of this: they are original, bold, and cannot fail to arrest attention. The airs are "Ombra adorata!" by Zingarelli; "Che farò senza Euridice?" by Gluck; "Ah! come rapida," an additional piece in Meyerbeer's *Crociato*, and "I tuoi frequenti palpiti," by Rossini. These are prefaced by what M. Moscheles terms a *Scène dramatique imaginaire*, which he has well named, for it is highly dramatic, and shows a most lively, vigorous fancy. The lovely air from *Romeo e Giuletta* is given with the ornaments, which are not numerous, of Mad. Pasta, and followed by a continuation of the fantasie, introducing the next air; and so on with the other two. The author has well woven these together, and the augmentations he has made are, in the language of another art, in perfect keeping. Energy and feeling are the characteristics of this piece, and in the hands of a good player—that is, one who can enter into the design of the composer, and not a mere machine—it must be productive of powerful effect.

No. 2, *Matilde*, is a pretty air, quite in Rossini's style,

as most Italian compositions in the present day are, but has nothing in it uncommon, or likely to be remembered beyond its day. We speak of the theme only; the variations are those of a master, and are not only extremely clever, but possess more of that very desirable quality, originality, than is now generally to be met with. But M. Moscheles has the power of creating; he is a man of genius.

1. KIESEWETTER'S *THEMA and VARIATIONS*, arranged for the PIANO-FORTE, by T. LATOUR, Pianista to His MAJESTY. (Latour, 50, New Bond Street.)

2. STOCKHAUSEN'S *ditto*, arranged and published by the same.

Poor Kieseewetter!—this is the first of his compositions that we ever saw in print; and as he did not exercise his pen so diligently as his bow, it may be the last. We will, therefore, show it every mark of respect in our power, by printing the Theme at length.

ANDANTINO. dolce.

cres. p

cres.

The resemblance of this to an air in Mozart's *Flauto Magico*, will most likely be immediately felt, although the latter is in a major key: but the highly-talented performer has given a very pathetic character to it, and not diminished its beauty, though he has changed its colouring. The six variations, alternately major and minor, are clever and brilliant. Mr. Latour has arranged these for the keyed instrument without altering them more than absolutely necessary, and has consulted the convenience of the performer as much as sound discretion would admit.

No. 2 is a tender, expressive air; the composer, Mr. Stockhausen, the harpist, is the husband of the lady who was a good deal admired for her singing in the public and private concerts here last season, and for whom we presume this Swiss air was composed. Mr. Latour's Variations are showy without being difficult; there is no great variety or newness in them, for the simplicity of the melody does not admit of any flights of imagination, but they are tasty, and not spun out, as is too common, to tediousness.

1. *L'Espérance, a new RONDO for the PIANO-FORTE, composed by C. CZERNY, (Cramer and Co. 201, Regent Street.)*
2. *ALLEGRO and VARIATIONS, for the PIANO-FORTE, composed by HENRY HERZ. (Cocks and Co., Princes Street, Hanover Square.)*

ASSUREDLY M. Czerny begins to see the futility of composing, or at least of publishing, music which only professors, and those of the plodding kind, will ever have patience enough to practise and play. We have more than once lately hinted that his eyes are beginning to open, for we have seen many symptoms of his good musical sense lately, and the Rondo now before us is one of them. The subject, light and gay, will strike everybody at the very first hearing; as a melody it is quite engaging, and there is a character of novelty about it, though not absolutely new. The rhythm too, a most important but often neglected component in music, is decidedly marked, and will make those feel the effect of measure who are slow in discriminating tune. This short (for it is only five pages) and animating composition is adapted to most players; ordinary performers may easily master it, and the best may be thankful, and their auditors also, that so good an addition is made to their collection. In the first page, 5th base staff, an  $F \sharp$  occurs twice, therefore is likely to mislead the unlearned, instead of a  $G \sharp$ ; also in the first bar of the second page, staff 4, an  $A \sharp$  appears, which should be  $B \sharp$ . We are not in the habit of pointing out such errata, but in the present case they might be attended by injurious consequences to a piece which deserves to be generally known.

The title of No. 2 will deceive; it is in fact, a short sonata in two separate movements: the first an allegro in four crotchet, the second an andante in four-quaver time. It is upon the whole, easy, and abundantly common in all its phrases, cadences, &c. Indeed we must say, that M. Herz has not in the present little work shown that he can trifle *en maître*. Nevertheless we are glad that he likewise is beginning to think it worth his while to trifle at all; to descend from the stilts. It is his best policy; but then he must bestow as much labour in polishing his bagatelles as he has done in dovetailing together his almost impracticable passages: a musical joiner can do the one; it requires taste and some genius to effect the other.

#### DUETS FOR THE PIANO-FORTE.

Select Airs from SPOHR's Opera of FAUST, arranged as DUETS for the PIANO-FORTE, by VINCENT NOVELLO, Organist to the Portuguese Embassy. Book 1. (Published by the Editor, 22, Bedford-street, Covent Garden, and all the Music Shops.)

THERE is great diversity of opinion on the subject of Spohr's romantic opera. Some extol it as nearly equal to Mozart: others decry it as wholly unfit for the stage. The truth possibly lies between these extremes; at least, it is always taking the safe side to be of the latter persuasion. We withhold our own judgment on the question, because, not having seen the score,—never having heard it performed dramatically, with all its accessories, nor even with a good band, it would be both unjust and presumptuous to come to any decision on the point at issue: for it most undoubtedly is not a work that can be understood, as many may, from the examination of a mere vocal score, or from a partial, and very probably imperfect, hearing. But there are two pieces in *Faust*, of which we may venture to

speaking with little hesitation, namely, the Bacchanalian Song and Chorus, "Ch' il vino allegra l' animo," and the air, "Si, lo sento," both in the first act, because we have heard them performed with every possible advantage, except stage effect. The latter has been sung by Miss Paton, at the Philharmonic Concerts. These, in their different ways, are masterpieces, certainly; and, with the addition of the short Duet, "Segui, o cara," in the same act, constitute the whole of the present book.

Mr. Novello has arranged these three compositions very skilfully: he has, we believe, (for let the reader bear in mind that we have never had the score in our possession,) retrenched some of the author's notes, where their introduction would have involved too much difficulty of execution, and rendered the whole as simple as was compatible with effect. He has, therefore, rendered a service to the musical world thus far. As Mr. N. has chosen three consecutive pieces, we are entitled to conclude that he intends to adapt the greater part of the opera; consequently that two, or even three more books will be required to complete his task. We shall be anxious to receive them, for if they are as well chosen and as ably executed as the first, they will be an acquisition to any lover of the art.

1. A new GRAND MARCH in F, for the PIANO-FORTE, composed by CARLO DELLA TORRE. (Goulding and D'Almaine, 20, Soho-Square.)
2. Ditto, in E flat, composed by the same. (Clementi and Co., 26, Cheap-side.)

SIGNOR DELLA TORRE, whose name is new to the musical world, was lately a pupil of Zingarelli, at the Conservatory of music, Naples. If we are not misinformed, these are his first public efforts as a composer; they exhibit a great share of spirit, much invention, and an inviolable adherence to those rules which no élève of common understanding and attention could fail to learn of such a master. The first, in F, is somewhat in the style of Rossini's instrumental music, but not an imitation, and still less a copy. It is extremely animated; does not call for any powers of execution, and will enliven and please all sorts of hearers.

The second, in E flat, has a juster claim to the epithet "Grand," as being in a more serious style, and having none of the lightness of the other. It shows an extensive knowledge of the resources of harmony, and an intimate acquaintance with its laws. There is more originality in this than in the former; in it is something not only agreeable, but very imposing; and altogether it must be considered as an indisputable proof of considerable talent.

1. Isabel, arranged with VARIATIONS, for the PIANO-FORTE, by AUGUSTUS VOIGT. (Cramer and Co., 201, Regent-Street.)
2. NATIONAL AIRS, arranged and varied in a familiar style, for the PIANO-FORTE, by S. F. RIMBAULT. Nos. 4, 5, and 6. (Blackman, Bridge-Street, Southwark.)

No. 1, is a popular air, with some easy variations, which, considering the youthful class of learners for whom they are intended, are not devoid of a certain share of cleverness. This little publication, unpretending as it is, may be rendered very useful to masters, in schools particularly: for if it effect no great purpose, it will not vitiate the taste, by accustoming the ear to bad harmony. We should be glad could we always say the same of works that bear much higher names on their title-pages.

No. 2, are a continuation of a minor work before noticed by us. The present numbers comprise "Sul margine," "Non piu andrai," and "Kelvin Grove," arranged in the same exceedingly easy manner as those which preceded them. Each is contained in two pages, and is fit for children who have learnt a few weeks. What we have said above is applicable to these: they may do much good by affording pleasure to tender minds and encouraging infant industry, while they cannot be productive of the least evil.

VOCAL.

1. SONG, "Early Home," the poetry by L. T., Esq. the music by CHARLES E. HORN. (Goulding and D'Almaine.)
2. BALLAD, "O Woman! couldst thou know," written and composed by T. TOMLINS, JUN. (Same publishers.)
3. BALLAD, The Island Maid to her Lover, written and composed by J. AUGUSTINE WADE, Esq. (Latour, New Bond-Street.)
4. SERENADE, The Minstrel's Farewell, written and composed by the same. (Same publisher.)
5. SONG, The Knights of the Golden Crest, sung by Mr. Pearman, at the English Opera House in The Two Seconds; the poetry by HARRY STOE VAN DYK, composed by JOHN BARNETT. (Cramer and Co.)
6. BALLAD, The Bee, written and composed by W. BALL. (Willis, 55, St. James's-street.)
7. CANZONET, "Oh, would that Love," words by L. E. L. arranged from the German, by R. H. MANNING, Esq. (Vernon, 87, Cornhill.)
8. CANZONET, "The Mariner views," composed by THOMAS B. HUDSON. (Paine and Hopkins, 69, Cornhill.)
9. BALLAD, Alice Gray, the music by G. W. REEVE. (Musical Repository, 17, Soho-square.)
10. SONG, "When Cupid first to Scotland came," sung by Miss Love; the words by H. M. MILNER, Esq., the music by G. W. REEVE. (Same publisher.)
11. CANZONET, "I'll love thee evermore; music by PANSERON; the accompaniment and words by J. DONS. (Paine and Hopkins.)
12. Ditto, The Swallows. (Ditto. ditto.)

No. 1 is a very pretty air, with a simple, good accompaniment, and the words, which are well set, shew that their author is a man of correct taste and equally good feeling.

No. 2 is, we suppose, an early effort. It proves the composer to have a good notion both of air and accompaniment, and his accentuation of the words is perfect, except in the following instance—

full of mock - e - ry

the word, placed as it is in the verse, is a hard one to deal with, but mock-ē-ry will not escape censure. And with a view to effect, we would advise Mr. Tomlins to alter the last bar but one of his final symphony,

from to

No. 3 is a pleasing melody, but Mr. Wade has not been so successful as is customary with him in setting the notes to the words. The quaver rest after "coming," militates against the sense. The same after "breeze," and the following "They" ought to have taken the place of the rest in the former bar. In the second verse are similar faults. The accompaniment, however, is that of an experienced composer.

In No. 4 the author soars higher than in the foregoing ballad. We are not quite content with the management of the words even in this: "All hush'd as night can be," is lame in itself, and rendered still more so by the setting. In these lines too—

Wouldst thou not weep  
To hear I sleep  
To-morrow in the grave?—

the division between the second and third, occasioned by the rests, is quite fatal to the meaning. To compensate for all this is some good modulation. The following is bold, ancient, and effective.

cres.  
Svi

No. 5 is a very characteristic composition. Mr. Barnett has suited his music to the words with judgment, and the effect is commensurate with his exertion. The syllabic accent and the harmony are free from reproach; and, take it altogether, we never yet met with anything by this author that pleased us more.

No. 6 is about a Bee which is conjectured to be Cupid in disguise. This is the first time we ever heard of such a metamorphosis; experience, nevertheless, seems to favour the story, for Love often leaves a sting behind. But to our music. Mr. Ball's is a very pretty air; we cannot, however, approve of his unresolved 7th in the last bar but one of the first page: neither do we like much better the semiquaver B in the first bar of the third vocal staff, in the same page. It is repeated afterwards, otherwise we should have set it down as an erratum, and supposed a second C intended instead. There is a lithographed title-page to this ballad. At the top is a pretty, latticed window, with a bee, a bouncing one, flying in. Now if the bee mentioned in the song came up in size to this whole-length portrait, he must have been a formidable visiter on the lips of the two lovers. We cannot say that such ornamental (as they are no doubt called) title-pages are very successful in England. In France, where they are common, the lower artists possess a better notion of things.

No. 7 is a charming air, and the words are most correctly adapted to it. But then these are satirical,—comic—while the music is serious, and directed to be sung *affettuoso*, (always meaning thereby *affettuosamente*.) Hence the two do not agree; we should, therefore, like to see the notes wedded to more congenial verse.

The Canzonet, No. 8, is ambitious; there is a prodigious deal of bustle in it; but both poetry and music are too exalted for us, except at a moment of leisure: that is,

we seldom have time to translate such for our own use, into common language and simpler notes.

*Alice Grey*, No. 9, is in the Scottish style; an agreeable melody, but not half pathetic enough for a tale ending so tragically. The countenance of the lover in the frontispiece, (another specimen of English art) led us to expect something very woful in the poem; accordingly it ends with his death. His apotheosis may, perhaps, soon appear, set to a dirge; the motto from Shakspeare,—“a dying fall.”

Surely No. 10 is a Caledonian air, or else so like one that it is difficult to find a difference. But it is very sprightly, pretty, and, unlike the former, exactly suited to the words, which have nothing to reproach the composer with on the score of setting. Though such an accompaniment as the subjoined, occurring twice, therefore probably intended, must be noticed.



This the more surprises us, because, if we are not much mistaken, we have heard at the theatres some clever music by Mr. G. Reeve.

Of the two Canzonets, Nos. 11, and 12, by Panzeron, we can report very favourably; of the last particularly, which evinces the hand of a superior musician. In the adaptation of the English words, (we do not allude to the character of the poetry) Mr. Done has manifested his qualification for the task; in this part we discover not a single fault; though an error of importance in the fourth bar of page 12, where the chord B, D, E, is engraved instead of that of A, B, F, must be corrected, or the harmony will sound most villanously.

#### FLUTE ONLY.

1. GRAND TRIO for THREE FLUTES, arranged from BEETHOVEN'S SYMPHONY in C by R. CARD. (Mori and Lavenu, 28, New Bond-Street.)
2. Ditto, ditto, from MOZART'S SYMPHONY in E flat, by the same. (Rudall and Rose, 15, Piazza, Covent Garden.)

THE arranging of symphonies for the piano-forte has sometimes been ridiculed, because the effects produced by a combination of instruments, differently constructed, and of opposite characters, cannot be imitated by a single one, not even by an organ, though that organ were the Apollo-nicon itself. But while it is admitted that no keyed instrument can be so acted on as in any degree to resemble in body or diversity of sound, the force and variety of an orchestra, yet, by the aid of four hands, it may be made to render every note in the score, and to give the melodies and harmonies in a complete state: for this reason, that it has in itself every diatonic and chromatic sound, from the highest to the lowest, that the fullest band is called upon to produce.

But if such adaptations for the piano-forte are derided, what must be the fate of symphonies arranged for three flutes?—The flute, we need not tell our readers, is limited in its compass to C, the first ledger line under the treble

even the violin has four notes below it. What then, in an adaption for flutes—say three, or thirty, for it is the same thing—what then is to become of the notes assigned by the composer to the clarionets, bassoons, horns, trombones, violas, violoncellos, and contra-bases? Why they must all be rejected; much more than a moiety of the score, including all its foundation, must be sacrificed, utterly annihilated!—and for what?—that three persons may play at flute-playing; may torture a beautiful instrument, and make themselves ridiculous by attempting that which is impossible. This is really like firing a royal salute with pop-guns: it almost equals in absurdity the enterprise of that unfortunate lunatic, Colonel Despard, who, armed with three rusty pistols, and stored with half-a-pound of powder in a tin tea-cannister, together with eleven bullets, in an old woollen stocking, sallied forth, accompanied by two other madmen, to take the tower of London by storm.

DRESSLER'S Selection of Beauties, with Embellishments, Nos. 3, 4, 5, and 6. (Cocks and Co., Princes-Street, Hanover Square.)

THIS is a continuation of the work mentioned in our 57th number, where we described its general character. These four books contain a great diversity of English, Scotch, Irish, Italian, and German airs, chosen not only on account of their present popularity, but because they really possess intrinsic merit. At the end of each number are a duet for two flutes, and six useful preludes. The arrangements are made by Dressler, Berbiguier, Kuhlau, Gabrielsky, Kohler, &c. The airs in themselves are simple, and for the most part easy. The variations to them differ much in degree of difficulty; some will suit very moderate players, others are adapted to those who are far advanced. The neatness and cheapness of the work, together with the judgment shown in collecting the materials, ought to recommend it to general notice.

#### FLUTE AND PIANO-FORTE.

TYROLEAN DIVERTIMENTO, for TWO FLUTES and PIANO-FORTE, (the Second Flute ad lib.) containing the Swiss Airs, sung by the Rainer Family: the Piano-Forte part taken from Mr. Moscheles's Divertimento; the variations, &c., for the Flutes, by SEDLATZKE, No. 1.

THE long title to this leaves us but little to say; for, of these Swiss airs, and of Mr. Moscheles' Divertimento we have spoken in former numbers. The two flutes much increase the effect of these pleasant melodies; they are added with ability, and do not demand more practical skill than is now possessed by considerable numbers of amateurs.

#### WILLIS'S PATENT MUSIC PORTFOLIO.

WE have just seen a Portfolio for music, at Willis's, Egyptian Hall, Piccadilly, which remedies defects constantly complained of, and supplies what has long been considered a desideratum. By means of two strong laths concealed in the binding, and a silken cord, the pieces are as firmly fixed as if bound, without piercing, or in the slightest way damaging, the leaves; while the whole may be instantly disengaged for the purpose of making any change, by merely loosening the string; and as quickly secured again by the simple operation of drawing it tight.

## Foreign Musical Report.

### VIENNA.

**Kärnthnerthor Theater.**—We are to have another last opera from Pacini, before his departure. It would appear that Signor Barbaja has made a point this season of matching this young composer against Rossini, or rather of endeavouring to exalt him above his former idol. And yet, after all, it is but exalting Rossini himself in another form, for, by the most servile of all imitation, Pacini has converted himself in *succum et sanguinem*, Rossini; with this difference, however, that he has copied only the worst parts of Rossini's mannerism, without possessing his spirit and fancy. The consequence is, that the success of his pieces has been of a very negative kind, while the few operas of his archetype have drawn full houses. The plan adopted by Pacini, to gain attention here, has, at least, the merit of ingenuity. Knowing the strength of our orchestra, and the many virtuosi upon particular instruments which it can boast, he has inlaid in all his operas little solo parts for these instruments, which, being written up to the manner of the performers in question, have gained more applause than all the vocal pieces put together.

We have had no novelty since our last; but the *Faust* of Spohr is in rehearsal, and is to be produced with all possible splendour and effect.

The reigning attraction here at present, is the young virtuoso on the piano, Friedrich Wörlitzer, a lad of thirteen. He is a scholar of Moscheles, and possesses no small portion of the fire and spirit of his illustrious master. Among a number of other pieces, he delighted the amateurs with Hummel's difficult concerto in B flat, of which he gave the rapid movements with a vigour, brilliancy, and fire, that called forth universal applause. Also variations upon the *Alexandermarsch* of Moscheles, in which he displayed a breadth of manner, and firmness of touch, quite astonishing at so early an age.

### BERLIN.

**Königstadt Theater.**—Mlle. Sontag's last performance here before her departure for Paris, was in the *Italiana in Algeri*. The dissatisfaction of a very crowded house began to manifest itself from the drawing up of the curtain. The public were vexed that a more tempting salary than their favourite could obtain at home, should induce her to leave them for a foreign capital. The pique, thus generally felt, vented itself in a manner not a little wounding to a performer. The loudest and most marked applause was lavished upon the singer, Spitzeder, who had just returned after an absence of two months. But all this did not discompose the charming songstress; she threw more than wonted grace and spirit both into her singing and acting, and long before the conclusion of the piece, had softened down every hostile feeling, and engaged every suffrage in her favour. "What," exclaims one of our journals, "what is to become of Berlin, during the absence of the idol, the goddess of song, the tenth muse of modern times! What is to become of music in Berlin! What is to become of our *conversations*! How does the city lie desolate; what mournful silence hovers over her walls!"

### STUTTARD.

AFTER a somewhat prolonged interval, the performances of our opera-season have commenced in a brilliant manner. The principal singers are Mlle. Fischer, Mlle. Sigl, principal singer of the Royal Chapel of Bavaria, the Signora Canzi, and the Mess. Haizinger, of Carlsruhe, Urspruch, of Dessau, Hambuch, Pesold, and Hunz. The house opened with the *Zelmira* of Rossini, which was new to our stage, as was also the *Léocadie* of Auber, by which it was followed. The part of Léocadie was admirably sustained by Mlle. Fischer, who introduced into the second act, a new air, composed expressly for her by Kapellmeister Lindpaintner, which produced considerable effect. The following operas, which had for some time lain dormant in our repertoire, were also produced to display the talents of Mlle. Fischer, and the Signora Canzi; the *Achille* of Paër, the *Elisabetta* of Rossini, and Zingarelli's *Romeo e Giulietta*. These three works were excellently performed. We had after-

wards the pleasure to hear Mlle. Schlooser of St. Petersburg, who delighted the public with a display of talents far above the common order, in *Tancredi*, *la Gazza Ladra*, and *Das Unterbrochene Opferfest*. The *Jessonda* of Spohr, is at present in preparation, which is also a novelty here.

### PRAGUE.

THIS season presented nothing new, except Auber's *Maçon*, which was unknown her: principal characters, Erhard, Mad. Albram; Henriette, Mad. Ernst; Irma, Mad. Podhorsky; Le Maçon, M. Binder; the whole excellently performed, and the piece likely to become a great favourite. A recently introduced Duet, if not by Auber, at least an excellent imitation of his manner, was warmly ecored. A new star to this place has been Mlle. Kainz, a young singer of pleasing person and considerable powers of voice. She gave with spirit and effect, *la Cenerentola*, in Rossini's opera of that name, *Rosina in Il Barbiere*, and Rosetta in Paisiello's *Molinara*. A second visitant was Mlle. Betty Schröder, from the Hamburg theatre, who pleased universally, by her vivacity of manner and agreeable voice. She displayed her talents as Henrietta in *Le Maçon*, Agatha in *Der Freischütz*, and in the principal characters in *la Cenerentola* and *La Dame Blanche*. She was followed by Mad. Devrient, from Leipsic, and the celebrated tenor M. Wild, from Cassel; in the *Otello*, *Titus*, *Don Juan*, *Die Vestalin*, *Jean de Paris*, Mehul's *Joseph*, and *Jessonda*, they displayed their usual excellence, and continued to obtain unanimous applause in several repetitions of the above operas.

### MUNICH.

THE attraction of the season here, was the Fraülein Schweizer, first singer of the court of Hesse. With a commanding person, she possesses great power of voice, and an effective style of acting; these were strikingly called forth in the performance of Desdemona in Rossini's *Otello*. These boards have seldom witnessed a more chaste and finished performance. As the Princess in *Jean de Paris*, Agatha in *Der Freischütz*, and in the principal characters in *Tancredi* and *Sargine*, she was scarcely less admired.

Mlle. Spitzeder, the star of the Hamburg theatre, also appeared for a time on our theatrical horizon. She is an artist far above the common order, and charmed our amateurs in the part of Sophie, in *Sargine*, and in that of *Fidelio*, in Beethoven's well-known opera.

The two violinists, Stern and Wasserman, both in the service of the Duke of Würtemberg, visited us in the course of their musical travels, and displayed their varied powers, the first in a Potpourri, the second in a grand Concerto. They are both artists of merit, but cannot aspire to rank in the first order.

### BREMEN.

THE opera company here this season has been very effective, and the repertoire more than usually brilliant. The house opened with *Léocadie*, performed here for the first time, and cast as follows: Léocadie, Mad. Ruppert; Gianetta, Mlle. Yungblum, (a singer of great promise); Philipp, M. Pillwitz; Carlos, M. Steinert, and Fernando, M. Ball. The whole went off admirably. Next came in succession, *Die Vestalin*, *Das Unterbrochene Opferfest*, *Der Dorfbarbier*, *Päers Diable à Quatre*, Rossini's *Tancredi*, and *La Gazza Ladra*, *La Dame Blanche*, *Jessonda*, *Don Juan*, *Die Zauberflöte*, and Weber's *Sylvana*. In the latter opera, a Mlle. Boje made her debüt, and was favourably received. Several of the parts of this opera, the Hunting Melody in the Overture, the Hunter's song, and the Sleeping song, were enthusiastically applauded. Baron von Lannoy's melodrama, *Ein Uhr, oder der Ritter und die Waldgeister*, (One o'Clock, or the Knight and the Wood-dæmon), was also given, and pleased at least the many.

The whole of the music of *Oberon* was given by the members of our Singing Institution; the saloon was crowded to excess, and the applause tumultuous. It is surprising that no effort has yet been made by our management to bring this master-piece on the stage.

### LANDAU.

THE celebrated band of the Bavarian regiment of chasseurs, stationed here, has obtained permission to travel *en-masse*, and

after long delighting us by their admirable performances, are just set out on their musical expedition, giving concerts in all the principal towns through which they pass. Too much cannot be said in praise of the spirit, precision, *ensemble*, and profound musical feeling of the forty artists who compose this chosen band. Every performer is an able solo player upon his particular instrument, but their leader, M. Krez, is particularly distinguished upon the *Klappenhorn*, (Keyed Horn). The pieces executed by them, are well selected, and adapted, and frequently distinguished by their rarity and originality. These military artists, after traversing the south of Germany, will pass through Frankfurt, and reckon upon being in Paris by the beginning of November. It is also not improbable but that they may be induced to visit London.

## MILAN.

*Teatro alla Scala*.—PRINCIPAL singers of the summer season: *prime donne*, the Signora Fearon, Signora Rubini-Comelli, (Chamuel,) and Signora Lorenzani; *tenori*, Gio. Battista, Rubini, and Piermarini; *bassi*, Tamburini, Biondini, and Frezzolini. The theatre opened with a most imposing announcement, and a new opera buffa, from the pen of Mercadante, entitled *Il Montanaro*, in which the Lorenzani, Piermarini, Biondini, Frezzolini, and, by no means contemptible *seconda donna*, Ruggeri, performed the principal parts; but in spite of the puffs upon the bills, the whole ended in a complete *fiasco*. It is true, that the poor maestro was in very bad hands; as a singer, the Lorenzani is cold and whining; and gave her part without either soul or colouring; the Piermarini and Biondini possess no power to save an opera, and Frezzolini, as a buffa, is fitted only for a small theatre. Upon the whole, Mercadante is not so servile an imitator of the master of Pesaro as the barefaced Pacini; he possesses some of the characteristics of the Neapolitan school.

After the fall of *Montanaro*, Signor Rubini made his debut in the *Donna del Lago*, and with considerable success; he particularly pleased in a duet by Carafa, and an air by Raimondi, introduced, or rather dragged in neck and shoulders, into the piece; a preposterous and senseless practice, which in better times would have been scouted from the stage, but which is now not only tamely endured, but approved and applauded. Next came the *Inganno Felice*, but with the exception of the principal piece, the *terzetto*, executed by the Fearon, Rubini, and Tamburini, the whole passed off very coldly. After this, a second attempt was made with the *Montanaro*, by giving one act of it, with another of the *Donna del Lago*, but all would not do, and down it finally fell, never to rise again.

Next came another novelty, *La Selva di Hermanstadt*, an opera semiseria, the first production of a young composer of the name of Frasi, a pupil of the Conservatory, and at present maestro di capella, at Vercelli. The applause on the first representation was long and loud, but it was found only to proceed from certain clusters of persons in the pit and elsewhere; and as such can never represent the voice of the respectable part of the public, the opera survived but three representations. And what came to supply its place? what! why, the eternal *Barbiere*, the stop-gap of every theatre. But it could not stand its ground long, and Mayr's farce, *Gli Originali*, was brought out in a mutilated state, under the title, *Il Trionfo della Musica*, and coldly received. Recourse was again had to the *Barbiere* and the *Donna del Lago*, which were performed to empty benches.

*Teatro Re*.—The principal singers here were:—*Prima donna*, Eliza Beistener-Polledo, (a native of Vienna); *primo tenore*, Luigi Pantaleoni; *basso comico*, Luigi Picci; *basso cantante*, Giuseppe Remorini, (son of the celebrated bass of the same name.) The first opera given was Vacca's *Pastorella Feudatoria*, a babe of the Russian breed; next came our old friend, the *Barbiere*, and lastly the new farce, *I falsi Galantuomini*, by Carlo Valentini, of Lucca, a pupil of the Neapolitan Conservatory. It contained a quartet of a very superior kind, which was loudly applauded. This composer is known by another opera, entitled *Arminia*, written for the Teatro Nuovo, at Naples. Among other ballets, was given one, called *Il Ratto del Seraglia*, by ballet-master Bertini, whose wife gives herself out for a scholar of Mozart, and has,

for several years, arranged from different composers the music for her husband's ballets. In that last mentioned, which by the way was not successful, were introduced from Mozart's opera of the same name, the duet *Vivat Bacchus*, Pedrillo's Romance, and two other mutilated pieces.

Upon occasion of a concert given here, by Signor Paggiaccio, the following announcement appeared in the bills:—(Mad.) E. Vansuest, wife of the artist who takes the present benefit, and daughter of the celebrated master of music, Monsieur Mozart, will [execute for the first time, on the French horn, a Tyrolese air, with variations.]—It so happened that Carl Mozart's eldest son, was residing here at the time, and knowing of no sister of his in existence, he went to Madame Ester, to learn the mystery of this strange relationship. The lady, with admirable presence of mind, observed, that it was a mistake of the printer; that she was an American by birth, and the daughter of a Monsieur Moysard; but by what means he became entitled to the distinctive appellation of *celebro maestro di musica*, she did not seem prepared to explain. Quackery is here, as elsewhere, the order of the day; these itinerant musicians profited by the lucky mistake of the press; every one must needs see and hear a daughter of the celebrated Mozart; it was an overflowing house, and people hung with rapture upon the genius transmitted by so illustrious a sire to so accomplished a daughter! *Mundus vult decipi, decipiatur*.

## TURIN.

*Teatro Argennes*.—A NEW comic opera was produced here, entitled, *Amor la vince tutto, ossia, la Vigilante Delusa*, the music by Giuseppe Mazza. The opening air, a duet, and several of the concerted pieces, were warmly applauded; indeed, the whole had a certain air of originality, which is the more delightful now-a-days, in proportion as it is become so rare among us. The *libretto* is very sprightly, and far surpasses the generality of compositions of this kind.

## FLORENCE.

A NEW oratorio, entitled *Jefta*, was lately produced here from the pen of Il Signor Maestro Generali, but it does not appear to have had any great attraction; by some of the journals this is attributed to incapacity on the part of the singers.

*Teatro Pergola*.—The season commenced with a new opera, entitled *Danao*, from the pen of Signor Giuseppe Persiani, a scholar of Tritto, a master whose name was once in considerable repute. The piece pleased in part. Persiani is the composer of three other operas, the names of which we have before had occasion to mention, but none of them enjoyed any particular success.—Il Cavaliere Paganini lately gave a concert at this theatre, which was attended by all the rank and fashion of the place. Among other extraordinary performances, he executed a military sonata upon the G string only, the effect of which was altogether surprising.

## GENOA.

THE Signora Correa, a young singer of great talent, a native of Spain, has excited great interest here; her powers of voice and expression are of a very superior kind. Carlo Sivori, the musical prodigy on the violin, who, we understand, is still in your capital, is a native of this place. He was so fortunate as to attract the notice of Paganini, when on a visit to us, from whom he received some important instructions.

## PADUA.

OUR opera season opened with a new opera, *L'Arbore di Diana*, from the pen of Pietro Bresciani, a young composer, a native of this place, and pupil of Antonio Calegari, maestro di capella in the *Chiesa del Santo*. Several parts of the composition were warmly applauded, and the young aspirant in the field of musical fame met with a very flattering reception.

## VENICE.

A YOUNG composer of the name of Campiuti made his first débüt before the public with a new opera, entitled *Bianca e Fernando*, which was highly successful. The overture, which was full of original and effective passages, was rapturously enclosed. The whole composition bespeaks a composer, who, disdainingly to tread the beaten way, has had the courage to think for himself, and strike out a new path. The highest

hopes are formed of his rising talents. There is an opening in Italy for an original genius; this land of song has been so overwhelmed by mediocrity, by imitation upon imitation, that we feel assured it would hail with joy the appearance of any genius capable of remodelling the public taste. Signor Campiuti is a native of Udine, and studied the belles lettres at Padua, where he was intended for the law; but forsaking the Pandects of Justinian for the more attractive service of the Muses, he placed himself under the able direction of Maestro Antonio Calegari; and the present opera is the best proof of the proficiency which he has made under the valuable instructions of this master.

## ANCONA.

THE new *Teatro delle Muse* opened with Rossini's *Aureliano in Palmyra*, in which the celebrated MADAME CAMPORESE again made her appearance in public, after a retirement of more than three years. Her voice and energies appeared unimpaired, and her return to the stage was greeted with an enthusiasm but rarely witnessed.

## ROME.

*Teatro Valle*.—We have had a novelty here, which excited uncommon interest; it was a new opera, entitled, *Le Avventure di una Giornata*, from the pen of a young lady of twenty, a native of this place, of the name of Aspari. She sat at the piano, and conducted her opera in person, with considerable nerve and self-possession. Several parts of the opera were spirited and pleasing, and the Signora Ursola Aspari was several times called upon the stage to receive the congratulation of one of the fullest houses we ever witnessed. All the world is enthusiastic in its praises of this musical heroine, and the journalists have run perfectly wild in their eulogiums.

His Holiness has lately testified his love for the art in a manner that has won him the hearts of all the lovers of music, by investing the celebrated Paganini with the order of the Golden Spur. It is a rare occurrence, and has furnished a general topic for conversation for at least nine days past.

## NAPLES.

THE Generalissimo Barbaja has resumed the management of the *Teatro Re*, which was shut during last season; so that now he sways the theatrical sceptre from Naples to Milan and Vienna, and probably will, ere long, extend his ample domain as far as Paris and London. Besides being an able commander himself, he has also the art to select the best generals; no man possesses more tact in recruiting to advantage, and doubtless in his hands the theatrical monopoly, though now so much reprobated, will soon be considered as a respectable kind of traffic.

*Teatro Nuovo*. This house opened with a new opera by Donizzetti, entitled *Otto Mesi in due Ore*. Several of the airs, a duet, a terzetto, and particularly a chorus of Tartars in the second act, were much applauded, and the maestro was called upon the stage, to be gazed at by the ladies, we presume, for he is quite a *beau garçon*.

## MESSINA.

MAYERBERG'S *Crociato* has been brought out here with a splendour scarcely known to our theatre, and was received with the most enthusiastic applause. The singers acquitted themselves to a wonder, considering the strength of the company, and the difficulty of a considerable part of the music.

## PARIS.

THE young pianist, Schilling, lately performed at Bordeaux a concerto by Field, full of difficulties, which he overcame without any apparent effort. It was in the *Andante* that the purity of his taste and delicacy of his touch were most remarkable. Time will add the necessary force to the latter. In the concerto, and also in the fantasias of Hummel, which terminated the performance, the youthful artist gained the loudest applause.

A German singer, Mlle. Seidler, is at this moment in Paris: those who have heard her at Berlin speak most highly of her voice and talents.

Mlle. Sontag is singing with great applause at Breslau. She will be here in December.

During the visit of Madame (Duchess de Berry) at Dieppe, Signor Rossini wrote a cantata in honour of Her Royal High-

ness, which was sung by the performers of the *théâtre lyrique*, many amateurs, and musicians attached to the regiments of the guard, assisting in the performance of this effusion. We regret being obliged to add, that the merit of the composition was neither equal to its loyalty, nor worthy of the *maestro's* reputation.

A new opera, imitated from the German, is in rehearsal at the Odéon, entitled *L'Eau de Jouvence*; the music by the celebrated Kreutzer.

Mad. Catalani, whose death was lately announced by some journalists, who persevered in asserting the truth of their report, is at this moment in Stockholm, where, on the 15th of September, she gave a concert, which was attended by the royal family and above two thousand auditors\*.

At the grand assembly of the *Académie Royale des Beaux Arts*, M. Quatremère de Quincy addressed the meeting on the subject of the distribution of the great prizes in painting, sculpture, architecture and music. Each of the successful candidates then received his reward from the hands of the president, amidst the loudest applauses of the assembly. Before the meeting broke up, an overture by M. Reicha, and the *Scena*, by M. Guirard, which gained the prize for musical composition, were performed. The latter is in the grand style, and the modulations are masterly. It gained great applause from all present, and among the number M. Rossini, who sat with the members of the Academy, near M. Berton.

The following is a list of the medals given at the grand exhibition, to the manufacturers of musical instruments:—the gold medal, obtained in 1819 and 1825, by the house of Erard, and confirmed this year. Camille Pleyel, and Co., have received the same recompense. The silver medals obtained at the last exhibition by Messrs. Roller and Blanchet, (makers of the small upright, and the transposing, pianofortes.) Messrs. Pape, Pfeffer, and Naderman, have also been confirmed. The new medals in bronze have been granted to Messrs. Dietz, Domeny, Thibout, Wilhaume, Delabbaye; and Messrs. Kleffer, Endres, Bernhard, Wetzels, Chaliot, and Beckers, have obtained silver medals.

It is said that Bordogni, tired of the neglect which he meets with here, has engaged to go to London. But how will he make himself heard in the large King's Theatre?

An English agent is here, endeavouring to engage performers for the King's Theatre, in London, but he has met with no success. Why did not the direction send some one who understands the nature of the Italian Theatre, and who can speak some language that the artists understand.

*Teobaldo ed Isolina* continues to be performed at the Théâtre Italien: anything is better than the external repetition of *Il Barbieri*, and *La Donna del Lago*.

*Romeo and Juliet*, or rather Miss Smithson and Mr. Kemble, draw crowds to the Odéon. The fifth act produces an effect which is difficult to describe.

Report says that an English theatre is about to be erected in this city.

## The Drama.

## DRURY-LANE

OPENED on Monday the 1st of October, with a company which, both in comedy, opera, and farce, has perhaps never been surpassed.

On Thursday the 4th, a new after-piece, from the French, (the unacknowledged source whence we draw all our most entertaining things,) under the name of *The Illustrious Stranger*, or *Married and Buried*, founded on the fourth adventure of Sinbad the Sailor, was performed for the first time, and with success, for LISTON is in every scene, and that must be nauseous stuff indeed which he cannot render palatable. The *Illustrious Stranger* is one of those farces in which this inimitable actor makes you first laugh with him, then at yourself, for having laughed at such absurdities as are put into his mouth. But

\* This, as is explained in the next page, was cheating by a truth. The same trick was played off in London some years ago.—(Editor.)

still a laugh is worth some compromise of dignity; and we are on the side of Montaigne, and against Chesterfield, in thinking that laughter is a proof of wisdom; always indulging in it, therefore, when we can, to show our sense. There is a little music in this, by Mr. Nathan. Miss Love has a song which she performed so well, that, for her sake, we wished it had been a better one. The rest is also quite of a mediocre kind.

On Friday the 5th a Miss GRANT appeared for the first time as *Diana Vernon*, in *Rob Roy*. In person she is above the middle size and slender, and her features are pleasing. She laboured under some embarrassment, therefore we will not offer a decided opinion of her qualifications for the stage till she is so far become accustomed to it as to feel at her ease, both in the delivery of her voice and in her performance generally. Her high notes are her best, the lower ones being feeble; and she appears, from a single hearing, to possess respectable vocal talents. But we shall have had more frequent opportunities of hearing this young lady before our next report.

Miss PAGON has resumed her theatrical duties, after her long and serious illness. Her return was greeted with genuine warmth of feeling. She has neither lost in voice nor in appearance in consequence of her tedious confinement; indeed she never performed the character of *Julia Mannering*, in *Rob Roy*, and *Annette*, in *The Lord of the Manor*, better than she has done since her recovery. We, however, should see her in the latter character with more pleasure if, in singing the *White Serjeant* which she introduces, she would omit the marching business: it closely borders on the vulgar.

Mr. BRAHAM is also returned, and with his voice in the best possible condition. His performance of the simple music in Jackson's opera, shewed the utmost delicacy of taste; it was no less delightful in the two added songs, "The Winter is Past," and the exquisite melody, "Kelvin Grove."\*

*The Lord of the Manor* would not succeed in the present day as a new opera. As a drama it is strikingly improbable and fatiguingly weak; its strength consists in the two songs, "Encompassed in an Angel's Frame," and "When first this humble roof I knew," which, unhappily, are now given to a singer who makes us wish that they were wholly absconded. The adding of other pieces, therefore, must be pardoned: in fact the opera could not now be performed without some such reinforcement.

The music of STEPHEN STORACE'S charming opera, *The Pirates*, is about to be put into rehearsal. We say the music, because not one word of the dialogue remains, the promptor's book, and every vestige of it is lost. The drama, therefore, is re-modelled; some of the least striking of the original compositions are to make way for new ones, and the whole is to be got up with all the vocal force of the house, assisted by splendid new scenery and decorations.

#### COVENT-GARDEN.

THIS theatre also opened on the 1st of October, with a tragedy. The musical strength of the company not being yet collected together, nothing of any importance in the shape of opera had been performed when this went into the printer's hands. Mozart's Opera, *die Entführung aus dem Serail*, or *Il Ratto dal Seraglio*, or *L'Enlèvement du Sérail*, or—what English name it is to bear we know not,—is preparing under the guidance of Mr. Kramer, the master of the King's inimitable private band, who is well qualified to do it every musical justice in preparing and bringing it out. We have not heard into whose hands the dramatic part has fallen. This portion will require much alteration and improvement.

THE ENGLISH OPERA-HOUSE closed on the 2nd of October; and THE HAYMARKET on the 16th. The stage-managers of both houses took leave of the public in short, appropriate speeches.

#### M. KIESEWETTER.

CHRISTOPH GOTTFRIED KIESEWETTER, the celebrated Violinist, died on Friday morning, September 28, at his apartments in Great Portland-street. He was born at Anspach in 1777, where his father, JOHANN FREDERICK KIESEWETTER, a dis-

ciple of the famous FRANZ BENDA, held the situation of first violin at the Royal Chapel.

After performing some years under his father, M. Kiesewetter was appointed leader of the band to the King of Hanover; but the emoluments of the office, together with all that he could obtain by his profession in a country possessing so little wealth, not enabling him to maintain and educate a wife and eight children, he resolved on a journey to England; and arriving in London in 1821, performed immediately at the Philharmonic Concerts, which at once established his fame here as a violinist of the highest rank.

Reputation gained at these performances is a sure letter of introduction to every other musical assembly; M. Kiesewetter, therefore, soon had an abundance of engagements, both public and private, offered him, and in the summer seasons attended many of the principal meetings in the country. He thus gained a handsome income; and from respectable authority we learn, that, so far from neglecting his family, as was injuriously reported, he annually remitted to Madame Kiesewetter a sum not only equal to the wants of herself and children, but sufficient to supply them, in so cheap a country, with whatever was necessary to their comfort.

M. Kiesewetter arrived in England in a bad state of health, and it soon became apparent that he was suffering under a pulmonary complaint. The disease gradually increased, and frequently rendered his exertions painfully laborious. The efforts he made in travelling to Leicester and in performing there, together with his subsequent struggle to reach Norwich, no doubt accelerated the progress of his malady, and perhaps shortened his life by a few weeks; but from his emaciated form, his sunken visage, and difficulty in respiration, it was, even in August, evident that he was not destined to contend against another winter. He with great difficulty played at Leicester, where the sympathy and generosity of his audience (the female part of it particularly) affected him deeply. On arriving at Norwich, after a journey during which the vital functions seemed more than once to be on the point of ceasing, he found himself utterly unable to complete his engagement by appearing at the concerts. The committee, however—and highly to their honour be it recorded—most liberally put into his hands the sum originally agreed on, without the smallest deduction. He was confined at the latter city eleven days, his medical attendants not entertaining the slightest hope that he could ever be removed: his strength, however, rallied, so as to enable him to reach London, but on his arrival it was at first thought that he no longer breathed; he nevertheless recovered sufficiently to be carried up stairs to bed in the arms of Mr. Oury, his pupil, whose attentions to him had all along been of the most affectionate and unremitting kind. Not long after this he expired.

Besides the great festivals (the particulars of which are given in our last and present Numbers), there was one at Selby, in the old Abbey Church of St. Germain's, on the 12th and 13th of September, the receipts of which were about 500*l.*, and just covered the expenses. Mrs. Austin and Miss Farrar, Mr. Bennett, Mr. Isherwood, Mr. Kay, and Mr. Ellis, were the principal vocalists. Mr. White, leader. Organ, Dr. Camidge. The Archbishop of York and family, Lord Hawden, the Hon. E. Petre, &c. were present.

The question lately was, whether Madame Catalani had a double existence: whether she possessed the extraordinary talent of being able to sing at one and the same hour at Augsburg and Stockholm?—What gave rise to this question was, an announcement in different journals of a concert to be given in both places on the self-same evening, by Madame Catalani. A word of explanation will clear up the mystery. The Stockholm Catalani is the wife of a brother of the genuine Catalani. She has also some talent for singing, and no doubt, at times, profits by the equivocation of names; at least, if people will deceive themselves, it is not her business to go about in order to undeceive them.

\* Published in an early No. of the Harmonicon.

## MEMOIR OF THE SCARLATTI FAMILY.

TALENTS are rarely transmitted from father to son, and nothing is less hereditary than genius. Nature, either deficient in power, or frugal in the use of it, appears soon to exhaust herself in the production of those artists whose works are the ornament of civilized society. Such persons are seldom seen to abound in the same family. Yet, though such instances are confessedly so rare, there are two extraordinary exceptions in the world of music; that of the family of Bach, in Germany, and of Scarlatti, in Italy.

ALESSANDRO SCARLATTI, at once the founder of the family of that name, and of the Neapolitan school of music, was born at Naples, in 1650. The name of his master is unknown, but we learn that he perfected his taste under the auspices of the celebrated Carissimi, who, at that period, was the brightest luminary of the Roman school. Attracted by the fame of this master, whose compositions were sung through every part of Italy, Scarlatti resolved to visit the capital of the fine arts, that he might form himself after so excellent a model. He accordingly repaired to Rome, and being the most finished performer on the harp at that time known, he, by the aid of this instrument, contrived to introduce himself to Carissimi. Like another Linus, he gained the friendship of the modern Orpheus, by talents which were the rivals of his own. In return for the pleasure he derived from the compositions and performance of Scarlatti, Carissimi imparted to him his admirable method, which embraced whatever was known of the art at that period. Enriched with so important a store, the favoured disciple did not suffer it to lie inactive, but added to it all the knowledge and experience that is to be derived from travelling. Instead of returning to Naples, he traversed the whole of Italy, visiting every theatre and musical establishment, and forming an acquaintance with the great masters. He remained some time at Venice, where he profited by the study of many works new to him, and made an essay of his abilities. The various compositions thus produced, both for the theatre and the church, were crowned with the most decided success.

After some years spent in these travels, Scarlatti returned to Naples; but before settling himself there, he made some stay at Rome, where, in return for the kind reception he had formerly experienced in that city, he composed several operas, which were received with the liveliest enthusiasm by the Roman critics, who at that time were the most severe, and least easy to be pleased in all Italy.

With talents now matured, Alessandro returned to Naples, resolved henceforth to consecrate his genius to his native city. From this period, he laboured not only to enrich the theatre and churches by many new productions, but also to regenerate the Neapolitan school, by introducing a more perfect method of instruction, as well as a number of excellent regulations.

Till his time, the overture had been meagre and unmeaning. He effected an important reform in this accessory of the opera, by making it a kind of musical prologue to the

action. He is also said to have been the first who introduced into his airs accompaniments for the violin, and symphonies which both enrich the melody and give relief to the singer. He afterwards, in conjunction with Monteverde, the celebrated founder of the Lombard School, reduced the dissonances of music into a more perfect system, and thus laid the foundation of the subsequent improvements in the art. Besides this, he perfected the *recitativo obbligato*, and invented the *da capo*, or repetition of the first part of the air, which, before his time, was either entirely unknown, or at least not employed by any of the composers of Italy.

Remarkable not less for the fecundity than the originality of his talents, he shone with equal lustre in his compositions for the church and the theatre; for the former he has left nearly two hundred masses and other sacred works; and for the latter above a hundred operas, of which the most remarkable are *Mitridate*, *Ciro*, *Telemaco*, *Turno*, *Regolo*, and above all *La Principessa fedele*. To this list is to be added his numerous cantatas, which are regarded as models in their kind, and still continue to be sung in Italy. In Alessandro Scarlatti, then, we recognize one of those master-minds, that seem formed to embellish an art, to develop its principles and establish its laws.

He died at Rome in 1725.

Of Alessandro Scarlatti's numerous productions, very few have been printed; among these are *Cantate à una e due Voci*, and *Motetti à una, due, tre, e quattro voci, con violino*. This opera of *Pirro e Demetrio* was translated into English, and with some additional airs and an overture by Haym, was performed at the Haymarket Theatre, in 1708. This, which is said to be one of the first of his works, was printed in London, as altered by Haym. His cantatas are much sought after and admired by curious collectors. Of these we are told, that he produced the amazing number of three thousand, for many of which he himself wrote the words. In Dr. Crotch's work are several specimens of Alessandro Scarlatti's compositions; and in the harpsichord lessons by D. Scarlatti is a fugue, in c minor, by Alessandro, one of the finest things of the kind that ever appeared.

DOMENICO SCARLATTI, son of the above composer, inherited the talents of his father, and, rather his successor than disciple, he imitated him in his conduct and his productions. Like him he manifested an early thirst for information, and at the age of fifteen, set out on his musical travels. He successively visited the different schools of Italy, and at length took up his residence at Venice, which, in respect to melody, had at this time become the rival of Naples. After having fully imbibed the principles of the Venetian school, Domenico boldly made an essay of his talents. The reputation of the father had necessarily fixed the public attention on the son; but independently of a prepossession in his favour, his first production deservedly obtained a degree of success far beyond what was usual. This stimulated the youthful composer to more energetic exertions, and other compositions, which flowed in rapid

succession from his pen, obtained the suffrage of all connoisseurs.

Inheriting the prudence as well as the science of his father, Domenico courted the friendship of all the composers of eminence at Venice, as his father had done those at Rome. The latter made the acquaintance of Carissimi; the former of Handel, who, though a German, was regarded as little less than an Italian at Venice, where he had studied with great diligence, and in which school he was considered to have formed himself. So great indeed was his attachment to this illustrious man, that he followed him to Rome, in order to profit by his example, his advice, and even his conversation. It was only upon his receiving an invitation to Portugal, to fill the situation of *Maestro di capella* to the court, and to become the instructor of the infanta, that he prevailed on himself to quit his friend and adviser. At Lisbon his reception was flattering in the extreme, and during his residence there, he produced a number of operas, and of compositions for the church, which obtained equal success with those he had composed at Venice.

Domenico Scarlatti returned from Portugal in 1726, and again resided for a time at Rome, where he formed an acquaintance with the celebrated Quantz, which ripened into a friendship scarcely less sincere than that he had formerly contracted with Handel. The intimacy of men of genius is at once useful to the art they profess, and beneficial to themselves. Such connexions produce an interchange of knowledge, and tend to diminish envy, that corroder of the soul, which seems destined more or less to operate on the minds of artists.

In the meantime, the death of his father determined Domenico to return to Naples. He had composed nothing during his last residence at Rome; he appeared to have reserved and concentrated all his force to do homage to his native city, and not prove unworthy of his parentage. He composed a number of works for the church and theatre, which obtained the unequivocal applause of the Neapolitans; not on account of his father's fame, or of his own citizenship, but because there was inherent merit in his music, which united science to taste, and polish to the vigour of genius.

Naples at this period boasted the presence of the graceful German composer, Hasse, then distinguished by the appellation of *Il Sassone*. Witnessing the success, and admiring the talents of Domenico Scarlatti, he courted his acquaintance, proud of the friendship of that composer who had been honoured by the kindness of Quantz and Handel. The intimacy of these two artists was never during their lives interrupted, and nearly half a century after it commenced, Hasse was heard to declare, that he had never known a composer of more refined taste, enthusiasm for his art, and candour of character, than Domenico Scarlatti.

The fame of his talents had now spread over Europe, and he received offers from various quarters, which he declined: till at length, in 1735, he was prevailed upon to accept an engagement at Madrid, where he introduced himself by his opera of *Merope*. Besides the situation of *maestro* to the Royal chapel, he was also nominated harpsichord master to the Queen, who had been his pupil at Lisbon, before she married the Prince of Asturias.

His style, like that of Alessandro, on which it was formed, was brilliant, yet solid. His melodies are of that kind, which at once fasten on the ear. His church-music is devoid of the ansterity and monotony so common in the works of many composers in his time; and in his produc-

tions for the theatre, he was graceful, true to the words, and appealed to the heart.

Besides a long list of operas, and compositions for the church, Domenico Scarlatti left two collections of sonatas, dedicated to his illustrious pupil and patroness, the Queen of Spain, which are admired by all the connoisseurs of music.

He died at Madrid, in 1751, leaving to his son, Giuseppe, an honourable inheritance, the mantle of his genius. Both the father and grandfather may be said to have been perpetuated in his talents.

GIUSEPPE SCARLATTI was born at Naples, in 1718, and after profiting by the instructions of his father till the age of fifteen, proceeded on his musical travels. He first went to Rome for the purpose of making himself practically acquainted with the best church music, and afterwards to Venice, to complete his studies in the music of the theatre. His first attempts in composition were successful in both these cities; and, encouraged by the favour of the public, he repaired to Vienna, where he composed several operas for the principal theatre of that capital. His style differs from that of the other Scarlattis, in being more ornamental and less laboured. He was ambitious rather of delighting than surprising. He, however, gave to his *Pompeio*, the opera by which he made himself known at Vienna, all the force of expression suitable to the representation of heroic action.

He then felt an ambition to excel in the opera buffa, in which his immediate ancestors had exercised themselves but little. His first effort was in that entitled *Gl' Effetti della Natura*, which met with great success. He, therefore, ever after confined himself almost exclusively to the style for which he felt the greatest predilection. His opera buffa *De Gustibus non est Disputandum* was considered as his master-piece. It contains many of the forms which were afterwards adopted by comic composers, and breathes all that spirit of gaiety, mixed with much ludicrous effect, for which so keen a relish is felt by all the inhabitants of Italy, and particularly of Naples. Another opera of the same kind, having for its title the proverb *Chi troppo abbraccia, poco attira*, (Grasp all and lose all,) was received with a degree of enthusiasm of which there had scarcely ever before been an example. Four other operas of his are also mentioned in terms of high approbation, *L' Isola Deserta*, *Il Narcisso*, *La Serva Scaltro*, and *Il Mercato di Mahmantile*.

Giuseppe Scarlatti closed his theatrical career in 1760, with the serious opera of *La Clemenza di Tito*; and died at Vienna in 1776.

#### PROVINCIAL MUSICAL FESTIVALS, AND FOREIGN SINGERS.

To the EDITOR of the HARMONICON.

SIR,

November 7, 1827.

THERE are some circumstances connected with the history of the Festivals of the present year, and particularly with the most splendid of them, the Norwich one, which may be turned to good account by the managers of future Festivals both there and elsewhere. They may hence learn the folly of giving exorbitant sums to individual singers. In no instance did Madame Pasta realize the expectations which were formed of her. The public, understanding that she is to receive a sum at least double that of any other singer, expect that she is twice as good, and when they find that she is only a little superior in some parts, and in one (as you have most truly stated)

decidedly inferior to most, if not all with whom they have to compare her, it is impossible but that disappointment should be felt and expressed. In the country, Madame Pasta is deprived of the charm of her acting; she is a singer, and a singer only; she stands on no vantage ground, and, deprived of this, she has failed. At Norwich she was probably engaged because the managers of the Festival conceived her presence essential to its success. The event, however, proved their mistake: Pasta was not the attraction. This is shown by the result. She was engaged there to sing at the evening concerts *only*, and it was anticipated that at those the largest audiences would have been collected, and that, as compared with the Festival of 1824, the proportion of numbers would have been greatly in favour of the evenings in consequence of her engagement. The very reverse was the fact. The increase of attendance on the sacred music, compared to the Festival of 1824, was 736, while the decrease of attendance at the evening Concerts, similarly compared, was 410. The largest audience was on the Friday morning, when 2044 persons were present. The comparison is a perfectly fair one in every respect, for the oratorios and concerts are both held in the same room, and the price of admission to each is the same. It is clear, therefore, that the majority chose to go when Madame Pasta did *not* sing, in preference to when she *did*. What then, it will be asked, was the attraction which proved stronger than the fame of this eminent singer? The answer is equally important and satisfactory: *It was the perfection and completeness of the Festival taken as a whole*: It was the assemblage of a mighty band, trained and disciplined for the two preceding years: It was the selection not of mere musical common places, but of works of the highest character and repute, some of which hitherto were known only in private circles: It was the order, regularity, and discipline, which governed the great machine, moving as it did without the least hindrance or apparent effort. The two styles had each a fair chance. Ample justice was done to both; and the result was the triumph of Handel, Haydn, and Mozart, over Rossini, Meyerbeer, and Pacini. Each style fell into its proper situation and found its proper level; the first stood first, and the second, second—not in the estimation merely of the musician, but of the public, and this is a most cheering and consoling fact. It proves that the public taste is not so vitiated and corrupted as some would persuade us. In London sacred music has no chance. The Ancient Concerts can be approached only by the few. They are private parties, in which the public have neither share nor concern; and at the oratorios (to say nothing of the feebleness of the band) the selection is such “a thing of shreds and patches,” as to be below criticism. Handel and Rossini, “Pious Orgies,” and “Cherries ripe,” “Hallelujahs” and “Blue bonnets,” are mingled in such admired disorder, that the occasional performance of music of a sacred and elevated character, gives rather pain than pleasure; whereas the modern school appears under every advantage. The finest band that England can furnish, the choicest singers that Europe can supply, are assembled to give due effect to the writings of Rossini and Pacini. Who would not prefer “La Gazza Ladra,” at the Opera House, to “Israel in Egypt,” at Covent Garden? The one is the substance, the other the shadow. How long the metropolis is to remain the only place from which music of the highest character is excluded, time, or rather fashion, must show: at present it is so excluded. Therefore, until the experiment be fairly tried in London as well as in the country, we have no

right to conclude that its public have no taste for compositions of the most elevated character. As far as we have the means of judging, we have a right to infer the contrary. The Messiah, the only oratorio given entire, is usually the most attractive piece in the Lent oratorios, even though performed with a band scarcely numbering one-fourth of the Norwich band, or one-sixth of that at York. In London, the finest compositions of Haydn, Mozart, and Hummel, are (publicly) unknown\*. They repose on the shelves of our collectors, but in our orchestra they are unheard. From the Ancient Concert they are excluded, in order to make room for “Sound the loud timbrel,” and such like trash. To hear them we must go into the country, and there we *shall* hear them to perfection. I believe I am right in stating that of the following music which formed a part of the Norwich scheme, not a note has ever been heard in any London orchestra.

- Anthem—O how amiable.—Lindley.
- Kyrie eleison }  
Qui tollis } Haydn.—Mass No. 2.  
Sanctus }  
Et vitam }
- Terzetto—Ad te levavi.—Cherubini.
- Kyrie eleison }  
Gloria in excelsis } Mozart.—Mass No. 1.  
Hymn—Air }  
Duet and Chorus } Mehul's Joseph.
- Sanctus }  
Benedictus } Hummel's Mass in E flat.  
Hosanna }
- Air—Laudate nomen Domini.—Mozart.

You will easily conceive that to provide such a band, and so much new music, was attended with considerable trouble and expense, but it was money well and profitably spent. Viewed merely as a matter of speculation, and putting character and good taste out of the question, it succeeded.

The present year I hope will form an æra in the history of music. It has taught both singers and committees a useful lesson. The former will learn that, however great their reputation, it is possible to pay them more than they are worth; and that it is also possible for a festival to be held without them. Hence they must be content to receive according to the same scale with other singers, or their services will not be required. Committees and conductors of festivals will also learn that the presence of any individual singer is not indispensable to success. They will treat all exorbitant demands with disdain, and find that their surest and safest road to success is a selection of good music, performed by a powerful, well-chosen band. And these materials are always within reach, while a judicious employment of them will do more to improve the musical taste of the country, and hence to command as well as to deserve support, than the engagement of fifty successive singers at enormous sums. Catalani began this sort of game, and Pasta has followed; but the bubble is now burst, and the reign of common sense begun. Our experience has been dearly bought, but we *have* acquired it, and if again we are guilty of the folly, imprudence, and injustice of squandering our money, we can have only ourselves to blame.

I am, Sir,  
Your obedient Servant,  
CODA.

\* Our correspondent seems to consider, and justly enough, the Philharmonic Concerts as of a private nature. He doubtless is aware that the works to which he alludes are executed at those performances with a precision, feeling, and effect that cannot be equalled, even by the orchestras of Munich or Vienna.—EDITOR.

## MUSICAL PRIZE QUESTION.

THE following announcement has recently appeared at Amsterdam. The Fourth Class of the Royal Institute of the Netherlands for the Sciences and Fine Arts, hereby give notice, that not having, on occasion of their former announcement in 1824, received a satisfactory solution of the Prize Question proposed, they again bring the subject before the public.

The question is as follows :—

“What were the services rendered to music by the Flemish composers of the 14th, 15th, and 16th centuries? And what was the influence produced by the Flemish composers, at that time resident in Italy, upon the schools of music established there?”

Solutions of this question will be admitted either in the Dutch, German, French, Italian, or English languages, but they must not be sent in the author's own handwriting.

They must be delivered either on or before the 1st of March, 1828, directed, post-free, to the Secretary of the Fourth Class of the Royal Institute, resident in Amsterdam.

The prize for the best dissertation will be a golden medal, with the arms of the Institute, or the value of the same, viz., 300 guilders (£25).

Each dissertation must have a motto, or private mark, a duplicate of which must also be inclosed in a sealed envelope, containing the name, rank, and address of the writer.

The announcement of the decision of the class will take place at a public sitting. The successful dissertation shall become the property of the Institute, nor shall it be permitted for the author to publish the same, unless by the express permission of the class.

In case of the unsuccessful dissertations not being claimed and desired to be sent back within a reasonable period, the sealed inclosure, containing the name of the writer, will be committed to the fire, and the class will dispose of the dissertation in the manner it thinks proper.

JACOB DE VOSS WILLMITZ,  
Secretary of the Fourth Class of the Royal  
Institute of the Netherlands.

Amsterdam, Oct. 1, 1827.

## THE KING'S THEATRE.

SIR,

Bedford Square, Nov. 14, 1827.

By the demi-official notice I saw in the morning papers the other day, setting forth the names of the different performers already engaged for the ensuing opera season, it appears evident that, regardless of public opinion, and other moral considerations, the committee of management, (the assignees of Mr. Chamber's creditor's) have, and in defiance too, as I am informed, of their legal adviser, selected, in preference to some of the respectable and experienced artists attached to that theatre, the man BOSCHA, as the most *trusty* and most *honourable* person, to be their stage director.

Now, Sir, without unnecessarily reverting to every thing that has been already said, written, and published in all the journals of this country, and abroad, respecting the deeds and character of this notorious individual, (a hundredth part of which would render any Englishman

ineligible even to the management of a booth at Bartholomew fair,) I will merely state some few circumstances, still fresh in the memory of every one, which will enable you duly to appreciate the merit of such a selection.—This man, was unable to carry on the oratorios which he presumptuously took on himself to direct, and thereby failed\*. During the last opera season, Mr. Ebers, among many improvident engagements, gave him the whole management of the music department, instead of keeping him in the less ostensible situation of composer for the ballets, for which purpose, only, Mr. D'Egville had engaged him the preceding season. This man never produced a single novelty of any worth, but loaded the establishment with a set of wretched singers who would have disgraced the lowest theatre in Italy; kept De Begnis and Galli out of their employment, by opposing the production of some comic operas which they proposed, and in which they had good parts; brought little boys from the Academy of Music (the Royal Academy from which he was expelled,) to fill up the vacancies he had made, by discharging from their situations in the orchestra *men* of abilities, and fathers of families; in short, he was guilty of a thousand dirty tricks. Having so conducted himself in his official, but yet subordinate character, of director of the music *only*, can it be reasonably supposed that such a man is a proper person to be the director of such a Royal Theatre, and to *command* some of the first-rate talents in Europe? I say *not*; but should a plurality of opinions bear against mine, I must then think that the situation of manager of the *King's Theatre* is so degraded, that any audacious miscreant has a better title to the appointment, than the man who, with real talents, possesses an unblemished character. Therefore, should Mr. Trehern and his committee overlook the propriety of making a less objectionable choice, it will be high time for the proper authorities to withdraw the high title of *King's Theatre* given to that establishment, and to refuse a license for the opening of so disgraceful a concern.

In hopes that, with your usual impartiality, you will allow this letter to appear in your next publication, I have the honour to remain,

Sir,  
Your much obliged, and very obedient Servant,

A CONSTANT WELL-WISHER TO THE  
KING'S THEATRE.

We have received many letters on the subject of the Opera House, all of them expressing feelings of surprise, indignation, and disgust at the appointment of a notorious foreigner to an important situation in that establishment. We have not room for the insertion of these communications, but cannot withhold the concluding paragraph of one of them, especially addressed to the assignees of Mr. Chambers's estate, in their characters as commercial men.

“I apprehend that your avocations are such as to make it necessary for you to retain in your employ clerks and other confidential persons, every one of whom, be assured, is well acquainted with the character of an individual whom you have placed in a situation of trust and confidence, and are aware of the crimes he has been charged with—which ('tis worthy of remark) neither himself, nor

\* He became a bankrupt, and paid about seven-pence in the pound!

any of his partisans and supporters have had the hardihood to deny. Now what can be more likely to lead those hitherto honest servants from the paths of rectitude, than seeing in the instance before them, that an alien who has been tried and convicted of crimes, which, as commercial men, it is in a peculiar manner your interest and duty to repress, is treated with kindness and confidence, and placed before the public as your acknowledged agent and responsible representative? From this, and this alone, may spring the first thought and dark glimmering of deeds which may ultimately lead to the commission of crimes similar to those of which this man is accused—thereby endangering, perhaps forfeiting their own lives, and imbittering the existence of those of their relations and friends! Gentlemen, this is a fearful view—Think of it ere it be too late, and you may, perhaps, save your own bosoms, and the hearts of others, from many a pang. The deed once done, regret and remorse are unavailing!”

VERITAS.

### THE LATE MUSIC FESTIVALS AT LIVERPOOL.

To the EDITOR of the HARMONICON.

SIR,

Liverpool, November, 14, 1827.

In the account of our recent Musical Festival, no notice was taken of a circumstance, which appeared to me and many others, rather odd, if not indecorous: I was the more disappointed at your silence on this point, because your reports are given with a correctness and impartiality that seem to belong exclusively to the *Harmonicon*; affording your readers information of local occurrences, which to me, at least, is useful as well as interesting. The circumstance I allude to was the placing a young lad, (one of the pupils of the Royal Academy of Music) to play out of the book with Mr. Cramer, the leader. We in the country, had fancied this to be a post of honour, and that it was always allotted to a tried, steady, experienced performer,—one as well acquainted with orchestral business as the leader himself, and on whom he could safely rely, when his attention was necessarily withdrawn from his own book, and engaged in conveying directions to some remote corner of a large orchestra.

It appears, however, from the instance I mention, that we have all been mistaken, and that it matters not who plays with the leader, for the youth in question was evidently inexperienced, and could have had but a faint idea of the duties of such a station as that in which he was so unjustly and injudiciously placed.

This circumstance has given no little offence to many established performers, one of whom, and a professor of eminence, stated openly and in the presence of many persons, that the choice made by the leader, was one of the greatest improprieties he had ever witnessed.

It is, I hope Mr. Editor, unnecessary for me to add, that I do not at all mean to throw any blame on the boy himself; he, of course, had no voice in the business, and took his post as directed. Perhaps even Mr. Cramer may have chosen his assistant hastily; for I am not inclined to believe that he could have made such a selection upon mature consideration.

I am, SIR,

Your obedient Servant,

AN AMATEUR.

### FOREIGN MUSICAL LITERATURE.

THE following works have recently appeared on the Continent.

*Der Choral-Gesang zur Zeit der Reformation, &c.*—The Plain-Song of the time of the Reformation of Luther, or no answer to the question: Whence comes it that something is found in the choral music of the ancients, to which we cannot now attain? by P. MORTIMER, 4to. with musical examples, and a portrait of Luther.—Berlin.

The decline of church music in Germany, is imputed by the author, in a great degree, to the thirty years' war, to the great predilection for theatrical music, and to the bad taste that has been introduced into Saxony. M. Mortimer is very warm in his praise of the Plain-Song of the ancient Moravian brethren. The supplement contains thirty-one specimens of church music.

*Grundzüge der Geschichte der modernen musik.*—Elements of the History of modern Music, by FR. STOPEL, with a preface by GOTT. WEBER. 4to.—Berlin.

The first part of this work contains a masterly sketch of the history of music from the time of Pythagoras to that of Guido d' Arezzo, and from the latter period to the close of the eighteenth century. The second gives, arranged in triple columns, a list of celebrated composers, with notices of their works, and remarks upon their relative merits.

*Neues System der Harmonielehre und des Unterrichts im Pianoforte-Spiel, &c.*—A new System of Harmony, and Instruction for the Piano. By the same author. Folio.—Frankfort.

The two former parts of this excellent work contain elementary instructions in composition, and rules for a more intelligent method of learning the Piano. This last part is of a higher order of instruction, and contains the practical part of sound and elegant composition.

*Das Leben der Künstlerin Mara, &c.*—Life of Madame Mara, the celebrated singer, by C. Grosheim.

This biographical account of a performer, who attained so high a reputation, and who is so blended with the musical history of this country during the latter part of the last century, cannot but be interesting to the readers of our work; we shall, therefore, take the earliest opportunity of extracting from it such parts—and they are numerous—as appear to us to be most instructive and amusing.

M. CARTIER, *musicien de la chapelle du roi*, announces for publication a work entitled *Essai historique sur le Violon, et sur les Progrès de l'Art Musical, depuis le moyen âge*. This announcement is accompanied by the following observations: “An historical essay upon the violin may, at first sight, appear to many to possess but little interest. They will not readily believe that it is capable of exciting their liveliest curiosity, and of presenting an object of real utility, inasmuch as an attempt will be made to lead the mind from the mere mechanism of the art, to a moral and scientific view of the subject, and to a consideration how far the *beau idéal* of music is indebted to the violin. The author proves that this instrument was unknown to the ancients, and derives its origin from the Druids of Gaul, from whom it afterwards passed to the bards of Scotland. That from this obscure beginning, it made its way through the dark ages with slow but certain success, till the beginning of the seventeenth century, when it attained the first rank among instruments.

## Review of Music.

MELODIES OF GERMANY, the Words by T. J. ARNOLD, and C. W. CHALKLEN; the Symphonies and Accompaniments for the Piano-Forte by J. BARNETT. (Goulding and D'Almaine, 20, Soho Square.)

WHILE almost every nation, from Canada to Cape-Horn, from the Baltic to the Indian Sea, has been ransacked by English versifiers and adapters, for native airs, it is a little singular that Germany, the seat of song, should have remained unexplored. The operas, it is true, of that country, have been diligently searched, and many of their choicest things have been published here in different forms, but a great majority of the true national melodies, the popular ballad-tunes, of the Germans, are, in a considerable measure, unknown to us. The French are still less acquainted with them than ourselves; and as to the Italians, they are not even aware of their existence. Yet they are very numerous, are marked by truth of expression, by a strict attention to the general sentiment of the words, and most of them possess that kind of beauty which is immediately felt and long remembered.

Hence we received with much pleasure this work, which comprises six compositions,—four airs for a soprano, and two concerted pieces for soprano, alto, tenor, and base. To each of these Mr. Barnett has added an opening and a concluding symphony, with a full piano-forte accompaniment. Of the manner in which he has executed his part of the publication, we shall speak presently.

The first is a gay and very pretty air, within a moderate compass, and perfectly easy. The second is for four voices, with a solo, a short duet, and a trio intermixed. It is the story of a faithless earl, *Graf Orro*, of Hoenberg, who, on his bridal day, is seduced from his lady by a beautiful nymph, who turns out to be a spectre, and the earl pays, of course, with his life the penalty of so singularly early a proof of infidelity. There is a great deal of effect in the choral parts of this, and the rest is pleasing, though a little too much in that Spanish-waltz style which is now becoming somewhat tiresome by reiterated use. The third is Bacchanalian, holding up to contempt the practice of mixing plebeian water with ennobled wine, and inculcating that none but the Castalian stream is fit to be blended with the juice of the grape. This is full of hilarity, though devoid of every thing that is vulgar, and invites to convivial pleasures without reminding us of that formidable drawback on them, the hip! hip! hip! with which our tavern walls have so long resounded. The fourth is by no means displeasing, but its design generally, and its cadences particularly, partake too much of a manner which, after a time, loses whatever charms it might once have possessed. Nearly the same character might be given of the fifth, an expostulation with such as delight in being sad. The sixth, an invocation, for the same voices as the second, is better calculated for the theatre than the drawing-room: on the stage, introduced in some melodrama, it would prove very effective.

We meet in this work with some of those sinnings against harmony which we have often noticed in Mr. Barnett's publications. It is high time that he abandoned these, or they will become habitual. At page 12, sixth

bar, we have a  $\frac{3}{4}$  introduced against all rule, and resolved into a perfect chord instead of the 6th, producing a very painful effect. Ex.



But this is pleasure itself compared to what we suppose Mr. B. will call an *appoggiatura*, at page 18:—

The "daughter" alluded to is—music! Sour indeed must have been the grapes that produced such discord. Perhaps the parent's name ought to have been spelt with an *i*, instead of an *a*.

In the very first page we differ from Mr. B. in a matter of taste. In the ninth bar we certainly should have written a *c* instead of an *A* in the accompaniment: that is to say, we should have preferred the richness of the 3rd to the poverty of the octave, there being no reason in the case against the use of the former. There also would have been avoided something like two octaves; or, at least, the succession of two perfect concords in similar motion; a practice not allowed by very orthodox theorists, but about which we are not over scrupulous; though great and ingenious composers will generally discover a method of obviating the evil.

Of the use, of Italian terms we have always approved, because by long habit their meaning in relation to music is more accurately understood than English ones would be; but we oppose, *unquibus et rostro*, any unnecessary extension of the list; every attempt of the kind ought to be resisted, and placed to the account of weakness of judgment, of pedantry, and vanity. We are led to this remark by an expression which we find at page 1 of the work before us, *allegretto ma pensosamente*. Whether this was prefixed to the original air, or introduced by Mr. Barnett, we know not, and have no time to inquire; but we do know that it is a striking proof of the folly of him with whom it originated: first, because the adverb *pensosamente*, (*pensively*), is not a common word; and, secondly and chiefly, because if it were, none but an ignorant

person would think of joining it to *allegretto*.—Gaily, but pensively!—Good heavens! are we never to meet with common sense in musical language? At page 17 we find *leggieramente*, a word utterly unknown in Italy, whatever it may be in Germany, or in England. We also encounter *legati tutti* in a piano-forte part, &c. We should not have mentioned these in so emphatic a manner, had we not observed the redundant and therefore coxcombical use of foreign terms in almost every page of the book. We only hope that the blame is not imputable to our own countryman.

With much more alacrity do we turn to the favourable side, and acknowledge the pleasure which the symphonies and accompaniments have afforded us; with the above exceptions, and one or two more, they show a happy invention and a correct taste. Of the symphonies, those to the first, third, and fourth airs possess considerable ingenuity. That to the third we insert.



The words of these it is to be presumed are imitated from the German, though the title-page certainly does not lead to any such conclusion. There is some spirit in them; but "Golden moonlight" is a new, if not a very

correct, image; and when the author wrote of *Calm slumber keeping her vigil*, he himself must have been not merely nodding, but in a most profound sleep.

GRAND SONATA for the PIANO-FORTE and FLUTE, composed by J. N. HUMMEL. Op. 104. (Boosey and Co., 28, Holles Street.)

As M. Hummel advances in life, his genius acquires strength. Tracing his progress from about his fortieth year, previously to which period, though he was well known, yet he could hardly be said to have possessed any great reputation as a composer, we find his studied productions gradually improving in those qualities which gain the suffrages of real judges of the art, and lay the foundation of a solid fame. But it is only recently, that is, within the last two or three years, that his *best* works for the piano-forte have assumed a character which entitles them to be placed nearly on a level with those of Mozart and Beethoven. They now manifest a boldness in conception, a taste in execution, and a richness of harmony, which lead us not only to hope, but to expect, that their author may, like his illustrious countryman, Haydn,—whose finest compositions were began after he had arrived at the rank of a sexagenarian—be only approaching his zenith as he gets nearer his grand climacteric.

Not long since we had to notice a sonata by M. Hummel, which we praised with the warmth it deserved. This now before us is entitled to still higher consideration; it is replete with those beauties that the true connoisseur perceives at once, and feels more powerfully after frequent hearing! It cannot be listened to without delight by such as have a cultivated ear for music, nor can it be practised without improving the taste and strengthening the judgment of the performer. This masterly composition is in three movements; the first a very moderate allegro of ten pages, in A major; the second a romanza of three pages, in C major, and the third a rondo of eight pages, in A minor. It is therefore, in point of fact, long, but the time is so beguiled by its many charms, that its apparent does not equal half its real duration. A few bars of the commencement of the first movement will give a better idea of the style than words can convey.



This motivo is pursued through a series of rich modulations, continually changing its shape, yet discernable in every form, and managed with no less taste than science.

The Romanza is a sweet melody, floating on a stream of delicious harmony, till towards the end, when certain

bustling semiquavers, which put both hands on the stretch and call them into great activity, disturb the serenity promised at the beginning, and cause a transient disappointment. The opening of this is worth the space it occupies, much as we are confined for room.

The Rondo, in an entirely different style, is not inferior to either of its precursors. The principal subject, and a subordinate one, are kept up with a spirit that never for a single bar abates, shewing itself in imitations and inversions that bring back the good old school of counterpoint, attired in the graceful modern fashion.

This Sonata is only intended for very experienced performers; such as can give the true effect to music full of feeling; who have a hand that embraces many and distant notes, and who are accustomed to sudden, abstruse modulations. To these it will prove one of those rare treasures that increase in value by use,—that can never become obsolete, but be as fresh, or at least possessed of as many charms, a century hence, as the classical compositions of the most celebrated ancient masters are at the present hour.

The Flute accompaniment is very far from difficult, and not being strictly *obligato*, except in a few bars, may be omitted without being much missed. Though, certainly, it improves the effect of the composition, and should be added whenever possible.

1. "I'm thine," (*air from Cramer's Select Melodies*) with Introduction and Variations for the PIANO-FORTE, composed by D. SCHLESINGER. Op. 6. (Cramer, Addison, and Beale, 201, Regent Street.)

2. A BRILLIANT POLONAISE for Do. composed by CHARLES SCHUNKE. (Boosey and Co.)

MR. Schlesinger is beginning to shew symptoms of being influenced by our advice; he is growing a little more reasonable in his passages, and exacts rather less from the performer, though he still calls for greater efforts than his compositions will yet tempt the many to make. His present publication is Rousseau's simple and lovely air, *Je l'ai planté*\*, with four variations and a finale. Why the

real author of the melody has not been named in the title-page, we cannot say: it is a manifest act of injustice to profit by his composition, and then indirectly ascribe it to another. He cannot be allowed to plead in excuse that Mr. Cramer has added some half-dozen bars to the original, (which he did merely to have an opportunity of repeating the air), the property did not thereby change hands, and ought to have been held sacred. The fourth variation, in the minor, seems to indicate that Mr. S's. talent lies rather more in the expressive than the brilliant style. This is by far the best part of the eleven pages; though some portion of the introduction also is pleasing, the last bars particularly.

In the Polonaise of M. Schunke, there is much technical skill, but little musical effect. It is written with great boldness, and there is an abundance of *dash* throughout the whole; but what can the performer extract from it?—*notes, et rien que les notes*, as a French wit once said in criticizing similar music. It is evident, nevertheless, that this gentleman possesses talent, but that it has not yet taken a right direction: we exhort him, therefore, for his own sake, to address himself a little more to the heart, and no longer to seek to astonish. Or, if he cannot altogether conquer the passion for surprising, let him be advised to limit the indulgence of it to a page, or, at the utmost two, and not to gratify himself at the rate of eighteen at a single sitting.

1. INTRODUCTION AND RONDO for the PIANO-FORTE, in which is introduced a second Swiss Air, as sung by Made. Stockhausen, by T. LATOUR. (F. T. Latour, 50, New Bond Street.)

2. Hurrah! for the Bonnets of Blue, an AIR sung by Made. Vestris, arranged for the PIANO-FORTE, with an Introduction, Variations, &c. by P. KNAPTON. (Willis and Co., 55, St. James's Street.)

\* Published in the Sixth Number of the Harmonicon.

3. *DIVERTIMENTO, in which are introduced, "Fly not yet," "The boatce rows," and "Le Petit Tambour," composed in an easy style by H. G. NIXON. (Bedford Repository, Soho Square.)*

THE Swiss air, No. 1, is a companion to that by the same composer, reviewed in our last, which, in point of ease and form it resembles, differing in other respects. The air, in D, is exceedingly simple, and the variations equally devoid of labour. The last two pages, however, are brilliant to the ear, though the passages are so contrived as to be free from all difficulty: a consummation devoutly wished by a numerous list of performers.

Mr. Knapton's air, &c. are likewise calculated to conciliate the multitude, without running any risk of offending a better class of amateurs. It certainly is not an easy task to write easy music,—music with some air, a little modulation, passages that lie well for the hand, a few of them rather shewy, and the whole free from errors in harmony and vulgarity in style. But Mr. Knapton generally accomplishes all these objects in most of his publications that have come under our inspection; though he never aims at any thing beyond: and doubtless he is right, for he most probably knows the measure of his own ability.

The airs, No. 3, form nearly the whole of the eight pages, with but little added to them, and if the publication has nothing in it to applaud, it contains nothing to condemn, except the price; three shillings for a republication of what every body possesses, without the apology of a single original note!

ORGAN.

A VOLUNTARY for the ORGAN, composed by ESTHER E. FLEET, Organist of St. Botolph, Bishopgate. (Clementi and Co. 28, Cheapside.)

THIS is an unpretending composition, but there is much in it to applaud,—a gracefulness of melody, and, what is singularly important in organ-music, very correct harmony, though without any attempt to be learned, or any effort to appear laborious. It comprises two movements; the first, a smooth andante-larghetto, in which the great and choir organ, and the swell are employed; the second, an easy fugue in three parts. There is in many parts of this a want of that fulness, for which the instrument is so well adapted, we therefore recommend the performer of it to add octaves in the base, and to fill up the chords in the right hand, wherever convenient. As a female composer, the author of this is doubly entitled to our praise; and organ-music being but rarely published, the present few pages may be a useful relief to those whose pleasure or duty inclines them to the practice of church harmony.

"The red-cross Knight," composed by Dr. CALLCOTT arranged for Two Performers on the PIANO-FORTE, by W. HUTCHINS CALLCOTT. (J. H. Callcott, 23 Great Marlborough Street.)

Dr. CALLCOTT's characteristic, admirable glee,—one of those works of real genius which obtained for him so much celebrity, makes a duet that will be highly gratifying to such as know it in its native form, by recalling the pleasure afforded them by the original. For this we take to be the theory of the pleasure derived from such adaptations; though we grant that the harmony *per se* goes for something, and that the air, even when detached from the words, is not absolutely sunk. But both the melody and

the harmony of concerted vocal pieces, are, if the words be well set, very dependent on them, and lose half their effect when separated.

This is well arranged for the instrument, and deserves notice. Indeed the modest price set on the publication, ought to recommend it: six closely-engraved pages of valuable music for two shillings, at a moment when as many of what is little better than sheer rubbish is often marked half as much again, is exemplary moderation. Let the public then encourage it: the masters, taking them generally, certainly will not.

1. NINE NEW WALTZES for the PIANO-FORTE, composed by C. DELLA TORRE. (Paine and Hopkins, 69, Cornhill.)

2. QUADRILLES from SPONTINI's Vestale, arranged for the same with a FLUTE ACCOMPANIMENT, by W. ETHRRINGTON. (Mori and Lavenu, 23, New Bond Street.)

3. The HAMPTON COURT QUADRILLES, from WINTER's Operfest, arranged for the same with FLUTE ACCOMPANIMENT by the same. (Munro and May, 11, Holborn Bars.)

4. Paul Pry's QUADRILLES, by C. ARNOLD. (Repository, 17, Soho-Square.)

M. DELLA TORRE's waltzes are all scrupulously correct; two or three of them are much indebted to Rossini for their general effect, and the whole evince a good taste; but they want that which is the grand desideratum in most things that come under our inspection—originality: the author has certainly laboured hard to extricate himself from the phrases and cadences which are constantly dinned in his ear; but in vain, habit has been too much for him. He is not in a singular situation; let him however persevere; it seems to us that there is in him the germ of something much better, which time and industry will bring forth.

The author of the Quadrilles, No. 2, had a very dull opera to select from, therefore we do not wonder that he has drawn so much insipidity from such a source.

He has not improved on the last-mentioned in his Hampton-Court set. It is difficult to say which of these two publications is the most heavy and the least uncommon.

No. 4, are certainly more lively than the foregoing; but we can say nothing further in their praise.

DUET, HARP AND PIANO-FORTE.

GRAND DUET Concertante by CHARLES SCHUNKER. (Boosey and Co.)

THE composer might as well have told us in his title page that this consists mainly of the old Scottish air, "March! March!" which Braham has rendered so popular, and a well-known subject (we forget the first words) from *La Cenerentola*, beginning thus:—



to which he has added some variations. These movements are preceded by an introduction in the same style as the Polonaise spoken of above, and possessing exactly the same defects. The two airs set out as if something rational were intended, but the mania for passages that few

will take the trouble to play, and a still less number will, unless constrained, listen to, soon seizes the composer, when off he runs, curvetting, prancing, and galloping, like an unbroken colt, and much to the same purpose. The harp part is less violent in its action, and may be undertaken without previously ensuring the *cutis* of the fingers.

#### HARP AND VIOLIN.

A BRILLIANT DUET composed on airs in *Mosé* in Egitto, including several new airs lately added by ROSSINI; by T. LA BARRE, and C. DE BERIOT. (Boosey and Co.)

It is hardly necessary to remind our readers that MM. La Barre and De Beriot, are the celebrated performers on the harp and violin; the first not to be equalled, the second not to be surpassed, by any living artist. As they are very much in the habit of performing together, they commonly unite their talents in composing or adapting their music. This is one of the most successful of their joint efforts. It begins with the opening chorus of *Mosé*, which is so admirably arranged for both harp and violin, that much of the general effect is preserved, without calling upon either instrument for any unusual exertion of its power. Then follows an air, written by Rossini when he introduced *Mosé* as a French opera at the *Académie Royale de Musique*. This is not inelegant, but full of mannerism. The beautiful duettino, "Rendi a me poter," then follows as a slow movement, and the greater part of the very animated duo, "Parlar, spiegar non posso," worked up with great spirit, concludes the piece.

Two superior performers are required to give effect to this composition. The harp part has some passages that demand a rapid and powerful finger; while that for the violin has many double stops and notes in the highest shifts, which, to ordinary players, will prove difficulties not to be surmounted.

#### VOCAL.

1. SONG, The Spider and the Fly, words by WILLIAM PARR, Esq. composed by C. DELLA TORRE. (Goulding and Co.)
2. SONG, "Come laugh with me," the poetry by ROSAMOND WADAMS, the subject selected, composed and arranged by W. KIRBY. (Cramer and Co.)
3. The Bee and the Butterfly, written by R. MORLAND, Esq. composed by G. W. REEVE. (17, Soho Square.)

No. 1 appears to us to be a melody not set to the words but with words adapted, or attempted to be adapted, to the melody. As however M. Della Torre is, we conclude, a stranger to our language, his erroneous accenting may be thus accounted for. But this is no excuse for such harmony as he following:—



The air is good, and most of the accompaniments not only above mediocrity, but really clever. How then account for such errors?

If it were worth while to inquire into the history of such a thing as No. 2, we would make out by some means how much Mr. Kirby has selected, and how much composed. This practice of "selecting and composing," which opens a door to all sorts of delusion, wants exposing, and we intend to do it, in a very notable instance, in our next number. We have seldom met with any thing so contemptible as the words of this song; and the manner in which they are set, is worthy of the poetry.

Our vocal pieces this month do not draw on us for much panegyric. No. 3 is as common as the London cries; and longs and shorts are jumbled together in it with as little regard to prosody as a compositor feels when setting up his types.

Latour's Instructions for the Piano-Forte, Spohr's Exercises for the violin, and Blagrove's Instructions for the same, are, our printer informs us, of necessity deferred till next month.

## Foreign Musical Report.

#### VIENNA.

*Kärnthnerthor Theater*.—THE *Faust* of Spohr, which had been some time promised, has been produced here with a splendour and effect every way worthy of the subject. It would be needless to enter into a detail of the merits of a composition which has now become a standard work of the German stage; suffice it to say, that it displays great originality throughout, and abounds with many situations of interest, to which full justice is rendered in the truth and colouring of the music. The only fault we would point out, is too constant an effort to produce harmonic effects, by which the melodies not unfrequently suffer, and the ear is fatigued.

The only novelty in our Italian company, has been the débüt of Madame Corri-Paltoni, as Rosina in *Il Barbiere di Siviglia*; but she was found to be but a poor substitute for Madame Lalande, whose place is not likely to be supplied again this season. Neither in point of voice, expression, nor manner, does her present substitute possess the requisites to entitle her to the honours of *prima donna assoluta*. Signor Berettoni obtained great applause in the part of Basilio. Being accustomed to hear this character given by a "Buffo parlante, senza voce," we were the more delighted with the admirable manner in which he gave the highly wrought air, *La calunnia*.

*Theater an der Wien*.—The only attempt at novelty here has been *Der Schlossgärtner und der Windmüller*, a comic operetta in one act, the music by Kapellmeister Glaser. The story is humorous, and several of the airs and instrumental parts not without merit.

*Josephstätt Theater*.—A new melodrama, in two acts, has been produced here, entitled *Carlos Romali, oder der Summet in der Sierra Morena*, the music by Music-director Ferd. Fränzel, of Munich. Several of the choruses, and some of the dances, were of an original and pleasing character, and the whole obtained considerable applause.

#### BERLIN.

THERE has appeared here, dedicated to the memory of Carl Maria von Weber, a *Stabat Mater*, in Latin and German, for two soprano voices and an alto, with choruses, by Professor C. F. Rungenhagen. It was performed by the members of our Musical Society, and received with unanimous applause by a numerous company of amateurs and cognoscenti. Many of the melodies are in the highest degree touching, and the whole

breathes great pathos and force of expression. The idea of a composition of this kind for three female voices, is new and happy. Two of the movements, *Cujus animam gementem* and *Fac ut ardeat cor meum*, were particularly admired.

Another work, becoming very popular, is the following:—*Nine Songs from Goethe, with piano-forte accompaniment, composed by Bernhard Klein.* Several of the airs are highly pleasing and expressive, and the celebrated *Kennt du das Land*, after being set above a hundred times, is here rendered in a manner at once faithful and original.

A collection of sacred music of the early masters, with several interesting notices and remarks by the learned editor, Gottlieb von Tucker, has just been published here, and excited considerable attention. The first part contains five pieces from Palestrina, of the sixteenth century; three from Felice Anerio, Maestro di Capella in the cathedral of Verona, of the seventeenth century; and two from Vittoria, a Spanish composer, but little known, a contemporary with Palestrina. The whole of these are in five parts, and are all compositions of great power. The second part contains two motets of the beginning of the sixteenth century, the first by Dominicus Phinot, the second by the Spanish composer Morales, a celebrated composition, long exclusively sung in the Sixtine chapel. The third part contains a *Magnificat*, for four voices, with organ accompaniment, by Francesco Durante, a composition of grand and massive effect; the fourth part consists of a grand *Responsorio*, in four parts, by Antonio Valotti, Maestro di Capella in Padua, who flourished at the beginning of the eighteenth century. At a time when so much levity of character has pervaded the domain of music, we know of no publication better calculated to counteract the evil, and instil a taste for more solid excellence.

Two unpublished Violin-Quartets of the late lamented Beethoven, have also been just published here, forming Op. 133 and 134 of his works. They are also arranged for the piano-forte for four hands, and are spoken of by the critics as being in the best style of this master, and full of striking effects.

## MAGDEBURG.

THANKS to the zeal of that generous patron of the art, Burgher-master Francke, our opera was never richer both in pecuniary and professional means than at present. Our company comprises several artists of great ability, and none who fall below mediocrity.

Our season has been rich in concerts: Madame Catalani has given three, in which she displayed her well-known powers to the greatest advantage; the only fault we have to find is the very limited stock of pieces in her travelling budget. The last of her concerts, in which she sang your national anthem, and *Rule Britannia*, with amazing spirit, was for the benefit of the charitable institutions of our city, and was crowdedly attended. The Signora Ferrari, a visitant artist, has delighted the cognoscenti with her admirable performance upon the harp; and at a concert given by Music-director Telle, we heard a new overture by Kapellmeister Lindpaintner, which abounds with delightful melody and some new effects.

## BRESLAU.

DURING the intervals of our opera season, the music of the church and of the concert-room has been cultivated with diligence. Our different schools of music, which are in a flourishing state, supply us with ample means for rendering justice to the best works of the first-rate composers. Besides this, music has an able promoter of its interests in Kapellmeister Schnabel, who, not content with his duties in the cathedral, extends the sphere of his exertions, by assisting at all the musical meetings of the place. One of our greatest musical enjoyments, lately, has been the whole of the music of Weber's *Oberon*, which was excellently sung, particularly by our two virtuosi, Messrs. Siegert and St. Bernhardin. The applause was, in the highest degree, enthusiastic.

## LEIPSIK.

Among the music lately published here is a *Sextuor pour Piano-Forte, Flute, Clarinette, Corni, Basson, et Contrabasse*, par G. Onslow. Op. 30. The critics are unanimous in their commendations of it. The works of this gentleman, who is a countryman of yours, are becoming popular in Germany.

## STETTIN.

THE young composer, Felix Mendelssohn Bartholdy, grandson of the celebrated Philosopher Mendelssohn, lately gave a concert here, which excited considerable interest, and was crowdedly attended by all the rank and fashion of the place. It opened with a new overture, by this young artist, to Shakspeare's *Midsummer Night's Dream*, an inspiring subject, and which he treated with considerable power and fancy. But it did not correspond to the ideas we should form of the manner in which such a subject should be executed. Our thoughts wandered, in spite of ourselves, to the recollection of Carl M. von Weber; what would a subject like this have become in his creative hand! In the course of the evening the young artist took a part in a concerto for two pianos, also of his own composition; a subject of much beauty and power, and more within the limits of his talent. He was ably supported by Music-director Loewe, who played the second part. After this, M. Mendelssohn executed Weber's celebrated sonata, in F minor, in which he displayed great brilliancy of manner, joined to vigour and good expression. Weber is said to have called this sonata his musical romance; he intended to represent the adieu of a gallant soldier to his mistress on the eve of his departure for the field, and of their mingled expressions of fondness and regret. A tender adagio expresses the melancholy of the maiden for his absence, and a brilliant movement, by which it is succeeded, announces the joy and triumph of his return.

## HAMBURGH.

THERE has recently appeared here *Belshazzar*, an oratorio, the poetry by Professor Wolff, the music by J. H. Clasing, Kapellmeister of this place, with a piano accompaniment composed by him. The poetry, as well as the music of this composition, are spoken of in terms of great praise. Both are said to paint in strong colours some of the many striking events that mark the history of this scriptural character. The personages that figure in the piece are these:—Soprano parts, the Angel of Destruction, an Israelitish maiden, and two Babylonian virgins; alto parts, Notocris, the mother of Belshazzar, and a woman of Babylon; tenors, Daniel, and a Babylonian; basses, Belshazzar, the highpriest of Baal, and a messenger; choruses of Israelites, Persians, and priests of Baal. Several of the airs are spoken of as marked by considerable beauty and truth of expression; but it is in the choruses and concerted pieces that the forte of Kapellmeister Clasing appears to lie. The secret of this is not difficult of solution, when we remember that he is a devoted admirer of Handel, of several of whose works he has given excellent editions. In studying the works of this great master, he has, no doubt, caught a portion of his spirit.

## NUREMBERG.

THE opera company of this place has lately been strengthened by some very important additions. The novelties of the season have been Auber's *Le Nigge*, and a revival of our music-director Blumröder's opera *Der Bürgschaft*. These pieces were excellently performed, particularly in as far as regards the orchestral department.

In sacred music, we have had the *Creation* of Haydn, performed on the anniversary of the Reformation, Graun's *Tod Jesu*, and the *Messiah* of Handel. The whole of these were performed by a powerful orchestra, and a company of singers amounting to nearly eighty. In the great masterpiece of Handel, in particular, the choruses were given with a correctness, spirit, and unity of effect, which left nothing to be desired. The solo parts were well sung; but the latter, which were almost tempted to call the principal parts of this wonderful production, were the most effectively given.

Among visitant artists, we have had the great queen of song, Catalani, who has delighted our cognoscenti with her surprising talents, which years seem unable to impair. In the *Non più andrai* of Mozart, *God save the King*, and the *Gratias agimus* of Guglielmi, she perfectly electrified the audience.

## GRAZ.

OUR musical society was never in a more flourishing state than at present. It consists of three hundred and fifty effective and thirty-four honorary members, among whom are a number of

professors of eminence. We can boast of above twenty female singers of talents far above the common, and more than the same number of men singers, some of whom would do honour to any orchestra. This institution is much indebted to the zeal and abilities of Music-director Hysel, who is indefatigable in the cause of the art. Among our latest performances of note, have been Kapellmeister Eybler's Grand Mass, composed for the coronation of the Emperor of Russia. Several parts of this composition are of great beauty and power, particularly the *Benedictus*, and a highly wrought but melodious fugue upon the words *Cum sancto spiritu*, at the conclusion of the *Gloria*. This was followed by Beethoven's Grand Mass in C, and the *Requiem* of Mozart, which were both executed with correctness and spirit.

We expect very shortly to have an opera; a company is organizing under the auspices of Kapellmeister Kinsky, who is to take the lead in the orchestra. We are promised, among other novelties, a work which cannot fail to interest every lover of the German muse—we mean the *Oberon* of C. M. von Weber.

#### ZURICH.

UNFORTUNATELY we cannot boast here of a lyric theatre; but, as far as our musical means will allow, the art continues to be cultivated among us with increasing success. Our concerts have of late been unusually brilliant, and the selections varied and judicious, owing in a great measure to the zeal and spirit of our music-director, M. de Blumenthal. The orchestra has been considerably augmented, and is now capable of doing full justice to the masterpieces of Mozart, Beethoven, Weber, Ries, &c. At the last concert was given, for the first time here, Beethoven's celebrated *Battle of Vittoria*, which excited the enthusiastic applause of a numerous auditory. The music of *Der Freyschütz* excited a degree of enthusiasm difficult to be described. The orchestra and chorus appeared to vie with each other in their endeavours to do justice to a work of so much beauty and power, and which, since the premature loss of its lamented composer, is spoken of with a feeling bordering on veneration. A sufficient proof was given on this occasion, that the attraction of *Der Freyschütz* consists in the music *only*, for it was performed without any of the advantages of scenery and decorations; and yet the effect produced may, without exaggeration be pronounced to have been truly magical.

#### FLORENCE.

WE have three lyric theatres in activity in this city. The *Martilde de Shabran* of Rossini is performing at *la Pergola*. The Italian Journals bestow much praise on Amelia Brambilla, who performs the chief part in this, though they acknowledge that this house is rather too capacious for her voice. The others, with the exception of Frezzolini, have not pleased.

At the theatre *Cocomero*, Gentili, and the Signoras Grisi and Alberti, gave the *Donna Caritea* of Mercadante with applause. The *Semiramide* of Rossini, sung by Bonini and the young contralto, Signora Tenturi, draws company to the theatre *di Borgognissanti*.

#### ROME.

A NEW opera, entitled *Innocenze in Periglio*, has been given at the *Valle* theatre with great success. The music by a young Neopolitan composer, named Conti, already well known by some other productions. The principal performers are Zuccoli, Verger, Giordani, and the Boccabadati.

#### VENICE.

THE *Ginevra di Scozia*, of Mayer, was represented for the first time at the theatre of St. Luke, on the 15th of September, and failed entirely. The manager found himself obliged to substitute *Tancredi*, which was received with transport. Signora Manfredini was much applauded in the character of *Ame-naïde*; but Mad. Caroline-Cassimir Nay spoilt the part of *Tancredi*, by the profusion of her embellishments, and incurred the public displeasure.

#### PARIS.

*Opéra Italien.*—The *Giulietta e Romeo* of Vaccaj was brought out here some time since, and the part of Romeo was sustained by Mlle. Cesari. Since the departure of this young singer, Mad. Pisoni has consented to lend the support of her powerful talents to this feeble production. But none of the parts of

this piece demand that vigour of talent of which this singer has given such proofs in the *Semiramide* and *Donna del Lago*. The tomb-scene—a scene so touching in the music of Zingarelli—is wholly spoiled in this new attempt, which is lengthy, feeble, and unimpassioned. Nothing astonishes us more than the success which this pretended chef-d'œuvre obtained in Italy; for, if we are to credit the ultramontane journals, it was positively regarded as nothing less than one of those productions which form an epoch in the history of the art. A great deal was said of the Introduction, which, after all, is a piece almost wholly devoid of musical colouring; the greater part of the airs are long, and seldom rise beyond the circle of common ideas.

*Académie Royale de Musique.*—The interest of Rossini's *Siège de Corinthe* having ceased, the direction of this theatre have again had recourse to the productions of the old school, and given two works of Gluck, the *Orphée* and *Iphigénie en Tauride*. In the former, Adolphe Nourrit greatly distinguished himself in the character of Orpheus. In the original Italian score, this part was composed for the celebrated Guadagni, who displayed in it a talent, of which we can, now-a-days, form no idea. In arranging his work for the French stage, Gluck was obliged to transpose the greater part of his work, and, among others, the character of Orpheus suffered greatly by this process.

Of all the productions of Gluck, the *Iphigénie en Tauride* is considered as the most perfect. Nothing can exceed the vigour and truth of colouring displayed in the first act, and the whole character of Oreste possesses the highest degree of finish. On the present occasion it was, upon the whole, excellently given.

*Opéra-Comique.*—On the 3rd of November was produced, on occasion of the Fête du Roi, a new opera, entitled *Le Roi et le Batelier*. The music by MM. Rifaut and Halevy. It contains some pleasing pieces, but nothing of a very elevated kind. This is to be followed by another opera, *Le Colporteur*, the music from the pen of Mr. Onslow. Report speaks highly of this production. After this, M. Carafa is to bring out his *Mazzaniello*. M. Boieldieu, the vigour of whose muse is now way impaired by the late accident he met with, is busily engaged upon his new composition, *Les Deux Nuits*: the very name of this composer is a harbinger of success. Lastly, a poem, which is said to be excellent, has been submitted to the pen of M. Hérold.

Rossini has engaged to compose the music to *Guillaume Tell*, the poetry of which is from the pen of M. Jouy. It is expected to make its appearance during the course of the approaching winter. We are assured that the grand maestro, still faithful to his system, intends to adapt to it the pieces which he had already composed for *Le Vieux de la Montagne*.

The new opera of *Faust*, the music arranged and in part composed by M. Béancourt, has obtained considerable success. Several of the airs, and particularly the ballad sung by Mad. Albert in the character of *Marguerite*, in the first act, and an air in the second, as well as another by Mlle. Miller, are always sure of an encore. A chorus of young novices is also much admired, and several of the harmonies of the piece are rich and expressive.

A young singer of the name of Damoreau made a successful début in the character of Polynice in the *Edipe à Colonne*. In several of the airs and recitations, but particularly in the charming scene, *Que je retrouve un père à mes derniers moments*, he was warmly applauded.

It is said that M. Laurent, the new manager of the Théâtre Favart, has a project for exhibiting the Italian, Spanish, and German comedians alternately. It is not difficult to guess how such a speculation will end.

Admiral Tchitchagow has lately given, at his villa near Sceaux, a concert upon a grand scale. The first vocal and instrumental performers were engaged, and the best company from Paris were invited, and attended in crowds.

The operatic company, which M. Piccini took to Boulogne, failed most entirely. They were so roughly treated by the audience, that it became necessary to call in the aid of the Commissaire de Police. The company from the *Ambigu*, on the contrary, obtained much success in the same town. The lyric muse has also yielded to the genius of melo-drama in all the towns of the department of Calais.

## The Drama.

## KING'S THEATRE.

THE affairs of this theatre are, à l'ordinaire, in a state of triumphant confusion. In consequence of the enormous rent exacted of Mr. Ebers by the assignees of Messrs. Chambers, together with his want of accurate knowledge on various subjects connected with the management of such a concern, he has sought refuge from his difficulties by appearing in the Gazette. Thus a crowd of ill-rewarded, necessitous people will be distressed, if not ruined, while the exorbitantly-paid performers, those who have contributed to bring the theatre into its present condition, have, nearly all of them, secured their preposterous salaries.

The assignees have attempted, or have pretended to attempt, to let the house. Mr. Ayrton, whose management has been so often successful, offered to take it for three years, at a rent of eight thousand pounds for the first, and ten thousand for each of the two succeeding years. His proposal was declined, on the ground of the imprudence of letting the theatre for so long a term, when it was desirable to sell it immediately, if possible. This was probably an excuse of the parties for keeping it in their own hands, for it is not likely that, in the present state of the concern, a purchaser will be found. Though it must in candor be stated, that by an affidavit filed in Chancery by the assignees, it appears that they would have been glad of Mr. Ayrton as a yearly tenant at the rent he proposed. Signor De Begnis then offered eight thousand for one year, and, very fortunately for himself, he, being an alien (certainly a sufficient reason), was rejected. The assignees now endeavoured to carry it on themselves, which they had been aiming at all along, but the Lord Chamberlain refused them a license. At this moment a M. Laurent, who has had the ill luck to become lessee of the Théâtre Italien at Paris for the ensuing season, offered to undertake the King's Theatre also. The assignees held him in treaty as long as they found convenient, and when their end appeared to be gained, dismissed him also. A creditor applied to the Chancellor, petitioning for protection for himself and the other claimants on the bankrupt's estate, from so wild a speculation as the assignees wish to enter into; but his Lordship did not see clearly into the case, or rather, the case was not very forcibly argued by Mr. Horne, and the petition was dismissed. Thus things stand at present. In our next, doubtless, we shall have much curious information to give our readers. In the mean while the orchestra, already too powerful in some respects for the singers, is to be enlarged, and the noise is, in the true French style, to be augmented, at the expense of whatever constitutes the really beautiful in music.

## DRURY-LANE THEATRE.

*Love in a Village* has been got up at this house; *Rosetta*, Miss Paton, *Young Meadows*, Miss Love, and *Hawthorn*, Mr. Braham. Miss Paton sung the airs allotted to her in a way that made us wish the spirit of Dr. Arne were present to enjoy the treat. Miss Love possesses a voice of extraordinary rarity, the richest and most extensive contr'alto we ever heard; but she is overpraised in nearly all the newspapers as a singer. Some parts in this opera she executed with considerable taste; others she entirely misconceived, and in performing them betrayed, as she

often does in other things, the want of a finished musical education. Mr. Braham's *Hawthorn*, whether considered musically or dramatically, is perfect. It has been observed that he seems to delight in the character. We have no doubt he does, and he also makes everybody delighted with it. *Artaxerxes* too has been got out here, and in the best manner. Braham assumed a new character, *Artabanes*, and his success was complete.

*The Pirates of Storace*, re-written, much altered, and with many additions, will have been performed ere this reaches the hands of our readers, Mrs. Glossop (most ludicrously called in the bills, Madame Feron) is to appear again on the English stage in the principal character.

## COVENT-GARDEN THEATRE.

AN Opera under the title of *The Seraglio*, was performed at this theatre for the first time, on Saturday November 24th.

## Dramatis Personæ.

<i>Ibrahim</i> , Bassa of the Island	Mr. WARDE.
<i>Belmonte</i> , a young Sicilian	Mr. SAPIO.
<i>Pedrillo</i> , his Valet	Mr. WRENCH.
<i>Osmyn</i> , Steward to the Bassa	Mr. G. PENSON.
<i>Malek</i>	Mr. EGERTON.
<i>Euloxius</i> , a Greek Proprietor	Mr. CLAREMONT.
<i>Alexis</i> , his Grandson	Miss H. CAWSE.
<i>Demetrius</i> , Captain of a Corsair	Mr. BAKER.
<i>Dr. O'Callaghan</i>	Mr. POWER.
<i>Mouctar</i>	Mr. TURNOUR.
<i>Theodore</i>	Mr. HENRY.
<i>Constanza</i>	Miss HUGHES.
<i>Blonda</i> , her Woman	Mad. VESTRIS.
<i>Doris</i> , Sister to Alexis	Miss CAWSE.
<i>Zayde</i>	Miss HENRY.

The scene chosen is a Greek island, governed by *Ibrahim*, a Greek renegade. In his seraglio is the heroine *Constanza*, who has fallen into his power, and with whom he is deeply enamoured. *Belmonte*, her lover, hearing of her fate, proceeds from Sicily to attempt her release, and at the opening of the opera is found in the vicinity of the Bassa's palace, in the character of a travelling artist. He obtains admission therein, and plots with his servant, *Pedrillo*, (who had been captured with the lady, and had given notice of her fate) and *Dr. O'Callaghan*, for the release of the whole party. The attempt to escape fails, and on *Constanza* is found a rich bracelet with the portrait of her mother, which she at first is suspected of having abstracted from a casket belonging to the Bassa. The latter, however, recognises it as the fellow to one he had preserved, belonging to his mother, and hence is discovered, that *Ibrahim* and *Constanza* are brother and sister. The union of *Belmonte* and *Constanza* then, as a matter of course, takes place.

The ground-work of this is the *Entführung aus dem Serail*, or, *The carrying off from the Seraglio*, of Mozart, one of his early operas, and which had never before been produced in any shape in this country. The dramatic part is almost entirely re-written, and is but a feeble affair. This is ascribed to Mr. Dimond. The music is adapted and composed by Mr. Christopher Kramer, the master of the King's most extraordinary and perfect band of wind-instruments, in which office he has shewn talents of the highest order, both for arranging music for such an orchestra, and in directing the performance of it so as to produce effects unparalleled by any other military band.

Mr. Kramer has retained much of the original music, and added a considerable quantity of his own. The whole of the overture is given, preceded and much lengthened by a slow movement from the *Zauberflöte*, and the beautiful quartettino printed in our present number, both arranged for instruments. He has written an introductory chorus,

which accords better with the modern style of opera than the opening air of the original work. This air immediately follows\*, but some time elapses before another of Mozart's own compositions greets the ear. At length the duet, "*Wer ein Liebchen hat gefunden*," is heard, but much curtailed, and for want of a good base voice, almost sacrificed. After this comes the finale to the first act, including the chorus *Singt dem grossen Bassa lieder*, ("Sound our mighty Bassa's praises.") Costanza's air, "*Ach, ich, liebe*," shortened, and the terzetto, "*Marsch! Marsch! Marsch!*"

The second act opens with *Blonda's* charming air, as in the original, the duet for her and *Osmyn*, immediately following. Then in right order the recitative and aria for *Costanza*, its long, and, to say the truth, rather tiresome symphony, judiciously abridged; another sweet melody for *Blonda*, and the recitative and air belonging to the first act, "*Costanza!*" The animated duet, "*Vivat Bachus!*"† arranged as a trio, and thoroughly spoiled for want of singers, comes next, and is followed by the quartet, "*Ach Belmonte*," altered into a quintet, with the exquisite slow opening‡, (before alluded to as added to the overture) cut out!

After such a retrenchment as this, we may be excused if, for want of room, and indeed time, for the hour of publication approaches fast, we shorten our present report. The *Romanza*, in the third act, is much improved by some new accompaniments, and was most deservedly encored.

Mr. Kramer has had formidable difficulties to contend against; a weak drama, a most imperfect vocal company, and a feeble band. Miss Hughes, who has been so unaccountably praised in most of the papers, is—(truth obliges us to say)—defective in most of the qualities which constitute a good singer. Her voice wants richness, is unsteady, her articulation is indistinct, and, what is worse than all, her intonation is distressingly imperfect. She failed in every thing attempted by her on this occasion. Mr. Sapio seemed to have lost all his powers; but for his name appearing in the bills, we positively should not have recognised him. Mr. Penson, as a singer, is altogether inadequate to the character assigned to him. The Misses Cawse, are rather pleasing performers; but Madame Vestris was the real support of the piece; without her it must have failed, in spite of some of the most beautiful scenery we ever beheld. Indeed, so far as the managers are concerned, the opera is brought out with the utmost liberality, and the stage department is conducted with the skill which is always conspicuous in this theatre.

The new compositions introduced by Mr. Kramer, do him credit as a scientific musician; one air with a chorus, produces a good effect: but upon the whole, what has been added to the original opera, does not tell—is not of a popular nature. It were much to be wished, that all the deficiencies had been supplied from Mozart's less known works, which might have furnished enough to eke out half a dozen operas; and we cannot refrain from expressing our regret that at least three exquisite airs in the original work are now rejected.

The piece was received with applause; the overture was (we do not know why) encored; and the opera was given out for repetition without a dissenting voice. Whether under the unfavouring circumstances which we have mentioned, it will be attractive, remains to be seen. We have our fears on the subject.

\* See page 218, of music of this number.

† See page 216, of do.

‡ See page 223, of do.

We cannot terminate this article without noticing the discrepancies and *niaiserie*s of the daily journals on the subject of the present opera. One thinks the trio, "Health to Bacchus," ("Vivat Bachus") insipid and unworthy of its author. A second confounds the voices, and mistakes *alto* for *barytone*. A journal of great circulation praises Sapio for his successful exertions on the occasion! Another, almost in the same repute, thinks the delightful romance, as delightfully sung by Mad. Vestris, a very dull affair, and as dully performed! Our readers would be amused by extracts from these sagacious writers: would that we had room for them. Perhaps the Sunday papers the *Examiner* and *Atlas*, where good musical sense is often to be found, will assist in correcting the mis-statements of such critics, which sometimes arise from ignorance of the subject; sometimes from another cause.

### Obituary.

On the 11th ult. died at his house in Marsham Street, John Sale, Esq., aged 69. Mr. Sale was formerly a member of the five choirs of Windsor, Eton, the Chapel Royal, St. Paul's Cathedral, and Westminster Abbey. The two former he relinquished in 1796. In 1818 he became *Father of His Majesty's Chapel*; that is, senior gentleman. He also held the honorary appointments of Secretary to the Catch Club, and Conductor of the Glee Club. His remains were interred in St. Paul's Cathedral, most of the members of the metropolitan choirs, and an immense crowd of spectators, assisting at the ceremony.

On the decline of Mr. Champness and the elder Bellamy, Mr. Sale became for a short time the principal English base singer; when the younger Bellamy, and afterwards Bartleman, rose up, and threw into shade all competitors in their line. Mr. S. however continued in request at the Cathedrals; and his aid was generally required in those charming glee parties which were formerly so much the fashion, where his smooth, agreeable voice, and subdued manner of using it, rendered him a valuable assistant.

Mr. Sale passed through life with great respectability, and brought up a large family in a highly creditable manner. His eldest son, Mr. John Barnard Sale, is one of the gentlemen of the Chapels Royal, and also of Westminster Abbey; and another of his sons is organist of St. George's, Hanover Square; both being held in great estimation as teachers.

The profits of the late LIVERPOOL FESTIVAL have exceeded by nearly 1800*l.* those of any former one. The whole sum distributed, amounts to 4,200*l.*; of which the Infirmary receives 1600*l.*, the Dispensary 900*l.*, the Blue Coat School 400*l.*, the School for the Blind, and the Ladies' Charity 200*l.* each, and eleven other charities the remaining 900*l.* among them.

Mr. and Mrs. Knyvett, Vaughan, and Bellamy, set off on a tour to the north of England and Scotland, in the beginning of December, to give vocal concerts at the principal towns.

Miss Stephens has been performing for a few nights at Hull, being her first visit to that place. She is not expected to resume her place in London for some time.

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VOL. V.

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A  
SELECTION  
OF  
VOCAL AND INSTRUMENTAL PIECES,

FROM

*La Vestale,*

A SERIO-HEROIC OPERA, IN THREE ACTS.

WRITTEN BY M. JOUY,

AND COMPOSED BY

SPONTINI.

---

THE WORDS TRANSLATED FROM THE ORIGINAL, AND ADAPTED TO THE MUSIC,

FOR

*THE HARMONICON.*

[ LA VESTALE.]

# Morning Hymn

OF THE GRAND VESTAL AND VESTAL VIRGINS.

ACT I. SCENE 2.

(The Alto part is, of course, intended for a low female voice ; but in the absence of this, and when performed as social music, it may be sung an octave lower by a base.)

**LARGHETTO  
CON MOTO,  
RELIGIOSO.**

*sf* *p*

*dol.* *pp*

*pp* *dim.* *sf*

*sf*

2

1<sup>ST</sup> AND 2<sup>ND</sup>  
SOPRANO.

Musical notation for the first system, Soprano part. The staff is in G major (one flat) and 4/4 time. It begins with a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes, with some rests. The lyrics "Daughter of heaven, hail Vesta! power di - vine! - - With" are written below the staff.

Daughter of heaven, hail Vesta! power di - vine! - - With

ALTO.

Musical notation for the first system, Alto part. The staff is in G major (one flat) and 4/4 time. It begins with a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes, with some rests. The lyrics "Daughter of heaven, hail Vesta! power di - vine! With" are written below the staff.

Daughter of heaven, hail Vesta! power di - vine! With

PIANISSIMO E  
LEGATO.

Musical notation for the first system, Piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat. The music is marked "PIANISSIMO E LEGATO." and features a flowing, arpeggiated accompaniment.

Musical notation for the second system, Soprano part. The staff is in G major (one flat) and 4/4 time. It begins with a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes, with some rests. The lyrics "ma - - tin song, lo, we greet thy hal - low'd shrine, thy hal - - low'd" are written below the staff.

ma - - tin song, lo, we greet thy hal - low'd shrine, thy hal - - low'd

Musical notation for the second system, Alto part. The staff is in G major (one flat) and 4/4 time. It begins with a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes, with some rests. The lyrics "ma - - tin song, - - lo, we greet thy hal - low'd shrine, thy hal - - low'd" are written below the staff.

ma - - tin song, - - lo, we greet thy hal - low'd shrine, thy hal - - low'd

Musical notation for the second system, Piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat. The music is marked "PIANISSIMO E LEGATO." and features a flowing, arpeggiated accompaniment.

Musical notation for the third system, Soprano part. The staff is in G major (one flat) and 4/4 time. It begins with a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes, with some rests. The lyrics "shrine. - - Up - on the al - tar of thy faith - ful vo - ta - ries," are written below the staff.

shrine. - - Up - on the al - tar of thy faith - ful vo - ta - ries,

Musical notation for the third system, Alto part. The staff is in G major (one flat) and 4/4 time. It begins with a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes, with some rests. The lyrics "shrine. Up - on the al - tar of thy faith - ful vo - ta - ries, thy vo - ta - ries, Oh" are written below the staff.

shrine. Up - on the al - tar of thy faith - ful vo - ta - ries, thy vo - ta - ries, Oh

Musical notation for the third system, Piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat. The music is marked "PIANISSIMO E LEGATO." and features a flowing, arpeggiated accompaniment. Dynamic markings "sf" (sforzando) are present.

*Solo.*  
Oh grant the flame like day's first dawn to rise. Oh grant this flame like day's first  
grant the flame, oh grant the flame like day's first dawn to rise.

*tr*  
*pp*

dawn - to rise, like day's - - first dawn - - to - rise. Oh grant this flame, this  
Oh grant this flame to

*a 3*

flame - - to rise. - - - That so well pleas'd, so well pleas'd, thou may'st  
rise, this flame to rise. That so well pleas'd, so well pleas'd, thou may'st

*3* *3*

hand, pour down - - - - - fresh bless - ings  
 thou may'st, with lib - - - 'ral hand, Pour down fresh bless - ings on this fa - vour'd

thou may'st, with lib - - - 'ral hand, Pour down fresh blessings on this

*pp*

land, this fa - vour'd land, this fa - vour'd land, this fa - vour'd land, - - - - - this fa - - - - - vour'd  
 fa - - - vour'd land, this fa - - - vour'd land, - - - - - this fa - - vour'd

*dim.*

land. . . . .

land. . . . .

*cres.* *f* *f* *ff*

[ LA VESTALE. ]

# Triumphal March and Chorus,

FROM THE FINALE TO ACT I.

ARRANGED FOR THE PIANO-FORTE.

TEMPO  
DI  
MARCIA.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The music begins with a piano (*pp*) dynamic. The upper staff features a melodic line with a triplet of eighth notes marked with a '3' above it. The lower staff provides a harmonic accompaniment with chords and single notes.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The music continues with dynamics of *fp* (fortissimo piano) and *f* (forte). The upper staff has a melodic line with slurs and accents. The lower staff has a bass line with chords and single notes.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The music continues with a piano (*p*) dynamic. The upper staff has a melodic line with slurs and accents. The lower staff has a bass line with chords and single notes.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The music continues with dynamics of *ped.* (pedal) and *\* ped.* (pedal with asterisk). The upper staff has a melodic line with slurs and accents. The lower staff has a bass line with chords and single notes.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The music continues with dynamics of *f* (forte) and *p* (piano). The upper staff has a melodic line with slurs and accents. The lower staff has a bass line with chords and single notes.

First system of a piano score. The right hand features a complex texture with triplets and slurs. The left hand provides a steady accompaniment. Dynamics include *sf*, *f*, and *sf*. A hairpin crescendo is visible in the right hand.

Second system of the piano score, continuing the intricate textures in both hands.

Third system of the piano score. The right hand has a more active melodic line. A *ped.* marking is present in the right hand. The system concludes with a double bar line.

Fourth system of the piano score. The right hand is mostly silent, while the left hand plays a rhythmic pattern. Dynamics include *ff* and *\* sfp*. A hairpin crescendo is in the left hand.

Fifth system of the piano score. The right hand has a melodic line with slurs. The left hand continues its accompaniment. Dynamics include *ff* and *ped.*

Sixth system of the piano score. The right hand has a melodic line with slurs. The left hand continues its accompaniment. Dynamics include *p* and *f*. A hairpin crescendo is in the left hand.

First system of a musical score, consisting of two staves. The upper staff features a complex melodic line with slurs and accents, marked with *sf* (sforzando) and *ff* (fortissimo). The lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of the musical score. The upper staff continues the melodic development with slurs and accents, marked with *p* (piano) and *sf*. The lower staff features a more active accompaniment with slurs and accents.

Third system of the musical score. The upper staff shows melodic movement with slurs and accents, marked with *ff* and *sf*. The lower staff has a more rhythmic accompaniment with slurs and accents.

Fourth system of the musical score. The upper staff continues with melodic lines and slurs. The lower staff features a steady accompaniment with slurs and accents.

Fifth system of the musical score. The upper staff has a melodic line with slurs and accents, marked with *p*. The lower staff features a more active accompaniment with slurs and accents.

Sixth system of the musical score. The upper staff continues with melodic lines and slurs. The lower staff features a steady accompaniment with slurs and accents.

ff *ped.* *p* \*

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a complex, rapid sequence of chords and arpeggios. The lower staff is in bass clef and features a more rhythmic accompaniment with some chordal textures. Dynamic markings include *ff* at the beginning, *ped.* in the middle, and *p* with an asterisk towards the end.

*f*

The second system continues the piece with two staves. The upper staff maintains the intricate chordal patterns, while the lower staff provides a steady accompaniment. A dynamic marking of *f* is present in the middle of the system.

ff

The third system features two staves. The upper staff has a very dense and fast-moving texture. The lower staff continues with a rhythmic accompaniment. A dynamic marking of *ff* is at the beginning.

*sf* *sf*

The fourth system consists of two staves. The upper staff has a more melodic and chordal texture compared to the previous systems. The lower staff has a simpler accompaniment. Dynamic markings of *sf* are placed in both the middle and towards the end of the system.

The fifth system consists of two staves. The upper staff is filled with a very dense and fast-moving texture of chords and arpeggios. The lower staff has a rhythmic accompaniment.

*ped.*

The sixth and final system on the page consists of two staves. The upper staff has a complex texture, and the lower staff has a rhythmic accompaniment. A dynamic marking of *ped.* is in the middle. The system ends with a double bar line and a fermata over the final notes.

[LA VESTALE.]

# Ballet,

CONCLUDING THE FIRST ACT.

**ALLEGRO  
MARZIALE.**

The musical score consists of five systems of piano and bass staves. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The first system is marked **ALLEGRO MARZIALE** and **f**. The second system continues the melodic line in the treble clef. The third system features a section with slurs and accents, marked **f**. The fourth system includes a section with slurs and accents, marked **f** and **p**. The fifth system concludes with slurs and accents.

First system of a musical score, consisting of two staves. The key signature has three sharps (F#, C#, G#). The first staff contains a complex melodic line with many beamed notes. The second staff contains a bass line with some rests and notes. Dynamics include *ff* and *f*.

Second system of the musical score, continuing the two-staff format. The first staff has a melodic line with some slurs. The second staff has a bass line with some rests. Dynamics include *f*.

Third system of the musical score. The first staff features a melodic line with a dynamic marking of *sf* followed by *p*. The second staff has a bass line with some notes. Dynamics include *sf* and *p*.

Fourth system of the musical score. The first staff has a melodic line with a dynamic marking of *sf*. The second staff has a bass line with some notes. Dynamics include *sf*.

Fifth system of the musical score. The first staff has a melodic line with many beamed notes. The second staff has a bass line with many beamed notes. Dynamics include *p*, *cres.*, and *ritf.*

Sixth system of the musical score. The first staff has a melodic line with many beamed notes. The second staff has a bass line with many beamed notes. Dynamics include *ff*.

First system of musical notation, consisting of a grand staff with two staves. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The right hand features a complex, rhythmic melody with many sixteenth notes. The left hand provides a steady accompaniment of eighth notes. A 'ped.' marking is present above the right hand in the second measure, and an asterisk (\*) is placed above the final measure of the system.

Second system of musical notation. The right hand continues with a melodic line, featuring a 'p' (piano) dynamic marking. The left hand has a 'ff' (fortissimo) dynamic marking. An asterisk (\*) is placed above the first measure of the system.

Third system of musical notation. The right hand has a 'p' (piano) dynamic marking. The left hand continues with its accompaniment.

Fourth system of musical notation. The right hand continues with a melodic line. The left hand continues with its accompaniment.

Fifth system of musical notation. The right hand continues with a melodic line. The left hand continues with its accompaniment.

Sixth system of musical notation. The right hand has 'sf' (sforzando) dynamic markings. The left hand has 'sfp' (sforzando piano) dynamic markings. The system concludes with a double bar line and the instruction 'Dal Segno sin' al' (Dal Segno into the next section). The letter 'S.' is written above and below the double bar line.

[LA VESTALE.]

# Aria,

SUNG IN THE CHARACTER OF LICINIUS.

IN THE 2ND ACT.

**AFFETTUOSO  
ANIMATO.**

The Gods will pi - - ty take - - - - - Up-

on our bit - ter an - guish, Nor suf - - - - - fer us in woes - - - - - All

guilt - less thus to lan - guish. Thou - - - - - , who a - lone Art

doom'd - - - my heart to bless, Thou all its life, its hope, - - - its hap - - pi -

*pp*

ness! When thou - - - - shalt call me thine, - - - - - What joy, what bliss di -

*dol.*

vine! Yes, - - - - e'en the Gods, the Gods, - - - - might en-vy

me, Yes, e'en the Gods might en-vy me, A fate - - - - like mine.

8

[LA VESTALE.]

# Chorus,

IN THE LAST FINALE OF THE OPERA,

ARRANGED AS A TERZETTO FOR TWO  
SOPRANOS AND A BASE.

SOPRANI.

ANDANTINO  
GRAZIOSO MOSSO.

*dol.*  
HENCE, ba - nish sad - ness, Let joy and glad - - ness, Thro'

this blest do - - main, - - - Spread wide their hap - - py reign!

Hence ba - nish sad - - ness, Let joy and glad - - - ness, Thro'

Hence ba - nish sad - - ness, Let joy and glad - - - ness, Thro'

this blest do - - main, - - Spread wide their hap - py reign! Soft - - - o - - dours  
 this blest do - main, - - - Spread wide their hap - py reign! Soft o - - dours

breath - ing, Gay - - - gar - lands wreath - - ing, Waft we our hymns a -  
 breath - ing, Gay gar - lands wreath - - ing, Waft we our hymns a -

bove, To hail the god of love. Waft we our hymns a -  
 bove, To hail the god of love. Waft we our hymns a -

bove, - - - - To hail the god of love, - - - - love, I. II.

bove, To hail the god of love, - - - - love, I. II.

Waft we our hymns a - - - - bove, - - - - To hail, to hail the

Waft we our hymns a - - - - bove, - - - - To hail, to hail the

God of - - - - love. To hail the God of love.

God of love. To hail the God of love.

*morendo e rallent.*

[ LA VESTALE. ]

# Duettino,

FOR A SOPRANO AND TENOR, OR TWO SOPRANOS,

IN THE 2ND ACT.

(When the Second part is performed by a Tenor, it must be sung an octave lower.)

**JULIA.**

**LICINIUS.** Up.

**ALLEGRO.**

on this sa - cred shrine, Be - fore the Powers di - vine, With

hand and heart do thou - - Pledge me this vow, - - this solemn vow, this

*Un poco più moto.*

vow. Pledge me this so - lemn - vow; "I live for

*cres. f p p p*

thee, for thee a - lone!" Up - on this sa - cred shrine,

*cres. ff*

*p sf* Be - fore the Powers, the Powers di - - vine, Pledge me thy

*p sf*

vow, pledge me thy vow.

[LA VESTALE.]

# Ballet,

INTRODUCED AT THE CONCLUSION OF THE 3RD ACT.

ARRANGED FOR THE PIANO-FORTE.

ALLEGRETTO  
CON MOTO.

The musical score consists of five systems of staves. The first system is a grand staff with a treble and bass clef, 2/4 time signature, and a key signature of one flat. It includes dynamics *f*, *sf*, *pp*, *f*, and *f*, and performance instructions *ff*, *ped.*, and an asterisk. The second system continues the grand staff with dynamics *pp* and *ff*, and instructions *ped.* and an asterisk. The third system features a grand staff with dynamics *pp* and the instruction *HARP.*. The fourth system includes dynamics *cres.* and *f*. The fifth system features dynamics *ff* and *p*.

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff contains a bass line with chords and eighth notes. A *cres.* marking is present above the lower staff.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff features a more active bass line with chords and eighth notes. Dynamic markings include *ff* and *sf*.

Third system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff features a bass line with chords and eighth notes. Dynamic markings include *sf*.

Fourth system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff features a bass line with chords and eighth notes. Dynamic markings include *sf*.

Fifth system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff features a bass line with chords and eighth notes. Dynamic markings include *dim.* and *p*.

Sixth system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff features a bass line with chords and eighth notes. A *cres.* marking is present above the lower staff.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a minor key, indicated by a flat sign on the bass clef. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff contains a rhythmic accompaniment with eighth notes and rests. A dynamic marking *p* (piano) is present in the lower staff.

Second system of musical notation, continuing the grand staff from the first system. It features a repeat sign in the middle of the system. A dynamic marking *cres.* (crescendo) is placed above the lower staff.

Third system of musical notation, continuing the grand staff. The upper staff has a melodic line with some accidentals. The lower staff has a bass line with some notes marked with a '7' (seventh). A dynamic marking *ff* (fortissimo) is present in the lower staff.

Fourth system of musical notation, continuing the grand staff. It includes a repeat sign and continues the melodic and rhythmic patterns from the previous systems.

Fifth system of musical notation, continuing the grand staff. It features a repeat sign and continues the melodic and rhythmic patterns from the previous systems.

Sixth system of musical notation, continuing the grand staff. It includes a repeat sign and concludes the piece with a final cadence. A dynamic marking *Ped.* (pedal) is present in the lower staff. The system ends with a double bar line and a fermata over the final notes.

**Motet,**  
**“REQUIEM ÆTERNAM,”**

COMPOSED BY

**JOHN GOSS,**  
Organist of Chelsea New Church,

AND

INSCRIBED TO THE MEMORY

OF

**His Royal Highness the Duke of York.**

---

[PRESENTED TO THE HARMONICON BY THE COMPOSER.]

*Lento, e Sotto Voce Sempre.*

**CANTO tacet.**

**ALTO.**

**TENOR 1<sup>o</sup>**

**TENOR 2<sup>o</sup>**

**BASSO 1<sup>o</sup>**

**Lento, e Sotto Voce Sempre.**

**BASSO 2<sup>o</sup>**

*pp* *cres.*

Re - - qui - em æ - - ter - - nam, Re - - qui - em æ - *cres.*

*pp* *cres.*

Re - - qui - em æ - - ter - - nam, Re - - qui - em æ - *cres.*

*pp* *cres.*

Re - - qui - em æ - - ter - - nam, Re - - qui - em æ - *cres.*

*pp* *cres.*

Re - - qui - em æ - - ter - - nam, Re - - qui - em æ - *cres.*

*pp* *cres.*

Re - - - qui - em æ - - - ter - - - nam, Re - - - qui - em æ - *cres.*

*dim.* *cres.*

ter - nam do - - - na e - - - is Do - mi - ne! Re - - qui - em æ - *cres.*

*dim.* *cres.*

ter - - - nam do - na e - - - is Do - mi - ne! Re - - - - - qui - *cres.*

*dim.* *cres.*

ter - - - nam do - na e - - - is Do - mi - ne! Re - - - - - qui - *cres.*

*dim.* *cres.*

ter - - - nam do - na e - - - is Do - mi - ne! Re - - - - - qui - *cres.*

*dim.* *cres.*

ter - - - nam do - na e - - - is Do - mi - ne! Re - - - - - qui - *cres.*

*dim.*

ter -- nam do-na e-is Do-mi-ne!

*dim.*

em-do -- -- na e-is Do-mi-ne!

*dim.*

em do-na e -- -- is Do-mi-ne!

*dim.*

em, do -- -- na e-is Do-mi-ne!

*dim.*

em do-na e -- -- is Do-mi-ne!

*p*

CANTO. Et lux, et lux per-pe-tu-a lu-

*p*

ALTO. Et lux, et lux et lux per-per-

*p*

TENORI 1<sup>mo</sup> e 2<sup>do</sup>. Et lux et lux --

*p*

BAS<sup>o</sup> 1<sup>mo</sup>. Et lux per-

*p*

BAS<sup>o</sup> 2<sup>do</sup>. Et lux per-

*cres.*

*dim. al pp.*

--- ce-at e-is lu --- ce-at e --- is.

*cres.* *dim. al pp.*

pe-tu-a lu --- ce-at lu --- ce-at e --- is.

*cres.* *dim. al pp.*

pe-tu-a lu --- ce-at e --- is.

*cres.* *dim. al pp.*

--- per-pe-tu-a lu --- ce-at e --- is.

*cres.* *dim. al pp.*

pe-tu-a lu --- ce-at e --- is.

*cres.* *dim. al pp.*

pe-tu-a lu --- ce-at e --- is.

*p*

Re - - qui - em æ - - ter - nam do - na

*pp*

Re - - qui - em æ - - ter - - nam, do - - - - na

*pp*

Re - - qui - em æ - - ter - - nam, Re - - qui - em, do - na

*pp*

Re - - qui - em æ - - ter - - nam, Do - - - - na

*pp*

Re - - - - qui - em æ - - - - ter - - - - nam, Do - - - - na

e - - - is Do - - mi - - ne!

e - - - is Do - - mi - - ne!

e - - - is Do - - mi - - ne!

e - - - is Do - - mi - - ne!

e - - - is Do - - mi - - ne!

Repeat the nine bars, "Et lux perpetua," and then conclude with the following

*pp* A - - - men.

# Rondo

FOR THE PIANO FORTE,

COMPOSED BY

CHARLES CZERNY.

ALLEGRO  
VIVACE.

*f* *dolce*

*s* *loco.*

*1st.* *2nd.* *p dol.*

*pp* *in sva*

*cres.* *ff* *fz* *dimin.* *loco.* *p*

v. F

*p dol.*

*sva*

*loco.*  
*p*

*sva*  
*dol.*  
*cres.*

*loco.*  
*f*

*sva*  
*loco.*  
*pp*  
*cres.*

The image displays a page of musical notation for a piano piece, consisting of six systems of staves. The notation includes treble and bass clefs, various dynamics, and performance markings.

- System 1:** Treble and bass staves. Dynamics: *f*, *fz*, *p*.
- System 2:** Treble and bass staves. Markings: *tr*, *pp*, *rallent.*, *a tempo*.
- System 3:** Treble and bass staves. Marking: *cres.*
- System 4:** Treble and bass staves. Markings: *8va*, *2<sup>nd</sup>*, *f*, *p*, *leggier.*
- System 5:** Treble and bass staves. Markings: *tr*, *cres.*, *loco.*
- System 6:** Treble and bass staves. Dynamics: *f*, *ff*, *p*.

# "LET ME DIE!"

A BALLAD,

THE WORDS BY THE LATE MISS TREFUSIS,

COMPOSED BY

**THOMAS ATTWOOD,**

COMPOSER TO HIS MAJESTY, ORGANIST OF ST. PAUL'S CATHEDRAL, &c., &c.

(This is the ballad spoken of in our 46th No., page 245 of Review: now reprinted by permission of the Author.)

AGITATO MA-  
NON  
TROPPO PRESTO.

Let me die! let me die! the de-lu-sion is o'er, Hope's beau-ti-ful vi-sion can

cheat me no more! If the ro-ses of love round my tem-ples I bind, The flow'rs fall to earth, but the

thorn stays be-hind! The flow'rs fall to earth, but the thorn stays be-hind! The flow'rs fall to earth, but the

thorn stays be-hind! O then, O then, O then, let me die! O then, O

then let me die!

3

4



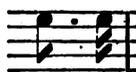
To rob me of future delights may be thine,



But the joys I have tasted, these surely are mine—  
And, unkind as thou art, to my grave I will bear  
The fond recollection that once I was dear—(twice.)

O then let me die!

If my all of enjoyment depend on the past,



Can'st thou murmur, ingrate, that this little should last?  
That the witching remembrance of blessings once known



Cheers an agoniz'd heart now those blessings are flown?—  
(The above line twice, 2d time as below.)

O then let me die!

*Roll* Cheers an - a - go - niz'd heart now those bles-sings are flown? O *A tempo.*

# CANZONETTA, La Partenza; or, The Separation.

THE POETRY AND MUSIC BY METASTASIO.

The Accompaniment added by G. H., Esq. of Edinburgh; but the Melody and Base are in strict conformity to the Copy given to Dr. Burney by Haydn. The translation is from Burney's *Life of the Poet*. The singer is recommended to select the 3d, 6th, and 7th stanzas for performance.

[A young German Nobleman was so deeply enamoured of a beautiful opera dancer, as to excite a fear in his friends that he would make her his wife; they therefore entreated Metastasio to reason with the noble lover, who was prevailed upon to allow her to be sent away to Madrid. But he seems, says Dr. Burney, "to have imposed on the poet the description of his sufferings, as a penance for the sacrifice which he had made to his eloquence."—BURNLEY'S *Life of Metastasio*, i. 347-9.]

ANDANTE.

*Ec-co quel fiero i - stan - te*      *Ni - ce, mia Nice, ad - di - o!*      *Co - me vi - vrò ben*  
*Ni - sa! the dreadful time*      *Is come to bid a - dieu! - - -*      *Nor to a dis - tant*

*mi - o, Co - sì lon - tan - - - - da - - - te?*      *Co - sì lon - tan - - - - da te?*      *No*  
*clime Must I thy steps - - - - pur - - sue,*      *Must I thy steps - - - - pur - sue.*

*Io vi - vrò sempre in pe - ne,*      *Io non a - vrò più be - ne,*      *E tu, chi sa se*  
*hope will fate al - - low,*      *To soothe the harsh de - cree,*      *Yet, who can tell, if*

mai Ti sou-ve-rai--- di--- me! Ti sou-ve-rai--- di me!  
 thou Wilt e-ver think--- of--- me! Wilt e-ver think--- of me!

II.

*Soffri che in traccia almeno  
 Del mio perduta pace  
 Venga il pensier seguace  
 Su l'orme del tuo piè.  
 Sempre nel tuo camino,  
 Sempre m'avrai vicino;  
 E tu, chi sa se mai  
 Ti sovverrai di me!*

Let me in volant thought  
 Ideal bliss renew,  
 By reminiscence taught  
 I'll still thy steps pursue.  
 Full in my sight as now  
 Thy image s'er will be:  
 Yet, who can tell, if thou  
 Wilt ever think of me!

III.

*Io fra remote sponde  
 Mesto volgendo i passi,  
 Andrò chiedendo a i sassi,  
 La nisa mia dov'è!  
 Dall'una all'altra anvera,  
 Te andrò chiamando egera:  
 E tu, chi sa se mai  
 Ti sovverrai di me!*

In solitary ways,  
 While sorrowing I go,  
 To rocks I'll sing thy praise,  
 To Echo tell my wo.  
 The woods shall hear my vow,  
 And Zephyr bring it thee:  
 Yet, who can tell, if thou  
 Wilt ever think of me!

IV.

*Io rivedrò sovente  
 Le quene piagge, o Nice,  
 Dolce vivea felice  
 Quando vivea con te,  
 A me saran tormento  
 Cento memorie e cento:  
 E tu, chi sa se mai  
 Ti sovverrai di me!*

To scenes my restless mind  
 Will ever have the clue,  
 When time and fate were kind,  
 And Nisa was in view.  
 And these regretting, how  
 From pain can I be free:—  
 Yet, who can tell, if thou  
 Wilt ever think of me!

V.

*Ecco (dirò) quel fonte,  
 Dove avcampò di adagno,  
 Ma poi di pace in segno  
 La bella man mi diè.  
 Qui si vivea di speme;  
 Là si languiva insieme;  
 E tu, chi sa se mai  
 Ti sovverrai di me!*

Sometimes the fountain viewing,  
 Where Nisa once look'd grave;  
 Then kindness sweetrenewing,  
 Her beauteous hand she gave.  
 Here hope sate on thy brow,  
 There fear no hope could see:  
 Yet, who can tell, if thou  
 Wilt ever think of me!

VI.

*Quanti vedrai giungendo  
 Al nuovo tuo soggiorno,  
 Quanti venirti intorno,  
 A offrirti amore e fe.  
 Oh Dio! Chi sa fra tanti  
 Teneri omaggi, e pianti,  
 Oh Dio! Chi sa se mai  
 Ti sovverrai di me!*

What votaries soon will croud  
 Thy shrine both day and night,  
 Declare their suit aloud,  
 When I am out of sight?  
 Oh heav'n! while these all bow  
 And bend the supple knee,  
 Who, Nisa, knows, if thou  
 Wilt e'er remember me!

VII.

*Pensa qual dolce strale,  
 Cara mi lasci in amo:  
 Pensa che and' Fileno  
 Senza sperar merco:  
 Pensa, mia vita, a questo  
 Barbaro addio funesto;  
 Pensa — Ah, chi sa se mai  
 Ti sovverrai di me!*

Think of the fatal dart,  
 I evermore shall guard,  
 Deep rankling in my heart,  
 Remote from all reward!  
 Think from my misery now,  
 How wretched I shall be—  
 But dare I hope, that thou  
 Wilt ever think of me!

# Waltz,

COMPOSED FOR THE HARMONICON,

By J. W. F., OF HACKNEY,

Aged Thirteen Years and a Half.

CON ESPRESSIONE,  
i  
TENERAMENTE.

*p* *ped.* *sf* *p*

*sf* *p* *Fine. ped. f* *p* \*

*f* *sf* *p* *sf* *p* *sf* *p*

*p*

*p* *sf* *D. C. al Fine.*

# LA DAME BLANCHE,

**Quadrille Français,**

POUR LE PIANO-FORTE,

AVEC ACCOMPAGNEMENT DE VIOLON OU FLUTE, (*Ad Libitum*).

---

DÉDIÉ À SON ALTESSE ROYALE

**Madame, Duchesse de Berry,**

PAR

**BAUDOUIN,**

*Chef d'Orchestre des Bals de S. A. R. Madame, Duchesse de Berry.*

N<sup>o</sup> 1.  
PANTALON.

The musical score is written for piano in G major (one sharp) and 6/8 time. It consists of five systems of music. The first system begins with a piano (*p*) dynamic and a sforzando (*sf*) dynamic. The second system features a forte (*f*) dynamic. The third system includes a *sf* dynamic. The fourth system is marked "Dal Segno." and features a *sf* dynamic. The fifth system is also marked "Dal Segno." and includes alternating *f* and *p* dynamics. The score concludes with a repeat sign.

FIGURE  
DE  
PANTALON.

N<sup>o</sup>.2.

L'ÉTÉ.

The first system of music is in G major and 3/4 time. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music starts with a piano (*p*) dynamic and a fermata over the first measure. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A fermata is also present over the second measure of the right hand.

The second system continues the piece. The right hand has a melodic line with various ornaments and slurs. The left hand continues with a rhythmic accompaniment. The system concludes with a double bar line.

The third system features a piano (*ped.*) marking in the left hand. The right hand includes several chords marked with 'X' and some with '2' above them. A crescendo (*cres.*) is indicated with an asterisk (\*) in the right hand. The system ends with a double bar line.

The fourth system continues with a forte (*sf*) dynamic in the right hand. The right hand has a more active melodic line with slurs and ornaments. The left hand maintains its accompaniment. The system ends with a double bar line.

The fifth system concludes the piece with a forte (*sf*) dynamic. The right hand has a melodic line with slurs and ornaments. The left hand continues with its accompaniment. The system ends with a double bar line and a fermata over the final measure of the right hand.

FIGURE  
DE  
L'ÉTÉ.

N<sup>o</sup> 3.  
LA POULE.

First system of musical notation for 'LA POULE'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The treble staff begins with a fermata over a dotted quarter note, followed by a series of eighth notes and sixteenth notes, including trills. The bass staff provides a rhythmic accompaniment with eighth notes. Dynamics include *p* (piano) and *Poco f* (poco fortissimo).

Second system of musical notation. The treble staff continues with eighth and sixteenth notes, including a fermata. The bass staff continues with eighth notes. Dynamics include *f* (forte).

Third system of musical notation. The treble staff features a series of eighth notes with slurs. The bass staff has chords and eighth notes. Dynamics include *p ped.* (piano with pedal) and *\* ped.* (pedal).

Fourth system of musical notation. The treble staff has eighth notes with slurs. The bass staff has chords and eighth notes. Dynamics include *\* f* (pedal forte) and *dolce* (dolce). The instruction *D. C. al S.* (Da Capo al Segno) is written at the end of the system.

Fifth system of musical notation. The treble staff has eighth notes with slurs and a 4-measure rest. The bass staff has chords and eighth notes.

Sixth system of musical notation. The treble staff has eighth notes with slurs, trills, and a 6-measure rest. The bass staff has chords and eighth notes. Dynamics include *f* (forte). The instruction *D. C.* (Da Capo) is written at the end of the system.

FIGURE  
DE LA  
POULE.

N<sup>o</sup> 4.  
LA PASTOU-  
RELLE.

Musical notation for the first system of 'La Pastourelle', featuring treble and bass staves with a 2/4 time signature, a key signature of two sharps, and various musical notations including slurs, accents, and a 's.' marking.

Musical notation for the second system of 'La Pastourelle', showing treble and bass staves with complex rhythmic patterns and articulation.

Musical notation for the third system of 'La Pastourelle', including dynamic markings 'sf' and a fermata.

Musical notation for the fourth system of 'La Pastourelle', featuring a first ending bracket labeled '1st.'

Musical notation for the fifth system of 'La Pastourelle', including a second ending bracket labeled '2nd.' and a dynamic marking 'mf'.

Musical notation for the sixth system of 'La Pastourelle', concluding with dynamic markings 'f' and 'mf', and the instruction 'Dal Segno.'

FIGURE  
DE LA  
PASTOURELLE.

N<sup>o</sup> 5.

The musical score consists of six systems of piano accompaniment. The first system is marked *ff* and includes a first ending with a repeat sign and a second ending. The second system features a first ending, a second ending, and a section marked *Sva* (Sustained) with a wavy line above the notes. The third system includes a first ending, a second ending, and a section marked *loco.* (loco). The fourth system is a continuous passage. The fifth system is marked *dim.* (diminuendo) and includes a first ending. The sixth system is marked *cres.* (crescendo) and includes a first ending. The score is written in treble and bass clefs with a key signature of two sharps (F# and C#) and a 6/8 time signature. Dynamics include *ff*, *f*, *p*, *sf*, and *dim.*. Pedal markings (*ped.*) are present throughout. First and second endings are indicated by brackets and repeat signs. A *Sva* marking is used for sustained notes. A *loco.* marking indicates a section played ad libitum. The score concludes with a first ending and a repeat sign.

Chassez croisez 4,  
L'Eté,  
Chassez les huit.

VIOLON ou FLUTE.

N<sup>o</sup> 1.

First system: Treble clef, key signature of two sharps (F# and C#), 6/8 time signature. The melody begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. A first ending bracket covers the next two measures, marked with a fermata and a repeat sign. The second system continues the melody with quarter notes G4, F#4, E4, D4, C4, B3, A3, G3. A second ending bracket covers the final two measures, also marked with a fermata and a repeat sign. The third system shows the melody with a fermata over the final note, marked with a fermata and a repeat sign. The fourth system shows the melody with a fermata over the final note, marked with a fermata and a repeat sign. The piece concludes with the instruction "D. C." (Da Capo).

N<sup>o</sup> 2.

First system: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The melody begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. A first ending bracket covers the next two measures, marked with a fermata and a repeat sign. The second system continues the melody with quarter notes G4, F#4, E4, D4, C4, B3, A3, G3. A second ending bracket covers the final two measures, also marked with a fermata and a repeat sign. The third system shows the melody with a fermata over the final note, marked with a fermata and a repeat sign. The piece concludes with the instruction "D. C." (Da Capo).

N<sup>o</sup> 3.

First system: Treble clef, key signature of three sharps (F#, C#, G#), 6/8 time signature. The melody begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. A first ending bracket covers the next two measures, marked with a fermata and a repeat sign. The second system continues the melody with quarter notes G4, F#4, E4, D4, C4, B3, A3, G3. A second ending bracket covers the final two measures, also marked with a fermata and a repeat sign. The third system shows the melody with a fermata over the final note, marked with a fermata and a repeat sign. The fourth system shows the melody with a fermata over the final note, marked with a fermata and a repeat sign. The piece concludes with the instruction "D. C." (Da Capo).

VIOLON ou FLUTE.

N<sup>o</sup> 4.

*f* *p* D.C.

N<sup>o</sup> 5.

*p* *f* .s.

*"OH, WOULD I WERE AMONG THE BOWERS,"*

**Song,**

COMPOSED, AND PRESENTED TO THIS WORK,

BY

GEORGE HARGREAVES.

---

*The Poetry by Ismael Fitzadam.*

**LARGHETTO  
ESPRESSIVO.**

Oh,

*mez.*

The first system of the musical score. It consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a fermata and the word "Oh,". The piano accompaniment starts with a mezzo-forte (*mez.*) dynamic and features a complex, flowing melody with many slurs and accents.

would I were a - mong the bowers, Thy wa - ters, Wi - tham! love to lave, Where

*p*

The second system of the musical score. The vocal line continues with the lyrics "would I were a - mong the bowers, Thy wa - ters, Wi - tham! love to lave, Where". The piano accompaniment is marked piano (*p*) and continues with its intricate accompaniment.

those proud, far-dis-tinguished towers Look out - - - u - pon the Ger - - man wave. There is a

*cres.*

*p*

The third system of the musical score. The vocal line continues with the lyrics "those proud, far-dis-tinguished towers Look out - - - u - pon the Ger - - man wave. There is a". The piano accompaniment is marked *cres.* (crescendo) and includes a triplet of eighth notes. The system ends with a piano (*p*) dynamic marking.

star up - on that stream, - - - A flower up - on those banks there blows ;

*cres.*

The fourth system of the musical score. The vocal line continues with the lyrics "star up - on that stream, - - - A flower up - on those banks there blows ;". The piano accompaniment is marked *cres.* (crescendo) and continues with its accompaniment.

*cal.* . . . .

Heav'n can-not boast a love-lier beam, Nor earth pos-sess sweet-er rose, Nor

earth pos-sess a sweet-er rose.

2.

How blest were I, how more than blest,  
To sit me down such scenes among,  
And there, the cot's contented guest,  
Divide my life 'twixt love and song ;  
To guard thee, sweet, and in thine ears  
Plead passion, not perchance in vain—  
The very vision costs me tears  
Of mingled tenderness and pain.

3.

Alas! how different is my lot—  
To drag through being far from thee,  
Far from that loved, Elysian spot,  
Which Witham leaves in tears with me.  
But pilgrim of whatever shore,  
No fate from thee my heart shall tear ;  
And even when life itself's no more,  
My spirit will be with thee there.

# R o m a n c e,

IN THE SERIOUS DRAMA, OR ORATORIO, OF

JOSEPH, ou JACOB ET SES FILS EN EGIPTE,

COMPOSED BY MEHUL.

JOSEPH.

A peine au sor-tir de l'en-fan-ce, Quatorze

ANDANTE.

*dol.*

*p*

ans au plus je comptois,

Je sui-vis a-vec con-fi-an-ce De mé-chans frè-res que j'ai-

mois. Dans Si-chem au gras pâ-tu-ra-ge Nous paissions de nombreux troupeaux; J'étois

simple comme au jeune â - ge, ti - mi - de com - me mes agneaux. J'étois simple comme au jeune

â - ge, Ti - mi - de com - me mes a - gneaux.

2<sup>DE</sup>

3<sup>ME</sup>

Près de trois palmiers so - li - tai - res  
 J'adres-sois mes vœux au Seigneur:  
 Quand sai - si par ces méchants frè - res  
 J'en fremis encore de frayeur!  
 Dans une hu-mide et froid a - bîme  
 Ils me plongent dans leurs fureurs:  
 Quand je n'opposois à leur crime  
 Que mon innocence et mes pleurs. pleurs.

Hélas! près de quitter la vi - e  
 Au jour je fus enfin ren-du:  
 A des marchands de l'A - ra - bi - e  
 Comme un es - clave ils m'ont ven-du.  
 Tandis que du prix de leur frè - re  
 Ils comptent, l'or qu'ils par - tageoient,  
 Hélas! moi je pleurois mon pè - re,  
 Et les ingrats qui me vendoient. doivent.

# Romance

FOR THE PIANO-FORTE AND VIOLIN,

COMPOSED FOR

Her Royal Highness the Duchess of Berry,

By J. N. HUMMEL. Op. 108.

VIOLIN.

ANDANTE  
CANTABILE.

The first system of music features a Violin part on a single staff and a Piano part on a grand staff (treble and bass clefs). The key signature is one flat (B-flat) and the time signature is 3/4. The Piano part begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The Violin part has a fermata over the first measure. The system concludes with a *dolce* marking above the final notes.

The second system continues the Piano part from the first system. It features a grand staff with treble and bass clefs. The music is marked with a piano (*p*) dynamic and includes various melodic lines and ornaments. The system ends with a *dolce* marking above the final notes.

The third system continues the Piano part. It features a grand staff with treble and bass clefs. The music includes a trill in the right hand and continues with various melodic and harmonic textures. The system concludes with a fermata over the final notes.

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The music is in a key with one flat (B-flat) and a 7/8 time signature. The melody in the treble staff features eighth and sixteenth notes with slurs. The grand staff accompaniment includes eighth notes and chords.

Second system of musical notation. It features a single treble clef staff and a grand staff. The treble staff begins with a *p* (piano) dynamic marking. The grand staff features a *sf* (sforzando) dynamic marking with a wedge-shaped crescendo leading to a *spff* (soprafzando) dynamic marking. The bass staff contains dense chordal textures.

Third system of musical notation. It features a single treble clef staff and a grand staff. The treble staff includes a *tr* (trill) marking and a *cres.* (crescendo) marking. The grand staff continues with rhythmic accompaniment.

Fourth system of musical notation. It features a single treble clef staff and a grand staff. The treble staff starts with a *p* (piano) dynamic marking. The grand staff begins with a *f* (forte) dynamic marking, followed by a *p* (piano) marking and then a *sf* (sforzando) marking. A fingering number '6' is visible above a note in the treble staff.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with one flat (B-flat). The first staff contains a melodic line with eighth and sixteenth notes. The grand staff contains a piano accompaniment with chords and moving lines. Dynamics include *f* (forte) and *p* (piano). There are also some slurs and accents.

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with two flats (B-flat and E-flat). The first staff contains a melodic line with slurs and accents. Dynamics include *fz* (forzando), *cres.* (crescendo), and *p* (piano). There are also some slurs and accents.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with two flats (B-flat and E-flat). The first staff contains a melodic line with slurs and accents. Dynamics include *cres.* (crescendo), *f* (forte), and *p* (piano). There are also some slurs and accents.

Fourth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with two flats (B-flat and E-flat). The first staff contains a melodic line with slurs and accents. Dynamics include *f* (forte) and *p* (piano). There are also some slurs and accents.

The image displays a musical score for a piano piece, consisting of five systems of staves. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The score is written in a key signature of one flat (B-flat) and a common time signature (C). The music features various dynamics and articulations, including accents, slurs, and triplets. The dynamics range from *pp* (pianissimo) to *sf* (sforzando). The score concludes with a repeat sign and a first ending bracket labeled "v. I".

*cres.*  
*sf*  
*f*  
*p*  
*cres.*  
*p*  
*cres.*  
*p*  
*sf*  
*sf*  
*p*  
*f*  
*p*  
*p*  
*pp*  
*fz*  
*pp*  
*ped.*

# March and Trio.

ARRANGED FOR THE PIANO-FORTE.

COMPOSED FOR THE IMPERIAL REGIMENT, MAXIMILIAN JOSEPH,

By I. MOSCHELES.

*Vivace.*

MARCIA.

*p*

*f* *ped.*

*ff* *ped.* *ff* *\* fz* *ped.*

*8va.* *In octaves*

*ff* *\* p*

In octaves

TRIO.

In octaves

Sva. alta

Sva. loco.

MARCIA, D. C.

**Rondo,**  
ON AN AIR IN THE OPERA OF *LÉOCADIE*,

COMPOSED BY

**T. F. E. AUBER,**

ARRANGED FOR THE PIANO-FORTE.

ALLEGRETTO.

*p ped.* \*

8va. *ped.*

*loco.* \* *ped.* \* *poco piu f*

8va.

*loco.* *cres.* *brillante.*

52

8va.

legg. 3

8va. I. II. cres.

8va. loco. f loco. 8va. loco.

8va. loco. Dim. - poco a

poco p

First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The music is in a key signature of one flat (B-flat major or D minor) and a 3/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. It includes the instruction "8va." above the treble staff, indicating an octave transposition. The melodic line continues with similar rhythmic patterns.

Third system of musical notation, featuring triplets in the right hand. The instruction "8va." is present above the treble staff. The left hand continues with a steady accompaniment.

Fourth system of musical notation, marked with "loco." above the treble staff. It contains triplets and a key signature change to two flats (B-flat major or D minor). The instruction "8va." is also present above the treble staff.

Fifth system of musical notation, also marked with "loco." above the treble staff. The key signature changes to two sharps (D major or F# minor). The melodic line shows a key signature change and continues with eighth notes.

Sixth system of musical notation, marked with "p" (piano) above the right hand. The key signature remains two sharps. The piece concludes with a final chord in the right hand.

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand plays a melodic line with eighth notes. The left hand plays a bass line with chords. A *cres.* marking is present above the right hand.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The right hand plays a melodic line with eighth notes. The left hand plays a bass line with chords. A *f* marking is present at the beginning of the system. A *loco.* marking is present at the end of the system.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The right hand plays a melodic line with eighth notes. The left hand plays a bass line with chords. A *sempre* marking is present above the right hand. An *8va.* marking is present above the right hand.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand plays a melodic line with eighth notes. The left hand plays a bass line with chords. An *8va.* marking is present above the right hand. A *loco.* marking is present above the right hand. A *p* marking is present at the end of the system.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand plays a melodic line with eighth notes. The left hand plays a bass line with chords. An *8va.* marking is present above the right hand. A *loco.* marking is present above the right hand. A *ritard e morando.* marking is present above the right hand.

Sixth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand plays a melodic line with eighth notes. The left hand plays a bass line with chords. An *accelerando.* marking is present above the right hand. A *ped.* marking is present above the right hand. A *cres.* marking is present above the right hand. An *8va.* marking is present above the right hand. A *loco.* marking is present above the right hand. An asterisk *\** and a *f* marking are present at the end of the system.

# Austrian Waltz,

FOR THE PIANO-FORTE,

ARRANGED BY C. CZERNY.

[ When this is played for the purpose of being danced to, it must be considered as ending at the pause.]

ALLEGRETTO.

The musical score is written for piano-forte in 3/4 time, key of B-flat major. It consists of three systems of music. The first system begins with a piano (*p*) dynamic and a *dol.* (dolce) marking. The second system features a trill (*tr*) and a forte (*f*) dynamic. The third system concludes with a *loco.* marking. Pedal markings (*ped.* and *\* ped.*) are indicated throughout the piece.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex melodic line in the treble clef and a supporting bass line in the bass clef. The key signature has two flats.

Second system of musical notation. The treble clef part includes a dynamic marking of *sva* (sforzando) and a slur. The bass clef part includes a *ped.* (pedal) marking and asterisks indicating pedal changes.

Third system of musical notation. The bass clef part features multiple *ped.* markings and asterisks, indicating a series of pedal changes throughout the system.

Fourth system of musical notation. The treble clef part begins with a *p* (piano) dynamic marking and a *dol.* (dolcissimo) marking. The bass clef part includes *ped.* markings and asterisks.

Fifth system of musical notation. The treble clef part includes a *tr* (trill) marking. The bass clef part includes a *ped.* marking and asterisks.

v. K

# Arietta,

WITH AN ACCOMPANIMENT FOR THE PIANO-FORTE, OR HARP,

COMPOSED BY

LUIGI MARCHESI.

ANDANTE  
MOLTO  
ESPRESSIVO.

*Che fa il mio be - - ne per - che non*  
*Why stays Ar - man - do? Why thus in*

*mf*

*viene - - per - che non viene - - - ve - der - mi*  
*an - guish Leave me to lan - guish, Leave me to*

*f p*

*vuole lan - - - guir co - - si ve - der - mi*  
*lan - guish, While tears fast flow? Leave me to*

*pmo. f*

*vuo - - le - lan - guish,*      *lan - - guir While tears*      *co - si fast flow ?*      *lan - - guir While tears*      *co - fast*

*p* *f*

*si flow—*      *lan - guir While tears*      *co - - - - si. fast - - - - flow.*

*p*

*Og - - - gi e pur - - len - - to nel cor - so il so - - le*  
*How sad is ab - - sence! Hours, when from thee, love,*

*f p f p*

*Og - - ni mo - - men - to Mi sem - - - - bra un di - - - -*  
*Seem years to me, love, Deep fraught with woe. - - - -*

*mf.*

*Che fa il mio be - - - ne* *Og - ni mo - men - to* *Mi sem - - bra un*  
 Why stays Ar - man - - - do? Why thus in an - guish Leave me to

*p*

*di lan - guish,* *Ve - der - mi* *vuo - le - - - lan - guir* *co - - si* *Ve - der - - mi - - -*  
 lan - guish, Leave me to lan - guish? While tears fast flow? Leave me - - - - - to

*f* *p* *f*

*vuo - le - - - Lan - guir* *co - - si* *Che fa il mio be - ne* *Ve - der - mi* *vuo - le - - -*  
 languish, While tears fast flow. Why, why Ar - man - do, Leave me to languish, to

*p* *p* *p*

*Lento il tempo e p<sup>mo</sup>*

*lan - - - - - guir* *co - - si,* *Lan - guir* *co - si,* *Lan - guir* *co - si.*  
 lan - guish, While tears fast flow, While tears fast flow, While tears fast flow.

*pp*

*Bagatelle,*

FOR THE PIANO-FORTE,

COMPOSED, AND PRESENTED TO

*THE HARMONICON,*

BY

MISS H. HEWITT.

ALLEGRO  
MODERATO.

8va.

*p*

*loco.*

*p*

*cres.*

*f*

*pp*

*mf*

*pp*

*mf*

*f*

*p*

*f*

*mf*

8 8

Detailed description: This is a page of musical notation for a piano piece. It features six systems of music, each with a grand staff (treble and bass clefs). The first system is marked '8va.' and begins with a piano (*p*) dynamic. The second system is marked 'loco.' and also starts with *p*, followed by a crescendo (*cres.*) marking. The third system contains dynamics *f* and *pp*, with two '8' markings below the bass staff. The fourth system features *pp* and *mf* dynamics. The fifth system continues with *mf* and *pp*. The sixth system shows a dynamic range from *f* to *mf*. The tempo is indicated as 'ALLEGRO MODERATO.' at the top left.

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment of chords and moving lines. A dynamic marking *p* is present in the bass staff.

Second system of musical notation. The treble staff has a melodic line. The bass staff has a harmonic accompaniment. A bracket above the bass staff is labeled "In octaves". The instruction "R. H." is written above the treble staff, and "cres." is written above the bass staff. Dynamic markings *pp* and *f* are present in the bass staff.

Third system of musical notation. The treble staff has a melodic line. The bass staff has a harmonic accompaniment. A dynamic marking *pp* is present in the bass staff, and "cres." is written above the bass staff.

Fourth system of musical notation. The treble staff has a melodic line. The bass staff has a harmonic accompaniment. A dynamic marking *f* is present in the bass staff.

**Piu Moderato**

Fifth system of musical notation. The treble staff has a melodic line. The bass staff has a harmonic accompaniment. A dynamic marking *p* is present in the bass staff. The instruction "cres" is written above the bass staff. The lyrics "cen do" are written below the bass staff.

Sixth system of musical notation. The treble staff has a melodic line. The bass staff has a harmonic accompaniment. A dynamic marking *pp* is present in the bass staff.

Musical notation for the first system, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes, with a large slur over the top staff. The bass staff includes fingerings 7, 7, 8 and 8, 7, 8.

Sva.

*ff*  
*a tempo*

Musical notation for the third system, featuring a grand staff with treble and bass clefs. The music includes slurs and accents over the notes.

Sva.

*p*

loco.

*p*

Musical notation for the sixth system, featuring a grand staff with treble and bass clefs. The music includes slurs and accents over the notes.

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The music features a melodic line in the upper staff and a harmonic accompaniment in the lower staff. Dynamics include *smorz.* and *p*.

Second system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. Dynamics include *cres.* and *f*.

Third system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. Dynamics include *dim.*, *p*, and *smorz.*

In octaves

Fourth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. Dynamics include *p* and *smorz.*

In octaves

Fifth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. Dynamics include *f*, *cres.*, and *ff*.

Sixth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. Dynamics include *ped.* and a fermata. A small asterisk (\*) is present in the lower staff.

# Rondo

FOR THE PIANO FORTE,

COMPOSED BY

W. PLACHY (OF VIENNA).

OP. 18.

CON  
SPIRITO.

ped. \* rallo

sva alta loco.

ALLEGRO. p.

ten. f.

f.

p.

This page of musical notation consists of eight systems of staves, each with a grand staff (treble and bass clefs). The music is written in a key signature of one sharp (F#) and a common time signature. The dynamics and markings are as follows:

- System 1:** Treble clef starts with a forte (*f*) dynamic. Bass clef starts with a piano (*p*) dynamic.
- System 2:** Treble clef features a trill (*tr*) and a piano (*p*) dynamic. Bass clef features a piano (*p*) dynamic.
- System 3:** Treble clef features a forte (*f*) dynamic. Bass clef features a forte (*f*) dynamic.
- System 4:** Treble clef starts with a sforzando (*sf*) dynamic. Bass clef features a piano (*p*) dynamic.
- System 5:** Treble clef features a tenuto (*ten.*) marking. Bass clef features a forte (*f*) dynamic.

First system of a musical score, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves begin with a piano (*p*) dynamic marking. The music features a series of chords and melodic lines with some grace notes.

Second system of a musical score, consisting of two staves. The upper staff begins with a forte (*f*) dynamic marking, followed by a section marked *loco.* and ending with a piano (*p*) dynamic. The lower staff begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The text "sua alta" is written above the upper staff.

Third system of a musical score, consisting of two staves. The system includes a *ritard.* (ritardando) marking and a forte (*f*) dynamic marking. The music transitions between staves with some rests.

Fourth system of a musical score, consisting of two staves. The upper staff begins with a piano (*p*) dynamic, and the lower staff begins with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The music is characterized by rapid sixteenth-note passages.

Fifth system of a musical score, consisting of two staves. The music continues with rapid sixteenth-note passages in both staves.



# Introduction, Minuet, and Trio,

COMPOSED FOR THE PIANO-FORTE,

By J. F. EDELMANN. OP. 7.

[ In the present edition of the Minuet and Trio, some few alterations and additions have been made. ]

ADAGIO.

in gves

MINUETTO.

*f* ped. \* ped. \*

in gves

*p*

Fine.

TRIO.

*pp*

ped.

*mez.*

*pp*

*p*

ped. \* ped. \* ped. \* ped. \*

gva alta

*pp*

ped. \* ped. \* ped. \* ped. \* ped.

*cres.*

*p*

*dim.*

Minuetto D. C. ma  
senzarepetizione.

# Duet and Chorus,

## "Pardon, Goddess of the Night,"

THE POETRY FROM "MUCH ADO ABOUT NOTHING;"

COMPOSED BY WILLIAM LINLEY, Esq.,

By whose Permission this is reprinted from the First Volume of his SHAKSPEARE'S *Dramatic Songs*.

"CLAUDIO.—*Now Musick, sound, and sing your solemn Hymn.*"—ACT V. SCENE 3.

SOFT  
and  
SLOW.

*1st Attendant.*

Par-don! Goddess of the night, These that slew thy vir - gin-knight, For the which with

songs of woe, Round a-bout the tomb they go. Round about the tomb, round a - bout they go.

*1st Attendant.*

Par - don, Goddess of the night,                      These that slew thy vir - gin-knight,

*2nd Attendant.*

Par - don, Goddess of the night,                      These that slew thy vir - gin-knight,

Accompanying piano part for the first system, featuring chords and melodic lines in both hands.

For the which with songs of woe,                      Round, round, round a-bout the tomb they go.

For the which with songs of woe,                      Round a-bout the tomb,                      the tomb they go.

Accompanying piano part for the second system, featuring chords and melodic lines in both hands.

For the which with songs of woe,                      Round, round,                      round a - bout they go.

For the which with songs of woe,                      Round, round,                      round a - bout they go.

Accompanying piano part for the third system, featuring chords and melodic lines in both hands, ending with a fermata and the initials 'V. S.'.

**CHORUS, VERY GRAVE.**

1<sup>ST.</sup> and 2<sup>ND.</sup> SOPRANI.

*f*

*pp* Mid - night, as - sist our moan, Help us to sigh - - - - and groan,

BASSI. *pp* Mid - night, as - sist our moan, Help us to sigh and groan,

*pp* *f*

This system contains the first system of the musical score. It features a Soprano part (treble clef) and a Bass part (bass clef). The Soprano part begins with a piano (*pp*) dynamic and a forte (*f*) dynamic. The Bass part also begins with a piano (*pp*) dynamic. The piano accompaniment is shown in grand staff notation (treble and bass clefs) with a piano (*pp*) dynamic and a forte (*f*) dynamic. The lyrics are: "Mid - night, as - sist our moan, Help us to sigh - - - - and groan," for the Soprano and "Mid - night, as - sist our moan, Help us to sigh and groan," for the Bass.

hea - vi - ly, hea - vi - ly, hea - vi - ly.

hea - vi - ly, hea - vi - ly, hea - vi - ly.

*f*

This system contains the second system of the musical score. It features a Soprano part (treble clef) and a Bass part (bass clef). The piano accompaniment is shown in grand staff notation (treble and bass clefs) with a forte (*f*) dynamic. The lyrics are: "hea - vi - ly, hea - vi - ly, hea - vi - ly." for both the Soprano and Bass parts.

*pp* Graves yawn and yield your dead, 'Till death be ut - ter - ed,

*pp* Graves yawn and yield your dead, 'Till death be ut - ter - ed,

*pp*

This system contains the third system of the musical score. It features a Soprano part (treble clef) and a Bass part (bass clef). The piano accompaniment is shown in grand staff notation (treble and bass clefs) with a piano (*pp*) dynamic. The lyrics are: "Graves yawn and yield your dead, 'Till death be ut - ter - ed," for both the Soprano and Bass parts.

'Till death be ut - ter - ed, 'Till death be ut - ter - ed hea - vi - ly,

'Till death be ut - ter - ed, 'Till death be ut - ter - ed hea - vi - ly,

This system contains the first two systems of music. The top system has a vocal line and a piano accompaniment. The bottom system has a vocal line and a piano accompaniment. The lyrics are: 'Till death be ut - ter - ed, 'Till death be ut - ter - ed hea - vi - ly, 'Till death be ut - ter - ed, 'Till death be ut - ter - ed hea - vi - ly.

hea - vi - ly. 'Till death be ut - ter - ed ut - ter - ed

hea - vi - ly. 'Till death be ut - ter - - ed hea - vi - ly,

This system contains the second and third systems of music. The top system has a vocal line and a piano accompaniment. The bottom system has a vocal line and a piano accompaniment. The lyrics are: hea - vi - ly. 'Till death be ut - ter - ed ut - ter - ed, hea - vi - ly. 'Till death be ut - ter - - ed hea - vi - ly,

hea - vi - ly.

hea - vi - ly.

*pp*

This system contains the fourth and fifth systems of music. The top system has a vocal line and a piano accompaniment. The bottom system has a vocal line and a piano accompaniment. The lyrics are: hea - vi - ly., hea - vi - ly. The dynamic marking *pp* is present in the piano accompaniment.

**Ariette,**  
**“ LE MONTAGNARD ÉMIGRÉ,”**

PAROLES DE

M. D. CHATEAUBRIAND,

AVEC ACCOMPAGNEMENT DE PIANO, OU HARPE ;

Composée par J. B. BÉDARD.

[ Printed from the Second Edition of the Air which the poetry of the Vicomte de CHATEAUBRIAND has rendered  
so popular in France.]

ANDANTINO.

The musical score is presented in three systems. The first system shows the piano accompaniment in 3/4 time, marked 'ANDANTINO'. The right hand plays a series of chords and arpeggios, while the left hand provides a simple harmonic accompaniment. Dynamics are marked as *f* and *p*. The second system continues the piano accompaniment, with the right hand moving to a more melodic line. The third system introduces the vocal melody in the upper staff, with lyrics: "Com - bien j'ai dou - - ce sou - - ve - nance Du jo - - li". The piano accompaniment continues below, with triplets in the right hand.

lieu de ma nais - - san-ce! ma sœur qu'ils

é - - taient beaux ces jours de France! O mon Pa -

- ys sois mes a - - mours tou - jours.

II.

Te souvient-il que notre Mère,  
 Au foyer de notre chaumière,  
 Nous pressait sur son cœur joyeux  
 Ma chère?  
 Et nous baignions ses blancs cheveux  
 Tous deux.

III.

Ma sœur te souvient-il encore,  
 Du château que baignait la Dore,  
 Et de cette tant vieille tour  
 Du More,  
 Ou l'airain sonnait le retour  
 Du jour.

IV.

Il te souvient du lac tranquille,  
 Qu'effleurait l'hirondelle agile,  
 Du vent qui courbait le roseau  
 Mobile,  
 Et du solcil couchant sur l'eau,  
 Si beau.

V.

Te souvient-il de cette amie  
 Tendre compagne de ma vie?  
 Dans les bois en cueillant la fleur,  
 Jolie,  
 Hélène appuyait sur mon cœur,  
 Son cœur.

VI.

Oh! qui me rendra mon Hélène,  
 Et ma montagne et mon vieux chêne!  
 Leur souvenir fait tous les jours,  
 Ma peine,  
 Mon Pays sera mes amours,  
 Toujours.

# Canzonetta,

## “API ERRANTI CHE SUGGETE,”

COMPOSED BY

SIGNOR (MAESTRO) VACCAJ, of NAPLES;

WITH ENGLISH WORDS ADDED, IMITATED FROM THE ITALIAN, AND ADAPTED FOR THIS WORK.

In Octaves

ANDANTE.



*Api er - ran - ti che sug - ge - te, Ai fio - ret - - ti il dolce u -*  
Let the bee, a wan - ton ro - ver, Cease from thou - sand flowers to



*mor, Do - ve si - a sa - per vo - le - - te Il piu dol - - ce d'ogni*  
sip, All their sweets will he dis - co - - ver, Cen - ter'd in - - my Ju - lia's

fior, Il piu dol - - ce d'ogni fior. Senza gir - - - va-gan-do in'  
 lip, Cen - ter'd in my Ju-lia's lip. Yes, that ro - - - sy lip pos -

mil - le, Sor - seg - gian - - do quà e là, Il bel lab - - bro d'Ama -  
 sess - es Bal - sam to as - suage each heart; Hap - py he its soft smile

rit - - - le Tutti i mil - le in - siem vi da, Il bel lab - - bro d'Ama -  
 bless - - - es, Breath - ing rap - ture through the heart. Hap - py he its soft smile

rit - le, Tutti tutti tutti mil - le insiem vi da.  
 bless - es, Breath - - - ing rap - ture through the heart.

# March, IN THE OPERA OF FIDELIO (or LEONORE,)

COMPOSED BY L. v. BEETHOVEN.

VIVACE.

ped. \* ped. \*

f p ff mcx.

p cres. f

ped. p f p

loco. In octaves f fz ff fp

f ped. \*

# MILITARY DIVERTIMENTO,

COMPOSED FOR THE PIANO-FORTE,

By CHARLES THIBAUT, (OF NEW YORK,) OP. 12.

ALLEGRO  
MAESTOSO.

The first system of music consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of chords and melodic lines, with a dynamic marking of *f* (forte) and a *ped.* (pedal) instruction. The lower staff begins with a bass clef and a common time signature (C), providing a harmonic accompaniment. A fermata is placed over a measure in the upper staff, and an asterisk (\*) is placed below a measure in the lower staff.

The second system continues the piece with two staves. The upper staff features a melodic line with a dynamic marking of *p* (piano). The lower staff provides a steady accompaniment with chords and moving lines.

The third system consists of two staves. The upper staff has a melodic line with a dynamic marking of *f* (forte). The lower staff continues the accompaniment with chords and moving lines.

The fourth system consists of two staves. The upper staff has a melodic line with dynamic markings of *din.* (diminuendo) and *p e rall.* (piano e rallentando). The lower staff has a dynamic marking of *ped.* (pedal) and an asterisk (\*) below a measure.

ALLEGRO  
SPIRITOSO.

The fifth system consists of two staves. The upper staff has a melodic line with a dynamic marking of *p* (piano) and a *Sva.* (Sustained) marking. The lower staff has a dynamic marking of *ped.* (pedal) and an asterisk (\*) below a measure.

8va. loco.

R. H.

8va. loco. 8va. loco. p rf ped. \* ped. \*

mf dim.

p ped. \* ped. \* cres.

rf f

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, including a *dim.* dynamic marking.

Third system of musical notation, including *p*, *Drum.*, *ped.*, and *Segue la Marcia.* markings.

MARCIA  
MAESTOSO.

Fourth system of musical notation, including a *ff* dynamic marking.

Fifth system of musical notation, including a *p* dynamic marking and *8 8 8 8* markings.

Sixth system of musical notation, including *p* and *cres.* dynamic markings.

I. II.

*f* *dim.* *ped.* *Drum.*

In octaves

*cres.* *rf*

*ped.* *p*

8 8 8 8

*cres.*

8 8 8 8

*Spiritoso.*

*p* *Sva.*

*loco.*

*loco.* *Sva.* *ped.* *\** *ped.* *\**

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The music includes various note values, rests, and phrasing slurs.

Second system of musical notation. It includes dynamic markings such as *p*, *ped.*, *cres.*, and asterisks (\*). There are also accents (>) and a key signature change to one flat in the bass staff.

Third system of musical notation. It features dynamic markings such as *f* and includes phrasing slurs across both staves.

Fourth system of musical notation. It includes dynamic markings such as *f* and an *8va.* marking with a wavy line above the treble staff.

Fifth system of musical notation. It includes dynamic markings such as *rf*, *ped.*, and the instruction *loco.* above the treble staff.

Sixth system of musical notation. It includes dynamic markings such as *8va. alta.*, *Drum.*, and the number *8* below the bass staff. The system concludes with a double bar line.

# Vienna Grand Waltz.

FOR THE PIANO-FORTE,

COMPOSED BY

J. N. HUMMEL,

&c. &c. &c.

WALTZ.

sva. loco. :S:

ped. \* ped \* In Octaves sva. loco. fz :S:

fz f D.S. :S:

TRIO I.

p

*f ped.* \* *ped.* \*

D.C. Waltz.

**TRIO II.**

*p*

*mf* *f*

*f*

*p*

D.C. Waltz.

**TRIO III.**

*f*

*p* *f*

:S: D.S. poi D.C. Waltz. :S:

**TRIO IV.**

*ff*

Sva. loco. D.C. Waltz.

# Dr. Bull's Jewel,

AN AIR ORIGINALLY COMPOSED BY HIM FOR THE *VIRGINAL*,

A keyed instrument of one string, a jack, and a quill to each note, like a Spinnet,  
but in shape resembling the present small Piano-Forte.

ALLEGRETTO.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The music begins with a treble clef and a key signature of one flat (B-flat). The tempo marking 'ALLEGRETTO.' is written vertically to the left of the first staff. The notation includes various note values, rests, and articulation marks.

The second system of musical notation continues the piece. It features two staves with treble and bass clefs. The music includes a variety of rhythmic patterns and rests, with some notes beamed together. The key signature remains one flat.

The third system of musical notation continues the piece. It features two staves with treble and bass clefs. The music includes a variety of rhythmic patterns and rests, with some notes beamed together. The key signature remains one flat.

The fourth system of musical notation continues the piece. It features two staves with treble and bass clefs. The music includes a variety of rhythmic patterns and rests, with some notes beamed together. The key signature remains one flat.

The fifth system of musical notation concludes the piece. It features two staves with treble and bass clefs. The music includes a variety of rhythmic patterns and rests, with some notes beamed together. The key signature remains one flat.

# Song,

“Yes! these are the Meadows,”

COMPOSED BY

JOHN HINDLE, MUS. BAC.

One of the Gentlemen of the Chapel to George III., and Lay-Clerk of Westminster Abbey.

AFFETTUOSO.

Piano introduction in 3/4 time, marked AFFETTUOSO. The music is written for piano with treble and bass staves.

Vocal entry and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in treble and bass clefs. The lyrics are: 1st. Yes! these are the mea - dows, the 2nd. With her how I strayed, a - 'mid

Vocal entry and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in treble and bass clefs. The lyrics are: shrubs, and the plains, Once the scene of my plea - sures, the scene of my foun - tains and bowr's, Or loi - ter'd be - hind and col - lect - ed the

pains! flowers! How ma - ny soft mo - ments I spent in this grove! How  
 Then breath-less with ar - dor my fair - one pur - sued, And

fair was my nymph and how fer - vent my love! But be still, my fond  
 think with what kind - ness my gar - land she viewed! But, &c.

heart, thine e - mo - tion give o'er! Re - mem - ber, the sea - son of love is no

more! But be more.

Romance,  
"UNIQUE OBJET;"

COMPOSÉE PAR  
HIMMEL.

LARGO.

Unique ob - jet de ma ten - dres - se,  
Jeu - ne vic - ti - me de l'a - mour! Je con - sens à pleu - rer sans ces - se, con - sen -  
tez à souffrir le jour. C'est pour moi que je vous im - plo - re; vi -

*f*  
*sf*  
*sf* *cres.*

*ritard<sup>o</sup>*

vez! Pour que je vive en - co - - - - re!

*sf* *p* *sf* *f* *p*

8

2<sup>e</sup>

Sou - vent vo - tre bou - che m'as - - su - re  
Que votre cœur sait me chérir ;  
Je n'ai que vous dans la na - - tu - re,  
Et vous dé - si - rez de mou - rir!  
C'est pour moi, &c.

3<sup>me</sup>

En vous seul est ma des - - - ti - - née ;  
Votre sort n'en est pas plus doux :  
Que je me trouve infortu - - - née  
D'être plus heu - reu - se que vous!  
C'est pour moi, &c.

**Canzonetta,**  
**“ GENTLE ZEPHYR, SOFTLY SPORTING,”**

COMPOSED BY

SIGNOR (MAESTRO) VACCAJ,

With English Words imitated from the Italian, and adapted to the Music for this Work.

ALLEGRO  
 MODERATO.

O - gni zef - fi - ro che spi - ra va l'o -  
 Gen - tle zeph - yr, soft - ly sport - ing O'er the

dor to - gliendo ai fo - ri ma di - men - ti - co s'ag - gi - ra come  
 mead and through the bow - er, Each fresh stream - let wan - ton court - ing, Steal - ing

*lape come lape intorno a Clo - - - - ri come l'a-pe in - torno a*  
 sweet - ness, steal - ing sweets from ev' - - - - ry flower, steal - ing sweets from

*Clo - - - - ri. ev' - - - - ry flower. Frà le*  
 ev' - - - - ry flower. Seek the

*trec - cie e pas - sa e vo - - - - la come in ma - gi - co bo -*  
 grot whose ver - dure - - - co - vers Clo - ri, as she soft re -

*schet - to come in ma - - gi - co bo - - schet - to poi s'ar - re - - sta e si con*  
 po - ses, Clo - ri as she soft re - po - ses, Watch the breath - ing, ah, watch the

*Adagio.*

so - - - la poi s'ar - - re - - - sta e si con - - so - - - la frà le nevi frà le nevi di quel  
 breath - ing sigh that ho - - - vers, the sigh that ho - - - vers Round those lips of part - ing

*Adagio.*

pet - - - to frà le ne - vi di quel pet - - - to.  
 ro - - - ses, Round those lips of part - ing ro - - - ses.

2°.

*E se avvien che quella bocca  
 Un sospiro a me rivolga  
 Lo circonda, e non lo tocca  
 Per timor che non si sciolga.*

3°.

*Sente un alito che incanta  
 Eministro degli amori  
 Se lo porta, e se ne vanta  
 Ch'è un sospir della mia Clori.*

2.

If for me that sigh is breathing,  
 If for me, and me alone,  
 Hither waft the sacred treasure,  
 Which this heart shall doat upon.

3.

But if in that sigh there mingle  
 Any breath not all my own,  
 Oh, disperse the false illusion,  
 Give it to the winds alone.

*March,*

FOR THE PIANO-FORTE,

*COMPOSED EXCLUSIVELY FOR THIS WORK,*

BY

FERDINAND RIES,

[GODESBERG, 1826.]

ff p

8 8

1 1 1 1

This system shows the first two staves of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The piece begins with a fortissimo (ff) dynamic. The upper staff features a melodic line with various intervals and accidentals, including a flat (b) and a sharp (#). The lower staff provides a harmonic accompaniment with eighth notes. The system concludes with a piano (p) dynamic marking and a sequence of fingerings: 1 1 1 1. There are also two '8' markings in the lower staff.

Sva.

f p

1 1 1 1

This system is marked 'Sva.' (Svato) at the beginning. It continues the two-staff format. The upper staff has a fortissimo (f) dynamic, while the lower staff has a piano (p) dynamic. The music consists of chords and melodic fragments. Fingerings 1 1 1 1 are indicated at the end of the system.

f p

1 1 1 1

This system continues the musical piece. The upper staff starts with a fortissimo (f) dynamic, and the lower staff with a piano (p) dynamic. The notation includes various chordal structures and melodic lines. Fingerings 1 1 1 1 are shown at the end.

pp

1 1 1 1

This system features a pianissimo (pp) dynamic marking. The upper staff has a more active melodic line with slurs, while the lower staff has a steady accompaniment. Fingerings 1 1 1 1 are indicated at the end.

ff p

8 8 8

1 1 1 1

This system begins with a fortissimo (ff) dynamic. The upper staff has a melodic line with slurs. The lower staff has a piano (p) dynamic accompaniment with eighth notes. There are three '8' markings in the lower staff. Fingerings 1 1 1 1 are shown at the end.

First system of a piano score. The right hand features a melodic line with slurs and dynamic markings *cres.*, *f*, and *p*. The left hand provides a bass accompaniment with a triplet of eighth notes.

Second system of a piano score. The right hand continues the melodic line with dynamic markings *cres.*, *f*, and *p*. The left hand accompaniment includes a triplet of eighth notes.

Third system of a piano score. The right hand has a melodic line with a slur and a dynamic marking *f*. The left hand accompaniment includes a slur and a dynamic marking *f*. A fermata is placed over a note in the right hand.

Fourth system of a piano score. The right hand has a melodic line with dynamic markings *cres.*, *f*, and *f*. The left hand accompaniment includes dynamic markings *cres.*, *f*, and *f*, along with a *ped.* (pedal) marking and an asterisk *\**.

Fifth system of a piano score. The right hand features a melodic line with a slur and a dynamic marking *f*. The left hand accompaniment includes a slur and a dynamic marking *f*. A fermata is placed over a note in the right hand.

8va.

*pp*

*f*

This system shows the first two staves of a musical score. The upper staff contains a melodic line with various ornaments and dynamics, starting with a *pp* (pianissimo) marking and a *f* (forte) marking. The lower staff provides a harmonic accompaniment. A bracket labeled "8va." spans the upper staff.

8va.

*p*

*f*

*loco.*

This system continues the musical score. The upper staff features a melodic line with a *p* (piano) marking followed by a *f* (forte) marking. The lower staff continues the accompaniment. A bracket labeled "8va." spans the upper staff, and the instruction "loco." is placed above the final measure.

*p*

*f*

*p*

This system shows the third system of the score. The upper staff includes triplets marked with a "3" and a *p* (piano) marking, followed by a *f* (forte) marking and another *p* (piano) marking. The lower staff continues the accompaniment.

*f*

*Fine.*

This system shows the fourth system of the score. The upper staff begins with a *f* (forte) marking. The lower staff concludes the piece with the instruction "Fine." at the end.

TRIO.

*dolce.*

*ped.*

*f*

This system is the beginning of a section labeled "TRIO." in the left margin. The upper staff is marked *dolce.* (dolce) and *ped.* (pedal). The lower staff is marked *f* (forte). The key signature changes to two flats (B-flat and E-flat), and the time signature is common time (C). The system ends with a fermata and a measure marked with a "7".

8va. ~~~~~  
3

loco.

8va. ~~~~~

loco.

ped. pp \*

cres. p

8va. ~~~~~ loco. 8va. ~~~~~

D. C. MARCH.

**Air,**  
From the new German Opera, *ARION*,

COMPOSED BY

**O. CLADIUS;**

WITH ENGLISH WORDS ADAPTED TO IT FOR THIS WORK.

(Metr. ♩ 80.)

ANDANTE.

Ah! when meek - eyed eve de - scend - ing, Brings the hour of peace and rest;

When the rook is homeward wending, And the lin - net seeks her nest;

*dol.*  
 Meet me in the woodbine bower, -- Where so of-ten we --- have met.

*ten.*  
*dol.*

*cres.*  
 Well thou know'st th' appointed hour :-- As thou lov'st me don't for-get ! Asthou lov'st me don't for-

*fp*  
*cres.* *cres.*

*get.* *pp*  
 Meet me there, -- when eve de-scend-ing, Brings the hour of peace and

*f* *p*

*rest.* *dim.*  
 Meet me there.

*pp*

# Chansonnette,

## “IL N'EST PAS DE FIDÈLE AMANT.”

MISE EN MUSIQUE AVEC ACCOMPAGNEMENT DE PIANO, OU HARPE.

PAR A. ROMAGNÉSI.

PAROLES DE MADAME M. D'AVOT.

**ALLEGRETTO.**



S.



Près d'un bois, dans u - ne ca - chet - te, Vers moi je vis ve - nir Co - lin, Ré - pé - tant tout



bas à Li - set - te Ce qu'il m'a - vait dit le - - ma - tin; Changeant de belle le vo - la - - - ge,

N'a - vait pas chan - gé de ser - ment: Fuy - ez l'a - mour, même au vil - la - - - - ge,

Il n'est pas de fi - dèle a - mant, Il n'est pas de fi - dèle - - a - mant. *S.*

*sc. c<sup>t</sup>* Quand il fut près de ma re-traite, Je vis qu'il prenait un bouquet Au cor-set de la ber-ge-ret-te

Et que le mien....il lui - - donnait; Bientôt j'en-ten-dis le vo - la - - ge, Lui ju-rer de l'ai-mer toujours Fuy-

ez...fuyez même au vil - la - - ge, Il - - est d'infî-dè-les a - mours, Il est d'in-fi - dè - les a - mours.

*sc. c<sup>t</sup>* Lorsqu'il vit qu'elle é-tait é - mu-e Et que bien fort son cœur bat-tait, Il pressa la pauvre in - gé - nu-e,

Dé-jà la bér-gère hé - si - tait; Vi-te sor-tant de ma ca - chet - - te, Je sur-pris ce couple im-pru-dent;

Et ré - pé-tai: croismoi, Li-set - - te; Il n'est pas de fi-dèle a - mant, Il n'est pas de fi - dèle - - a - mant.

**Minuet and Trio,**  
**COMPOSED FOR THE PIANO-FORTE,**  
**By LUIGI BOCCHERINI.**

MINUET  
VIVACE.

The musical score is written for piano-forte in G major and 3/4 time. It consists of five systems of two staves each. The first system begins with a forte (*f*) dynamic in the right hand and piano (*p*) in the left. The second system features piano (*p*) dynamics, with a forte (*f*) section marked "ped." and a final piano (*p*) section marked with an asterisk (*p*\*). The third system continues with piano (*p*) dynamics. The fourth system includes a trill (*tr*) in the right hand and a forte (*f*) dynamic. The fifth system concludes with a forte (*f*) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

TRIO.

The first system of the Trio section consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (one sharp) and 3/4 time. The upper staff begins with a piano (*p*) dynamic and a melodic line of eighth notes, which then transitions to a forte (*f*) dynamic. The lower staff provides a harmonic accompaniment with a steady eighth-note pattern.

The second system continues the Trio section. The upper staff features a more complex melodic line with some sixteenth-note passages. The lower staff continues with a similar accompaniment pattern. A piano (*p*) dynamic marking is present at the end of the system.

The third system of the Trio section. The upper staff contains a triplet of eighth notes, indicated by a '3' and an 'x' above the notes. The lower staff continues with the accompaniment.

The fourth system of the Trio section. The upper staff has a melodic line with some grace notes. The lower staff continues with the accompaniment.

The fifth system of the Trio section. The upper staff continues with the melodic line, and the lower staff continues with the accompaniment.

The sixth and final system of the Trio section. The upper staff concludes the melodic line. The lower staff concludes the accompaniment. The system ends with a *D. C.* (Da Capo) marking.

R.

**Polonaise,**  
COMPOSED FOR THE PIANO-FORTE,  
By J. KUFFNER.

The musical score is written for piano-forte in 3/4 time, with a key signature of one sharp (F#). It consists of five systems of two staves each (treble and bass clef). The first system begins with a *dolce.* marking and a piano (*p*) dynamic. The second system features a mezzo-forte (*mf*) dynamic in the first half and a fortissimo (*ff*) dynamic in the second half. The third system continues with a *dolce.* marking. The fourth system returns to a piano (*p*) dynamic. The fifth system concludes with a *poco rallen<sup>o</sup>* marking and a fortissimo (*ff*) dynamic, with a *cres.* (crescendo) marking leading into the final notes.

*Tempo 1<sup>mo</sup>*

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a rhythmic accompaniment of chords. The dynamic marking *p* is placed below the bass staff, and *cres.* is placed above the bass staff towards the end of the system.

Second system of musical notation. The treble clef staff features a more active melodic line with triplets and slurs. The bass clef staff continues the accompaniment. The dynamic marking *ff* and the instruction *ped.* are placed below the bass staff.

Third system of musical notation. The treble clef staff is marked with *gva alta* and *loco*. It contains a complex melodic line with many triplets and slurs. The bass clef staff has *ped.* markings and asterisks (\*) indicating specific pedal points.

Fourth system of musical notation, labeled **TRIO.** in the treble clef. The time signature changes to 3/4. The instruction *dolce* is placed below the treble staff. The bass clef staff has a dynamic marking *p*.

Fifth system of musical notation. The treble clef staff has a dynamic marking *f*. The bass clef staff has a dynamic marking *p*. The system concludes with a double bar line.

Sixth system of musical notation. The treble clef staff is marked with *gva.* and contains a melodic line with slurs and accents. The bass clef staff has a dynamic marking *ped.* and an asterisk (\*). The system ends with the text *D.C. Polon.*

# Introduzione

TO THE SERIOUS OPERA, "SEMIRAMIDE."

COMPOSED AND ARRANGED FOR THE PIANO-FORTE,

By GIOACCHINO ROSSINI.

ALLEGRO  
Vivace.

The musical score is written for piano and forte. It consists of five systems of music. The first system begins with a forte (*f*) dynamic. The second system includes fortissimo (*fz*) and piano (*p*) dynamics. The third system features piano-pianissimo (*pp*) and includes a 'ped.' (pedal) marking. The fourth system includes 'loco.' (loco) and '8va.' (octave) markings. The fifth system also includes 'loco.' and 'ped.' markings.

The image shows a musical score for piano, consisting of six systems of staves. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a common time signature. The score features various musical markings and dynamics:

- System 1:** Treble clef staff with *gva.* (ritardando) and *loco.* (ad libitum) markings. Bass clef staff with chords.
- System 2:** Treble clef staff with *loco.* marking. Bass clef staff with chords.
- System 3:** Treble clef staff with *gva.* and *loco.* markings. Bass clef staff with *Ped.* (pedal) marking and an asterisk (\*).
- System 4:** Treble clef staff with *cres* (crescendo) and *cen* (crescendo) markings. Bass clef staff with *do.* (ritardando) marking.
- System 5:** Treble clef staff with *gva.* marking. Bass clef staff with *f* (forte) dynamic marking.
- System 6:** Treble clef staff with *gva.* marking. Bass clef staff with *Ped.* marking and *\* Fine.* ending.

4 4 3 2

ped. \*

2 1 3 2 1

ped.

\*

ped. \*

3 2 1 2 1 3

ped. \*

3

ped.

\*

ped. \*

D. C. al Fine.

**Quartetto,**  
**"DI TANTI REGI,"**  
IN THE OPERA OF SEMIRAMIDE,  
COMPOSED AND ARRANGED FOR THE PIANO-FORTE,  
BY  
GIOACCHINO ROSSINI.

ANDANTE.

The first system of musical notation consists of two staves joined by a brace on the left. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats) and 8/8 time. The music begins with a series of chords in the right hand, followed by a melodic line. The left hand provides a steady accompaniment. Dynamics include *f* (forte) and *f* (forte).

The second system of musical notation continues the piece. It features a melodic line in the right hand with dynamics *f* (forte) and *p* (piano). The left hand accompaniment includes dynamics *f* (forte) and *p* (piano).

The third system of musical notation shows a more complex melodic line in the right hand, including triplets and sixteenth notes. The left hand accompaniment remains consistent with the previous systems.

The fourth system of musical notation concludes the piece. It features a melodic line in the right hand with a trill (*tr*) and dynamics *f* (forte). The left hand accompaniment includes dynamics *f* (forte).

First system of a piano score in B-flat major. The treble clef part features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bass clef part provides a harmonic accompaniment with chords and moving lines. Both parts are marked with a piano (*p*) dynamic.

Second system of the piano score. The treble clef part continues with melodic development, including a trill. The bass clef part features a descending line. A crescendo hairpin is present, leading to a forte (*f*) dynamic marking.

Third system of the piano score. The treble clef part has a complex texture with many sixteenth notes. The bass clef part has a more rhythmic accompaniment. Dynamics alternate between forte (*f*) and piano (*p*).

Fourth system of the piano score. The treble clef part includes a trill (*tr*) and a sixteenth-note triplet. The bass clef part has a strong accompaniment. Dynamics include fortissimo (*ff*), piano (*p*), and forte (*f*).

Fifth system of the piano score. The treble clef part has a melodic line with a fermata. The bass clef part has a sustained accompaniment. Dynamics include piano (*p*), pianissimo (*pp*), fortissimo (*ff*), and a *Ped.* (pedal) instruction.

# Chorus,

IN THE OPERA OF SEMIRAMIDE,

COMPOSED AND ARRANGED FOR THE PIANO-FORTE,

BY

GIOACCHINO ROSSINI.

ALLEGRETTO.

The musical score is arranged in four systems, each with a treble and bass staff. The first system is marked 'ALLEGRETTO.' and begins with a piano (*p*) dynamic. The second system continues with a forte (*f*) dynamic. The third system features a fortissimo (*ff*) dynamic and includes a section marked 'Sva' (Sustained). The fourth system concludes with a fortissimo (*ff*) dynamic and includes a section marked 'Sva' and a first ending '1st.'

8va *2nd.*

*cres* *cen*

*do.* *ped.* \*

*loco.*

*Ped.*

# RONDO,

COMPOSED FOR THE PIANO-FORTE,

BY L. VAN BEETHOVEN:

WITH AN INTRODUCTION FROM HIS *MEN OF PROMETHEUS*.

ADAGIO.

*fp* *cres.* *cres.* *f* *f* *p* *cres.* *fp*

*cres.* *ff* *ped.* *rall.* \* *Sva.*

ALLEGRETTO.

*p* *sf* *sf* *pp* *ped.*

\* *cres.* *cres.* *sf*

*Sva.* *loco.* *sf* *cres.* *f* *sf* *ped.*

I. II.

*p*

\*

This system shows the first two measures of a piece. The first measure is marked 'I.' and the second 'II.'. The music is in a key with one flat (B-flat). The first measure contains a melodic line in the right hand and a bass line in the left hand. The second measure continues this with a dynamic marking of *p* (piano). An asterisk (\*) is placed below the first measure.

*cres.*

This system contains two measures. The music continues with a dynamic marking of *cres.* (crescendo) in the right hand.

*f* *cres.* *ff*

This system contains two measures. The music continues with dynamic markings of *f* (forte), *cres.* (crescendo), and *ff* (fortissimo).

*decres.* *p* *sf* *sf*

This system contains two measures. The music continues with dynamic markings of *decres.* (decrescendo), *p* (piano), and *sf* (sforzando).

*pp* *ped.* \*

This system contains two measures. The music continues with dynamic markings of *pp* (pianissimo) and *ped.* (pedal). An asterisk (\*) is placed below the second measure.

*cres.* *sf* *sf*

This system contains two measures. The music continues with dynamic markings of *cres.* (crescendo) and *sf* (sforzando).

pp  
ped. \*  
cres. p sf

8va alta loco.  
sf sf cres. f ped. sf sf

\* sf sf cres.

f ped. sf sf \* p

cres. f ff ped.

# Polonaise,

FOR THE PIANO-FORTE,

COMPOSED, AND PRESENTED, TO

THE HARMONICON,

By WILLIAM WEISHAUP, Esq.

SCHERZANDO.

The musical score is written for piano-forte in 3/4 time, with a key signature of one sharp (F#). It consists of four systems of music, each with a grand staff (treble and bass clefs). The first system shows the beginning of the piece with a treble staff featuring a melodic line and a bass staff with a rhythmic accompaniment. The second system includes a 'ped.' (pedal) marking in the bass staff, a triplet of eighth notes in the treble staff, and a 'sf' (sforzando) dynamic marking. The third system features a 'f' (forte) dynamic marking and a first ending bracket in the bass staff. The fourth system concludes the piece with a final cadence in the bass staff.

pf ff

f Fine. dolce.

Sva. loco.

ped. \* ped. \*

Sva. sf ped. \* sf ped. \* ped. \*

Polonaise Da  
Capo al Fine.

4 4 3 2

ped. \*

2 1 3 2 1

ped.

\* fz fz

\* fz fz

3 2 1 2 1 3

3 2 1 2 1 3

3 ped.

3 ped.

\* fz fz D. C. al Fine.

\* fz fz D. C. al Fine.

**Quartetto,**  
**“ DI TANTI REGI,”**  
IN THE OPERA OF SEMIRAMIDE,  
COMPOSED AND ARRANGED FOR THE PIANO-FORTE,  
BY  
GIOACCHINO ROSSINI.

ANDANTE.

The first system of musical notation consists of two staves joined by a brace on the left. The key signature is two flats (B-flat and E-flat), and the time signature is 8/8. The music begins with a forte (*f*) dynamic. The right hand features a series of chords and moving lines, while the left hand provides a steady accompaniment.

The second system continues the piece. It features a dynamic shift from forte (*f*) to piano (*p*) in the middle. The right hand has a melodic line with some grace notes, and the left hand continues with a rhythmic accompaniment.

The third system shows more complex rhythmic patterns in the right hand, including triplets and sixteenth notes. The left hand maintains a consistent accompaniment.

The fourth system concludes the piece with a return to a forte (*f*) dynamic. The right hand features a trill (*tr*) and a series of ascending and descending lines. The left hand provides a strong accompaniment.

First system of a piano score. The key signature has two flats (B-flat and E-flat). The music is in 4/4 time. The upper staff features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff provides harmonic support with chords and moving bass lines. Both staves are marked with a piano (*p*) dynamic.

Second system of the piano score. The upper staff continues the melodic line with a trill (*tr*) and a fermata. The lower staff features a crescendo leading to a fortissimo (*f*) dynamic. A fermata is also present in the lower staff.

Third system of the piano score. The upper staff has a fortissimo (*f*) dynamic with a crescendo. The lower staff has a piano (*p*) dynamic with a crescendo. The system concludes with a fortissimo (*f*) dynamic.

Fourth system of the piano score. The upper staff features a fortissimo (*ff*) dynamic, a trill (*tr*), and a sixteenth-note triplet. The lower staff has a fortissimo (*f*) dynamic. A piano (*p*) dynamic is also indicated in the lower staff.

Fifth system of the piano score. The upper staff has a piano (*p*) dynamic, followed by a pianissimo (*pp*) dynamic. The lower staff has a pianissimo (*pp*) dynamic. The system includes a fortissimo (*ff*) dynamic with a fermata, a *Ped.* (pedal) marking, and a final fortissimo (*ff*) dynamic.

# Chorus,

IN THE OPERA OF SEMIRAMIDE,

COMPOSED AND ARRANGED FOR THE PIANO-FORTE,

BY

GIOACCHINO ROSSINI.

ALLEGRETTO.

The musical score is arranged in four systems, each with a treble and bass staff. The first system is marked 'ALLEGRETTO.' and includes dynamics 'f' and 'p'. The second system includes dynamics 'f' and 'p'. The third system includes dynamics 'ff', 'f', and 'p', and features a 'Sva.' (Sustained) marking. The fourth system includes dynamics 'f', 'p', and 'ff', and features 'Sva.' and '1st.' markings.

8va 2nd.

*cres* *cen*

*do.* *ped.* \*

*loco.*

*Ped.*

# RONDO,

COMPOSED FOR THE PIANO-FORTE,

BY L. VAN BEETHOVEN:

WITH AN INTRODUCTION FROM HIS *MEN OF PROMETHEUS*.

ADAGIO.

*fp* *cres.* *cres.* *f* *f* *p* *cres.* *fp*

*cres.* *ff* *ped.* *rall.* \*

ALLEGRETTO.

*p* *sf* *sf* *pp* *ped.*

I. II. *cres.* *cres.* *sf*

*Sva.* *loco.* *sf* *cres.* *f* *sf* *ped.*

Musical notation for the first system, featuring two first endings labeled "I." and "II.". The piece is in a key with one flat (B-flat) and a common time signature. The first ending is marked with a first ending bracket and a repeat sign. The second ending is marked with a second ending bracket and a repeat sign. The dynamics include *p* (piano) and an asterisk (\*) in the bass staff.

Musical notation for the second system, showing a crescendo marked *cres.* in the treble staff.

Musical notation for the third system, showing dynamic changes from *f* (forte) to *cres.* (crescendo) and finally *ff* (fortissimo).

Musical notation for the fourth system, showing a decrescendo marked *decres.* and accents marked *sf* (sforzando).

Musical notation for the fifth system, including a ped. (pedal) marking and an asterisk (\*) in the bass staff.

Musical notation for the sixth system, showing a crescendo marked *cres.* and accents marked *sf* (sforzando).

pp  
ped.  
cres.  
p  
sf  
\*

8va alta  
loco.  
sf  
sf  
cres.  
f  
ped.  
sf  
sf

\*  
sf  
sf  
cres.

f  
ped.  
sf  
sf  
p  
\*

System 5: Treble and bass staves with musical notation.

cres.  
f  
ff  
ped.

# Polonaise,

FOR THE PIANO-FORTE,

COMPOSED, AND PRESENTED, TO

THE HARMONICON,

By WILLIAM WEISHAAPT, Esq.

SCHERZANDO.

The musical score is written for piano-forte in 3/4 time, with a key signature of one sharp (F#). It consists of four systems of music, each with a grand staff (treble and bass clefs). The first system shows the beginning of the piece with a 3/4 time signature. The second system includes a 'ped.' marking in the bass staff, a triplet of eighth notes in the treble staff, and a 'sf' (sforzando) marking. The third system features a 'f' (forte) marking and a first ending bracket. The fourth system concludes the piece with a final cadence. The page number '120' is located at the bottom left of the page.

pf ff

f Fine. dolce.

Sva. loco.

ped. \* ped. \*

sf ped. Sva. \* sf ped. \* ped. \*

Polonaise Da  
Capo al Fine.

# Chorus of Priests,

“ ERGI OMAI,”

IN THE OPERA OF SEMIRAMIDE,

COMPOSED AND ARRANGED FOR THE PIANO-FORTE

By G. ROSSINI.

ALLEGRO  
MODERATO.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with several triplet markings (indicated by a '3' over the notes) and a section marked 'in octaves'. The lower staff is in bass clef and provides a harmonic accompaniment, also featuring triplet markings. Dynamics include *ff* and *ped.* (pedal), and a tempo change is indicated by an asterisk and the marking *mez.*

The second system of musical notation continues the piece. The upper staff features a melodic line with triplet markings and a section marked 'in octaves'. The lower staff provides a harmonic accompaniment with triplet markings. Dynamics include *ff* and *ped.* (pedal). A tempo change is indicated by an asterisk and the marking *mezzo*.

The third system of musical notation continues the piece. The upper staff features a melodic line with triplet markings and a section marked 'in octaves'. The lower staff provides a harmonic accompaniment with triplet markings. Dynamics include *dol.* (dolce), *f*, and *loco.* (loco).

The fourth system of musical notation continues the piece. The upper staff features a melodic line with triplet markings and a section marked 'in octaves'. The lower staff provides a harmonic accompaniment with triplet markings. Dynamics include *p* (piano) and *f* (forte).

*p*  
*ped.* \*

*fz* *p*  
*ped.*

*p* *sf* *sf*

*sf* *sf* *sf* *sf* *sf*

*gva alta* *loco.*  
*cres.* *f*

First system of musical notation. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff contains a bass line with chords and some melodic fragments. Dynamics include *p* and *cres*.

Second system of musical notation. The upper staff features a melodic line with a repeat sign and a fermata. The lower staff has a bass line with chords and a pedaling instruction. Dynamics include *cen*, *do.*, *f*, *ped.*, and *f*.

Third system of musical notation. The upper staff has a melodic line with some grace notes. The lower staff has a bass line with chords. Dynamics include *pp*, *f*, and *p*.

Fourth system of musical notation. The upper staff has a melodic line with a long note. The lower staff has a bass line with chords. Dynamics include *f*.

Fifth system of musical notation. The upper staff has a melodic line with a long note. The lower staff has a bass line with chords. Dynamics include *f*.

Sixth system of musical notation. The upper staff has a melodic line with a long note. The lower staff has a bass line with chords. Dynamics include *f*.

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of notes, including a dotted quarter note, followed by eighth and sixteenth notes. The bass staff contains chords and single notes, with some notes marked with a 'v'.

Second system of musical notation. The treble staff continues with notes, and the bass staff features chords. Dynamic markings 'f' (forte) are present in both staves.

Third system of musical notation. It concludes with the instruction: **Da Capo al Segno**  
**:S: e poi la Coda.**

Fourth system, the beginning of the Coda section. It starts with **CODA.** and includes the instruction **gva alta** (glissando) over a series of notes. The dynamic marking **f** is present. The word **loco.** is also indicated.

Fifth system of the Coda section. It continues with **loco.** and **gva alta** markings. The dynamic marking **ff** (fortissimo) is present in the bass staff.

Sixth system of the Coda section. It concludes with a **ped.** (pedal) marking in the bass staff.

# Mountain Life,

A SWISS AIR,

From a Collection of the Ranz-des-Vaches and other National Songs of Switzerland,

Published at Berne, by Professor Wyss\*.

(This is one of the Airs sung by the Tyrolese Minstrels. Though the substance of it is well known in England, yet it has never before been printed here in a perfect manner.)

**ANIMATO.**

*Uf de Ber-ge-n-isch guet le - be, odl de o u, odl de o u,*  
Sweet to live a - mid the moun-tains, (burthen as above.)

*d'Chüe-ger juch-ze nit ver - - ge - - be, odl de o u, odl de u, Hie wo-n-*  
Cheer'd by mu-sic of the foun - tains; Sweet to

*üs d'Flüe - ler - che sin - - ge hie wo d'Gem - - schi vor üs sprin - - ge,*  
hear the Alp - - horn sound - ing, And to see the cha - - mois bound - - ing,

*wie de Vög-le-n-i - de Lüf - te isch hie o - - - be n-üs so wohl, ol - ti*  
 Rocks and woods with joy re - bound - ing, While our hearts - - are blythe as they.

*hodl dahu ol'-ti odl di o odl di odl ti ho odl di odl di ho odl di odl di odl di*

*odl di odl di odl di o hudl di odl di ho, hudl di odl di o ola-hu ola-hu jo!*

II.

Light, at morn, from slumbers springing, *Odel de ou* (bis.)  
 Sweet to hear the wild birds singing! do.  
 And when dewy eve descending,  
 Calls us home, from toil unbending,  
 Oh, what gentle joys are blending  
 In each heart at that soft hour. *Otti hodl, &c.*

# Song,

From SHAKSPEARE'S "Cymbeline,"

ACT II.—SCENE III.

COMPOSED BY

JOSEPH KLEIN.

# Gesang,

Aus SHAKSPEARE'S "Cymbeline,"

ACT II.—SCENE III.

KOMPONIERT VON

JOSEPH KLEIN.

[This is printed exactly from the Berlin copy. The air possesses considerable merit, and the whole will assist in shewing what progress our great dramatic Poet and his language are making in Germany.]

ANDANTE.

Hark! hark! the lark at heaven's gate sings, And  
Horch! horch! die Lerch' im Ae - ther blau, Und

Phoe-bus 'gins a - - rise, His steeds to wa - - ter at those springs On  
Phoe-bus, neu er - weckt, Trünkt sei - - ne Ros - - se mit dem Thau, Der

cha - - lic'd flowers that lies ; And  
 Blu - - men kel che deckt ; Der

*pp*

*Ped.* \*

wink - ing Ma - - ry - - buds be - gin To ope - - - their gol - - - den  
 Rin - gel - blu - - me Knos - pe schleusst Die gold - - - nen Aeug - - - lien

eyes ; With ev' - ry thing that pret - ty bin : My  
 auf ; Mit al - lem was da rei - zend heisst, Du

*Poco ral.*

*A tempo.*

la - dy sweet, a - - rise ; a - rise, a - - rise.  
 süs - se Maid, steh auf ! steh auf ! steh auf !

*p* *pp*

*Ped.* \*

**Song,**  
**"WILLIAM AND NANCY,"**

THE WORDS AND MUSIC

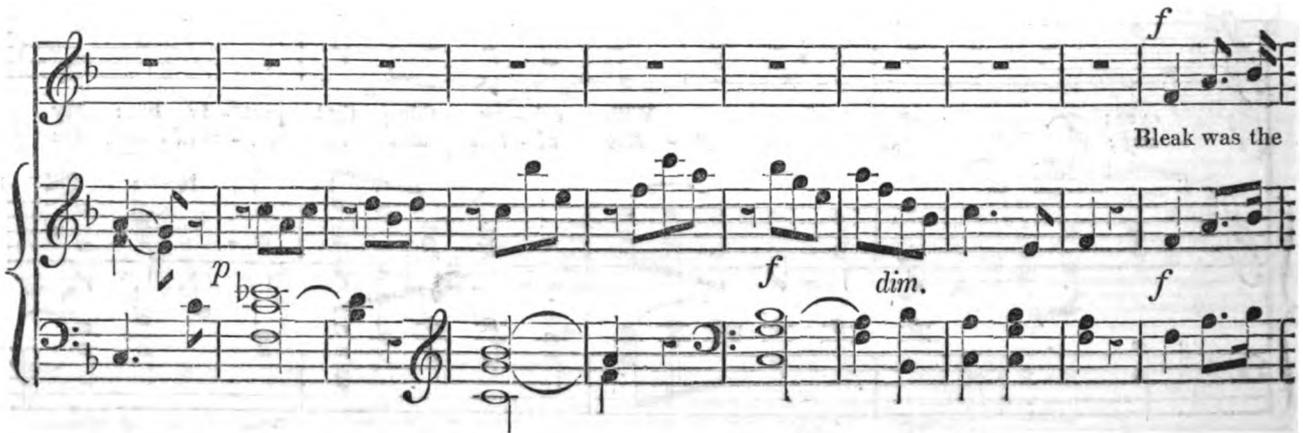
BY

CHARLES DIBDIN.

[This Song is printed from a copy that is without any Accompaniment, except an unfigured Base; the deficiency is, therefore, supplied. Some notes also, where errors of the engraver have been suspected, are altered; and a few verbal changes have been made—though very reluctantly—where the sense rendered some correction absolutely necessary.—EDITOR.]

—

**ANDANTINO.**



*f*

Bleak was the

*p* *f* *dim.* *f*

*mez.*



morn when William left his Nan-cy, The flee-cy snow dropp'd on the whitening sho--re;

*p*

*f* Cold as the fears that chill'd her dreary fan - - - cy, While she her sai - lor from her *mez.*

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a forte (*f*) dynamic and transitions to mezzo-forte (*mez.*) for the latter part of the phrase. The piano accompaniment starts with a forte (*f*) dynamic and includes a piano (*p*) dynamic marking.

bo - som tore. To his fill'd heart a little Nancy press - ing, While a young

The second system continues the musical piece. The vocal line is accompanied by piano accompaniment. The piano part includes a mezzo-forte (*mez.*) dynamic marking and a piano (*p*) dynamic marking.

tar the ample trow - sers eyed, In need of firmness, in this case dis - tressing, Will

The third system of music shows the vocal line and piano accompaniment. The vocal line starts with a forte (*f*) dynamic and ends with a mezzo-forte (*mez.*) dynamic. The piano accompaniment features a forte (*f*) dynamic marking.

check'd the rising sigh and fondly cried, "Ne'er fear the perils of the fickle o - cean;

The fourth system concludes the musical piece. The vocal line is accompanied by piano accompaniment. The piano part includes a piano (*p*) dynamic marking and a forte (*f*) dynamic marking.

Sorrow's all a no - tion, Grief all in vain. - - - Sweet love! take heart, for

we but part In joy, in joy, to meet a - gain."

**2nd.**

Loud blew the wind! when, leaning on that willow  
 Where the dear name of William printed stood,  
 His Nancy saw upon a faithless billow  
 A ship dash'd 'gainst a rock, that top'd the flood.  
 Her tender heart, with frantic sorrow thrilling,  
 Wild as the storm that howl'd along the shore,  
 No longer could resist a shock so killing:  
 " 'Tis he!" she cried, " nor shall I see him more.  
 Why did he ever trust the fickle ocean?  
 Sorrow's my portion;  
 Misery and pain  
 Break my poor heart,  
 For now we part,  
 Never to meet again."

**3rd.**

Mild was the eve, all nature was smiling;  
 Four tedious years had Nancy pass'd in grief,  
 When with her children, sad hours beguiling,  
 She saw her William fly to her relief.  
 Sunk in his arms with bliss, he quickly found her,  
 But soon return'd to life, to love, to joy,  
 While all her young ones anxiously surround her;  
 And now Will clasps his girl, and now his boy.  
 " Did I not say, that though 'tis a fickle ocean,  
 Sorrow's all a notion,  
 Grief all in vain?  
 My joys how sweet,  
 For now we meet  
 Never to part again!"

SELECTIONS FROM THE DRAMATIC OPERA OF

*King Arthur,*

AS ORIGINALLY CALLED, OR

ARTHUR AND EMMELINE,

AS SINCE NAMED;

WRITTEN BY DRYDEN, AND COMPOSED BY PURCELL.



THE MUSIC,

NEWLY ARRANGED FROM THE SCORE,

EXCLUSIVELY FOR THIS WORK.

[ARTHUR AND EMMELINE.]

Air and Chorus,  
"COME, IF YOU DARE!"

In Act I., Scene 1.

ALLEGRETTO.

The musical score is written for piano in 3/4 time. It consists of five systems of music. The first system is marked 'ALLEGRETTO.' and begins with a forte (*f*) dynamic. The second system continues with a forte (*f*) dynamic and includes a trill (tr) in the right hand. The third system features a piano (*p*) dynamic. The fourth system is marked 'Solo.' and includes the lyrics 'Come, if you dare, our'. The fifth system continues with the lyrics 'trum - pets sound: Come, if you dare, the foes re - - bound. We'. Dynamics range from forte (*f*) to piano (*p*), with a 'ped.' (pedal) marking in the first system. The score includes various musical notations such as slurs, trills, and dynamic markings.

*f* *p* *ped.*

*f* \*

*p*

*Solo.*

Come, if you dare, our

trum - pets sound: Come, if you dare, the foes re - - bound. We

*p* *f*

come, we come, we come, we come, Says the double, double, double beat of the thund'r - ing drum.

*Chorus. f*

SOPRANO.  
ALTO.

Come, if you dare, our trum - pets - - sound: Come, if you

TENORE.  
BASSO.

*f* *p*

dare, the foes re - - - - bound. We come, we come, we come, we come, Says the

*f*

*Solo.*

double, double, double beat of the thund'r - ing drum. Now they charge on a -

*p*

main; Now they ral - - - ly a - - gain; The gods from a - - bove the mad

la - - bour be - - hold, And pi - ty man - kind that will per - ish for

*p* gold, And pi - ty man - - kind that will per - ish for gold, Now they *f*

*Chorus.*

charge on a - - main, Now they ral - ly - - a - - gain; The gods from a-

bove the mad la - - bour be - - hold, And pi - ty man - kind that will

pe - rish for gold, And pi - ty man - kind that will pe - rish for gold.

Air,

“HITHER, THIS WAY BEND,”

Sung by PHILIDEL, to dissuade ARTHUR from being misled by GRIMBALD, an evil Spirit.

ANDANTINO.

Piano introduction in G minor, 3/4 time, marked ANDANTINO. The music consists of two staves: a treble clef staff with a key signature of one flat and a common time signature, and a bass clef staff with a key signature of one flat and a common time signature. The melody is simple and features a few accidentals.

PHILIDEL. *Symphony.* *S.* *Sym.*

Hither, this way, Hither, this way, this way bend, Trust not, trust not,

*p*

Vocal line for Philidel in G minor, 3/4 time. The music is marked *PHILIDEL.* and includes dynamic markings *p* and *S.* (Soprano). The lyrics are: "Hither, this way, Hither, this way, this way bend, Trust not, trust not,"

Trust not that ma - li - cious feind. Trust not that ma - li - cious

Piano accompaniment for the second line of the air. The music consists of two staves: a treble clef staff and a bass clef staff. The melody continues from the previous line.

*Sym.* *Sym.*

feind. Hither, this way, Hither, this way, this way bend, this way, hither,

Vocal line for Philidel in G minor, 3/4 time. The music is marked *PHILIDEL.* and includes dynamic markings *Sym.* (Symphony). The lyrics are: "feind. Hither, this way, Hither, this way, this way bend, this way, hither,"

*Sym.*  
 this way, this way bend. *f*

*Fine.* These are false de - lud - ing

lights, Waft - ed far and near by Sprites; Trust them not, for they'll de -

ceive ye, Trust them not, for they'll de - ceive ye, And in bogs and marsh - es

leave ye. And in bogs and marsh - es leave ye. *Sym.* .S.  
 .S.  
 8 8 8 *Dal Segno al Fine.*

[ARTHUR AND EMMELINE.]

Air,

“LET NOT A MOON-BORN ELF MISLEAD YE,”

Sung by GRIMBALD, in answer to the foregoing.

ANDANTINO.

Let not a moon - born Elf mis - lead ye, From your prey and

from your glo - ry; Too far, a - las! he has be - tray'd ye: Follow the flames that

wave - - be - fore ye, Sometimes se - ven and sometimes one. Hurry, hurry, hurry,

hur - ry, hur-ry, hur-ry, hur-ry, hur-ry, hur-ry on.

Repeat Philidel's Air, from .S' to Fine.

*King Arthur*  
[ARTHUR AND EMMELINE.]

The Frost Scene.

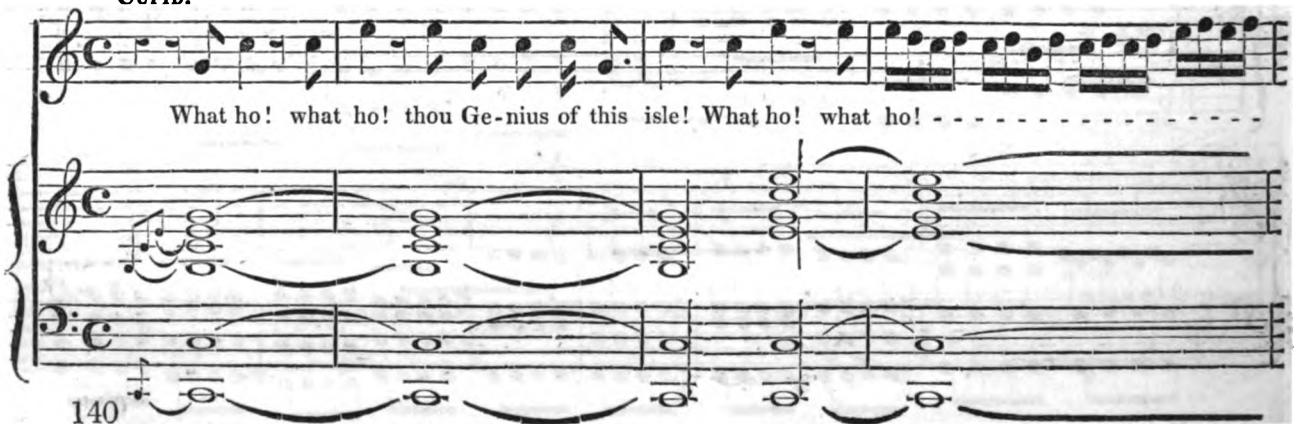
SYMPHONY.

MAESTOSO.



CUPID.

What ho! what ho! thou Ge-nius of this isle! What ho! what ho! - - - - -



--- what ho! Liest thou a - sleep be - neath those hills of snow? What ho! what ho! what

*lento.* ho! Stretch out thy la - zy limbs. *tempo 1<sup>mo</sup>.* A - wake! a - wake! a - wake! And Win - ter from thy

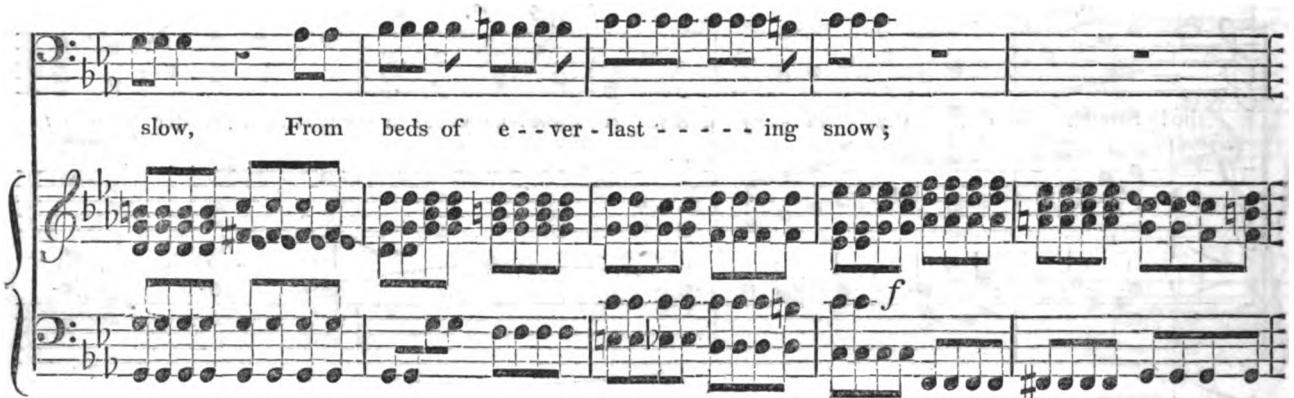
fur - ry man - tle shake. A - wake! a - - wake! and Win - ter from thy fur - ry man - tle shake.

**LARGO.** *mez.*

v. **Y** *f* *mez.* *f* *mez.* 141

WINTER.

\*  *p*  
What pow'r art thou, who from be - low, Hast made me rise, un - wil - ling - ly and

 *f*  
slow, From beds of e - - ver - last - - - - ing snow;

 *p*  
See'st thou not how stiff, how stiff, and wond'rous old, Far, far, un - fit to bear the

  
bit - - - ter cold. I can scarcely move or draw my breath: can scarcely

\* The wavy line over the Notes signifies that they are to be sung in a trembling voice.

move, or draw my breath: Let me, let me, let me freeze a - gain - -, let me,

CUPID.  
let me freeze again to death, Let me, let me, let me freeze again to death. Thou

*Allegretto.*

.S.  
doat - ing fool, for - bear! for - bear! What dost thou dream of freez - ing here?

.S.

.S.  
At Love's ap - pear - ing, All the sky clear - ing, The stormy winds their fu - ry spare. Thou

D. C.

.S.  
D. C.

.S.  
Win - ter sub - du - ing and Spring re - new - ing, My beams cre - ate a more glo - rious year. Thou

D. C.

.S.

WINTER.

Tempo Giusto.

Great Love! I know thee now, Eldest of the Gods art thou! Heav'n and

earth by thee were made. Heav'n and earth by thee were made. Human nature is thy creature. Human nature is thy

creature. Ev'ry where, ev'ry where, ev'ry where thou art, thou art obey'd. Ev'ry where

ev'ry where, ev'ry where thou art, thou art o - bey'd. Ev' - ry where thou art o - - bey'd.

SYMPHONY.

MAESTOSO STACCATO.

8vi

8

8vi

8

p

f

8

8

8

8vi

dim.

f

p

f

p

cres.

f

ff

Segue Chorus.

CHORUS.

SOPRANO.

*Sym.*

**MODERATO.**

ALTO.  
See, see, see, see, see, we as-semble thy re-vels to hold, See, see, see, see, we as-

TENORE.  
See, see, see, see, see, we as-semble thy re-vels to hold, See, see, see, see, we as-

BAASSO.  
See, see, see, see, see, we as-semble thy re-vels to hold, See, see, see, see, we as-

*Sym.*

sem - ble thy re - vels to hold, Tho' quiv'-ring with cold, tho' quiv'-ring with cold; We

*Bis.* *Sym.*

chatter, chatter, chatter, we chatter, chatter, chat-ter, and trem - - ble. See, see, we as -

sem - ble thy re - vels to hold, Tho' quiv'-ring with cold, tho' quiv'-ring with cold; We chat-ter chat-ter

chat-ter, chat-ter, we chat-ter, chat-ter, and trem-ble. See, see, see, see, we as - sem - ble, See, see, we as -

*Sym.*

sem - ble thy re - vels to hold - - - -

First system of piano accompaniment, featuring a treble and bass clef with a key signature of two flats and a 4/4 time signature. The music consists of chords and simple melodic lines.

Second system of piano accompaniment, continuing the musical texture from the first system.

*Allegretto. CUPID.*

'Tis I, 'Tis I, 'Tis I, that have warm'd ye, 'Tis I, 'Tis I, 'Tis

First system of the vocal line, starting with the tempo and title 'Allegretto. CUPID.' and the lyrics 'Tis I, 'Tis I, 'Tis I, that have warm'd ye, 'Tis I, 'Tis I, 'Tis'.

I that have warm'd ye; In spite of cold weather, I've brought ye to - gether: 'Tis I, 'Tis

Second system of the vocal line, with lyrics 'I that have warm'd ye; In spite of cold weather, I've brought ye to - gether: 'Tis I, 'Tis'.

I, 'Tis I that have warm'd ye. 'Tis I, 'Tis I, 'Tis I that have

Third system of the vocal line, with lyrics 'I, 'Tis I that have warm'd ye. 'Tis I, 'Tis I, 'Tis I that have'.

*sym.*

warm'd ye.

Fourth system of the vocal line, with lyrics 'warm'd ye.' and the marking 'sym.' above the staff.

CHORUS. (abridged)

'Tis Love, 'tis Love, 'tis Love that has warm'd us. 'Tis Love, 'tis Love, 'tis Love that has warm'd us. In spite of cold weather he's brought us to - ge-ther; 'Tis Love, 'tis Love, 'tis Love that has warm'd us. 'Tis Love, 'tis Love, 'tis Love that has warm'd us. *Sym.* [End of the Scene.]

Air, (IN THE LAST SCENE).

VENUS.

Fair-est Isle! all isles ex-cel-ling; Seat of plea - - sure and of love; Venus here will Gen-tle mur-murs, sweet com-plain-ing, Sighs that blow the fire of love; Soft re - pul - ses, choose her dwelling, And for - sake her Cy - prian grove. Cu-pid from his fav'rite nation, Care and kind disdainings, Shall be all the pains you prove. Ev'ry swain shall pay his du-ty, Grate - ful En - vy will re - move, Jea - lou - sy, that poi - sons pas - sion, And Des - pair that dies for love. ev - ry Nymph shall prove; And as these ex - cell in beau - ty, Those shall be re - nown'd for love.

**Rondo,**  
COMPOSED FOR THE PIANO-FORTE,  
By JOSEPH CZERNY. Op. 34.

*MODERATO.*  
*ped.*  
*gva.* ..... *loco.* ..... *rall<sup>o</sup>.*

*piu moto.* ..... *moder.*

*ped.*

*ALLEGRO VIVACE.*  
*mf*  
2 1 x

*p*

First system of a piano score. The right hand features a complex, flowing melodic line with many slurs and ties. The left hand provides a steady accompaniment of chords. A *cres.* (crescendo) marking is present in the right hand.

Second system of the piano score. The right hand continues its intricate melodic pattern. A *p* (piano) dynamic marking is placed at the beginning of the system.

Third system of the piano score. The right hand has a more active melodic line. The left hand features a series of chords. Dynamics include *dim.* (diminuendo) and *pp* (pianissimo).

Fourth system of the piano score. The right hand has a long, sweeping melodic phrase. The left hand has a more rhythmic accompaniment. Dynamics include *ped.* (pedal), *\*mf* (mezzo-forte), and *cres.* (crescendo).

Fifth system of the piano score. The right hand continues with a melodic line. The left hand has a more active accompaniment. Dynamics include *cen* (crescendo), *do* (diminuendo), and *f* (forte). A *Sva* (Sustained) marking is present above the right hand.

Sixth system of the piano score. The right hand has a melodic line. The left hand has a more active accompaniment. A *fz* (forzando) dynamic marking is present in the left hand.

*Dolce e piano.*

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a bass line with quarter and eighth notes. The key signature has one sharp (F#).

The second system continues the musical piece. The upper staff features a melodic line with some slurs and accents. The lower staff has a bass line with quarter notes. A 'cres' (crescendo) marking is present in the lower right of the system.

cen - - do. *p*

The third system includes the lyrics 'cen - - do.' written across the staves. The upper staff has a melodic line with slurs. The lower staff has a bass line. A 'p' (piano) dynamic marking is placed above the lower staff.

*ritardando.* gva alta

The fourth system features a 'ritardando.' marking in the lower staff and 'gva alta' (glissando alta) in the upper staff. The upper staff has a melodic line with slurs and accents.

*loco.* *f*

The fifth system includes a 'loco.' marking in the upper staff and a 'f' (forte) dynamic marking in the lower staff. The upper staff has a melodic line with slurs.

The sixth system is the final system on the page. It features a melodic line in the upper staff with slurs and accents, and a bass line in the lower staff with quarter notes.

gva alta

First system of musical notation, consisting of a grand staff with treble and bass clefs. The treble clef part features a melodic line with slurs and a fermata at the end. The bass clef part provides harmonic support with chords and some melodic fragments.

Second system of musical notation, continuing the piece. The treble clef part has a more active melodic line, while the bass clef part continues with harmonic accompaniment.

--- loco.

cres - - - cen - - - do - ff

Third system of musical notation. The treble clef part is marked "loco." and features a dense, rapid melodic passage. The bass clef part has a steady accompaniment. Dynamics include "cres", "cen", and "do - ff".

gva alta

cres - - - cen - - - do -

gva alta

Fourth system of musical notation. The treble clef part is marked "gva alta" and has a melodic line with slurs. The bass clef part is also marked "gva alta" and has a melodic line. Dynamics include "cres", "cen", and "do -".

ff

loco.

Fifth system of musical notation. The treble clef part is marked "ff" and has a melodic line with slurs. The bass clef part is marked "loco." and has a melodic line. Dynamics include "ff" and "loco."

loco.

Sixth system of musical notation. The treble clef part is marked "loco." and has a melodic line with slurs. The bass clef part has a melodic line. Dynamics include "loco."

**Desper** **Hymn,**

THE WORDS BY

**THE RIGHT REV. REGINALD HEBER, D.D.,**

*(LATE LORD BISHOP OF CALCUTTA);*

**THE MUSIC, COMPOSED PURPOSELY FOR THIS WORK,**

BY

**THOMAS ATTWOOD, Esq.,**

COMPOSER TO HIS MAJESTY.

LARGHETTO.

*dol.*  
*gva*

The piano introduction consists of two staves. The right hand features a melodic line with a fermata over the first measure and a trill in the second measure. The left hand provides a harmonic accompaniment with a wavy line indicating a glissando effect.

*dol.* *f*

God, that mad-est Earth and Hea-ven, Dark - - ness and Light—

*dol.* *f*

The first system of the vocal and piano accompaniment. The vocal line begins with a fermata and a dynamic marking of *f*. The piano accompaniment is marked *dol.* and *f*.

*dol.* 1<sup>st</sup> 2<sup>d</sup>

Who the day for toil hast given, For rest - - - the night— night—

*dol.*

The second system of the vocal and piano accompaniment. The vocal line includes first and second endings, marked 1<sup>st</sup> and 2<sup>d</sup>. The piano accompaniment is marked *dol.*.

*mp.* *pp*

May Thine An - gel - guards de - fend us, Slum - ber sweet Thy mer - cy send us,

*p* *p*

The third system of the vocal and piano accompaniment. The vocal line is marked *mp.* and *pp*. The piano accompaniment is marked *p* and *p*.

*cres.* *f* *dol.*

Ho - - ly dreams and hopes at - tend us, This live long night! - - - -

*1<sup>st</sup>*

Ho - ly dreams and hopes at - tend us, This live - - - - long night!

*dol.*

*ad lib.* *2<sup>d</sup>*

live - - - - long night!

*cres.* *p*

*cres.* *p* *pp*

# Chorus,

## "UN TRADITOR,"

FROM THE SERIOUS OPERA OF *SEMIRAMIDE*,

COMPOSED AND ARRANGED AS A RONDO FOR THE PIANO-FORTE,

BY

G. ROSSINI.

ANDANTE MOSSO.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It begins with a whole rest, followed by a series of eighth notes and sixteenth notes, ending with a fermata. The lower staff is in bass clef with the same key signature and time signature, starting with a half note followed by eighth notes and sixteenth notes. Dynamic markings include *pp* (pianissimo) at the beginning of the lower staff and *p* (piano) at the beginning of the upper staff.

The second system of musical notation consists of two staves. The upper staff continues with eighth and sixteenth notes, including some beamed sixteenth notes. The lower staff features a steady eighth-note accompaniment with occasional rests and slurs.

The third system of musical notation consists of two staves. The upper staff continues with eighth and sixteenth notes, including some beamed sixteenth notes. The lower staff features a steady eighth-note accompaniment with occasional rests and slurs.

The fourth system of musical notation consists of two staves. The upper staff continues with eighth and sixteenth notes, including some beamed sixteenth notes. The lower staff features a steady eighth-note accompaniment with occasional rests and slurs. A dynamic marking of *p stac.* (piano staccato) is present at the beginning of the system.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has one sharp (F#) and the time signature is 4/4. The music includes a dynamic marking of *sfz* (sforzando) and a *dim.* (diminuendo) instruction. A flat (b) is placed above a note in the treble clef.

Second system of musical notation, continuing the piece. It includes a *ped. mf* (pedal mezzo-forte) marking and an asterisk (\*) above a note in the bass clef.

Third system of musical notation, showing a continuation of the melodic and harmonic lines.

Fourth system of musical notation, featuring a prominent melodic line in the treble clef with various ornaments and a sustained bass line.

Fifth system of musical notation, continuing the melodic development in the treble clef.

Sixth system of musical notation, featuring a *f ped.* (forte pedal) marking and several asterisks (\*) above notes in the bass clef, indicating specific performance techniques.

8va  
*p*  
*cherez.*

*loco.*  
*rinf.*

*dim.* *p*

*sfz.* *dim.* *mf.*

The musical score consists of six systems of staves. The first system features a treble clef with a key signature of one sharp (F#) and a bass clef. The treble staff begins with a forte (*f*) dynamic and includes a *8va* marking above the staff. The bass staff starts with a forte (*f*) dynamic and includes a *dim.* and *p* dynamic marking. The second system continues the piece with a *8va* marking above the treble staff and a *loco.* marking. The third system shows a *dim.* and *p* dynamic marking in the bass staff, followed by a *f* dynamic and a *ped.* marking. The fourth system features *ped.* markings and asterisks in the bass staff. The fifth system includes a *dim.* and *p* dynamic marking in the bass staff. The sixth system concludes with a *f* dynamic and a *Ped.* marking in the bass staff.

**Tyroliañ Air,**  
*WITH VARIATIONS,*  
**FOR THE PIANO-FORTE.**

*(Printed from the Mayence Edition.)*

**ALLEGRO.** *mez.*

*f* *mez.*

**VAR. I.** *ped.* \*

*ped.* \* *f* *p*

*sva loco.* *sva loco.* *f* *p* *ped.* *rf* \*

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The first system is marked 'ALLEGRO.' and 'mez.'. The second system begins with a forte 'f' dynamic. The third system is labeled 'VAR. I.' and includes a 'ped.' instruction. The fourth system features a 'ped.' instruction, a dynamic shift to 'f', and a 'p' dynamic. The fifth system includes 'sva loco.' markings, a 'ped.' instruction, and a 'rf' (ritardando forte) dynamic. Asterisks (\*) are placed above certain notes in the third, fourth, and fifth systems.

VAR. 2.

First system of musical notation for 'VAR. 2.'. It consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation for 'VAR. 2.'. The right hand continues with a melodic line, and the left hand maintains the accompaniment. The system concludes with a double bar line and repeat signs.

*Sva.*

Third system of musical notation for 'VAR. 2.'. The right hand has a melodic line with some grace notes. The left hand continues with the accompaniment. The system ends with a double bar line and repeat signs.

*Tempo di Minuetto.*

VAR. 3.

First system of musical notation for 'VAR. 3.'. The key signature has one sharp (F#) and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The right hand has a melodic line with eighth notes, and the left hand has a simple accompaniment.

Second system of musical notation for 'VAR. 3.'. The right hand continues with a melodic line. The left hand accompaniment includes some chords. Dynamics include *rf* (ritardando forte) and *f* (forte). The system ends with a double bar line and repeat signs.

Third system of musical notation for 'VAR. 3.'. The right hand has a melodic line. The left hand accompaniment includes some chords. Dynamics include *sf* (sforzando) and *p* (piano). The system ends with first and second endings, labeled '1st.' and '2nd.'.

v. 2B

*sf*

*sf*

*p*

*Tempo di Marcia.*

VAR. 4.

VAR. 5.

*Tempo di Polacca.*

8va

7<sup>ma</sup> *loco.*

First system of a musical score, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and a fermata. The bass clef contains a rhythmic accompaniment. The key signature has two flats. The system concludes with the dynamic marking *7<sup>ma</sup>* and the tempo marking *loco.*

1st. 2nd. *f*

Second system of the musical score, divided into two measures labeled "1st." and "2nd.". The treble clef has a melodic line with slurs. The bass clef has a rhythmic accompaniment. The dynamic marking *f* is present. The system ends with a fermata in the bass clef.

*gva* *tr*

Third system of the musical score. The treble clef features a melodic line with slurs and a trill marked *tr*. The bass clef has a rhythmic accompaniment. The dynamic marking *gva* is present.

*loco.*  
Tempo 1<sup>mo</sup>

Fourth system of the musical score. The treble clef has a melodic line with slurs. The bass clef has a rhythmic accompaniment. The tempo marking *Tempo 1<sup>mo</sup>* is present. The system ends with a fermata in the bass clef.

*piu moto.*  
*pp* *rf*

Fifth system of the musical score. The treble clef has a melodic line with slurs. The bass clef has a rhythmic accompaniment. The dynamic markings *pp* and *rf* are present. The system ends with a fermata in the bass clef.

*rall<sup>o</sup>* *a tempo.* *f* *ff* *8<sup>va</sup>*

Sixth system of the musical score. The treble clef has a melodic line with slurs and a fermata. The bass clef has a rhythmic accompaniment. The dynamic markings *f* and *ff* are present. The system ends with a fermata in the bass clef.

**Instrumental Music,**  
**IN LE DEVIN DU VILLAGE, AN INTERMÈDE,**  
**COMPOSED BY J. J. ROUSSEAU.**

*(Adapted for the Piano-Forte, from the Author's Score, purposely for this work.)*

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The first system is marked **ALLEGRO.** and begins with a *S.* (Soprano) dynamic. The second system continues the piece. The third system concludes with a *Fine.* marking. The fourth system is marked *S. Larghetto, grazioso.* and includes a *Dal segno* section with a 3/4 time signature, followed by *al Fine.* The fifth system continues the piece.

*Allegro  
Da Capo  
al fine.*

**Air,—“ QUE LE JOUR ME DURE,”**

COMPOSED ON THREE NOTES:

THE WORDS AND MUSIC BY J. J. ROUSSEAU.

(From *Recueil d'Airs, &c.*, 1781. The Accompaniment in a smaller character is now added.)

ANDANTE.

QUE le jour me du - re, Pas - sé loin de toi : Tou - te la na - tu - re N'est plus rien pour moi :

Le plus verd boc - ca - ge, Quand tu n'y viens pas, N'est qu'un lieu sau - va - - ge, Pour moi sans ap - pas.

2.

Hélas! si je passe  
Un jour sans te voir,  
Je cherche ta trace  
Dans mon désespoir.  
Quand je l'ai perdue  
Je reste à pleurer ;  
Mon ame éperdue  
Est près d'expirer.

3.

Le cœur me palpite  
Quand j'entens ta voix ;  
Tout ma sang s'agite  
Dès que je te vois.  
Ouvres-tu la bouche ?  
Les Cieux vont s'ouvrir ;  
Si ta main me touche,  
Je me sens frémir.

# Romance,

## " DANS MA CABANE OBSCURE,"

From the Intermède of " LE DEVIN DU VILLAGE."

COMPOSED BY J. J. ROUSSEAU.

LARGO. *p*

*p* DANS ma ca - bane ob - scu - re Tou - jours sou - cis sou -

*pp*

*cres.* *p*

veaux ; Vent, so - leil, ou froi - deur, Tou - jours peine et tra - - vaux. Co - let - te, ma Ber -

*cres.* *pp*

gè - re, Si tu viens l'ha - bi - - ter, Co - lin dans sa chau - miè - re n'a rien a re - - gret - ter.

*p* *cres.*

Des champs de la prai - ri - e Retournant cha - que soir, Cha - que soir plus ché - ri - e Je viendrai te re - voir ;

*pp* *cres.*

*p*

Du so - leil dans nos plaines Devançant le re - tour, Je charme - rai mes peines En chantant no - tre a - mour.

*pp*

# Quettino,

## "BEVIAM, O DORI,"

COMPOSED BY THE SAME.

THE WORDS BY ROLLÉ.

(From: Recueil d'Airs, &c.)

1st. Soprano.

2nd. Soprano.

ALLEGRO  
MA NON TROPPO  
PRESTO.

Be - viam - o Do - ri, go - dia - mo il gor - no,  
Oh - come, fill the wine - cup! Since time is - fleet - ing, Each

Pres - to è al vi - tor - no, Pres - to al par - tir, pres - to al par - tir.  
day - re - treating, Shall find - us - greeting His soft - de - cline.

De - gio - vi - nes - za - go - dia - mo il fo - re, di - gio - vi -  
Now: ypaths - is - bloom - ing. Crown us with ros - es, What use con -

nez - za go - dia - mo il fo - re, Poi l'ul - ti - mo - re las -  
sum - ing Long, long hours of ca - re? As fate dis - pos - es, Let the

ciam ve - nir, las - ciam ve - nir.  
rest fare, Let the rest fare.

# A Welsh Melody,

CALLED

## SERCH HUDOL; OR, THE ALLUREMENTS OF LOVE.

Performed by the Welsh Harpers when the *Datgeiniad* (Vocalists or Reciters) sing *Pennillion*,  
or Epigrammatic Stanzas.

(COMMUNICATED BY MR. PARRY.)

*Moderato.*

HARP.

The above Melody possesses the true characteristic feature of Welsh Music, an alternation of Major and Minor Keys. It will require four Stanzas of six lines each, the Singer commencing at the third bar of each part; but skilful performers will introduce four Stanzas of different metres, and commence with the 4th or 5th bar as best suits their purpose, so as to have a *word for every note*.

Those who have never heard the ancient British mode of Singing with the Triple Harp, can form no idea of the effect it produces.

JOHN PARRY.

THE  
OVERTURE

TO, AND A

**Selection**

FROM,

THE OPERA OF "*I FUORUSCITI*,"

OR

**The Freebooters,**

COMPOSED, AND ARRANGED FOR THE PIANO-FORTE,

BY

**FERDINAND PAER.**

---

THE WORDS TRANSLATED AND ADAPTED FOR THIS WORK.

# OVERTURE.

ALLEGRO  
VIVACE.

*ff*

*fz fz ped.*

8

*pp*

*sempre piano.*

2 4  
1st.  
*fz f p*  
*f p*

This system shows the first two staves of a musical score. The upper staff contains a melodic line with a first ending bracket labeled "1st." and dynamic markings *fz*, *f*, and *p*. The lower staff provides harmonic accompaniment with dynamic markings *f* and *p*.

2nd.  
*f ff f ff f*  
*ped. \* ped. \**

This system continues the piece with a second ending bracket labeled "2nd.". The upper staff features a melodic line with dynamic markings *f*, *ff*, *f*, *ff*, *f*, and *ff*. The lower staff includes a pedaling instruction *ped.* and asterisks *\** indicating specific pedal points.

*ff f ff*

This system shows a continuation of the melodic and harmonic lines. The upper staff has dynamic markings *ff*, *f*, and *ff*. The lower staff continues with a steady accompaniment.

This system features a more active melodic line in the upper staff with various ornaments and slurs. The lower staff maintains a consistent rhythmic accompaniment.

*fz fz*

This system shows a melodic line with dynamic markings *fz* and *fz*. The lower staff continues with a rhythmic accompaniment.

*f sempre. dim.*

This system concludes the page with a melodic line that begins with a dynamic marking *f* and the instruction *sempre.* (sempre), and ends with a *dim.* (diminuendo) marking. The lower staff continues with a rhythmic accompaniment.

First system of musical notation. The treble clef staff contains a melodic line with slurs and a sharp sign. The bass clef staff contains a rhythmic accompaniment. The word *dolce.* is written above the bass staff.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a more active accompaniment. The word *stacc.* is written above the bass staff.

Third system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a rhythmic accompaniment.

Fourth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a rhythmic accompaniment.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a rhythmic accompaniment. The dynamic marking *f* is written at the beginning of the system.

Sixth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a rhythmic accompaniment. The dynamic marking *fz* is written at the end of the system.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#). The first measure is marked with a forte dynamic *f*. The notation includes various rhythmic values and articulation marks.

Second system of musical notation, continuing the grand staff. It includes the instruction *ped.* (pedal) and asterisks *\** indicating specific notes or measures. A small number '8' is visible below the bass staff.

Third system of musical notation, showing a continuation of the piece with various melodic and harmonic lines in both staves.

Fourth system of musical notation, featuring a change in key signature to one sharp (F#) and the introduction of dynamic markings such as *v* (accents).

Fifth system of musical notation, marked with a piano dynamic *p*. The key signature changes to one flat (Bb). The notation includes complex rhythmic patterns and articulation.

Sixth system of musical notation, continuing the piece with various key signatures and complex rhythmic structures.

ff

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *ff* (fortissimo). The right hand plays a complex, rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

ped. pp staccato.

Second system of musical notation. The right hand continues with complex patterns, and the left hand features a melodic line with a *ped.* (pedal) marking. The system concludes with a *pp staccato.* (pianissimo staccato) marking and a treble clef staff.

Third system of musical notation, showing a grand staff with treble and bass clefs. The right hand has a dense texture of sixteenth notes, and the left hand has a more rhythmic accompaniment.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The right hand continues with intricate sixteenth-note patterns, and the left hand has a melodic line with some rests.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The right hand has a dense texture of sixteenth notes, and the left hand has a more rhythmic accompaniment.

f stac.

Sixth system of musical notation. The right hand continues with intricate sixteenth-note patterns, and the left hand has a melodic line with a *f stac.* (forte staccato) marking.

*bis.*

*2nd time pp.*

*Ped.*

*Ped.*

*ff piu presto.*

*Ped.*



LENA.



*prir.*  
close.

*Sia las-cia-te, via las - cia - te*  
I the curtain will un - close

CECCH.



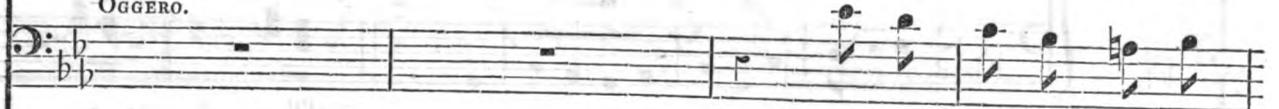
No  
Hold,

*non*  
nor

*fa - te*  
do so.

*Non la stia - mo in - fas - ti*  
You'll dis - turb her brief re-

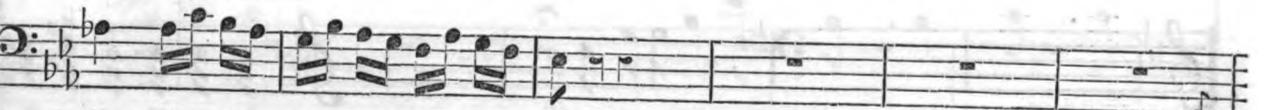
OGGERO.



*Non la stia - mo in - fas - ti*  
You'll dis - turb her brief re-



*dir. Non la stia - mo in - fas - ti dir.*  
pose, You'll dis - turb her brief re - pose.



*dir. Non la stia - mo in - fas - ti dir.*  
pose, You'll dis - turb her brief re - pose.

She



*Dorme.* She sleeps. *Ah!* *ve - gli a - mo - re,* O'er her short slumbers, *Ah!* *ve - gli a - mo - re,* O'er her short slumbers,

*Dorme.* sleeps. *Ah!* *ve - gli a - mo - re,* O'er her short slumbers, *Ah!* *ve - gli a - mo - re,* O'er her short slumbers,

*Ah!* *ve - gli a - mo - re,* O'er her short slumbers, *Ah!* *ve - gli a - mo - re,* O'er her short slumbers,

*fp* *fp*

*al suo pla - ci - do dor - mir.* *Po - ve - ri - na - toc - ca il co - re con quei*  
 May love gen - tly watch the while. Still each sigh her sad heart numbers, And all

*Al suo pla - ci - do dor - mir.* *Po - ve - ri - na toc - ca il*  
 May love gen - tly watch the while. Still each sigh her sad heart

*Al suo pla - ci - do dor - mir.* *Po - ve -*  
 May love gen - tly watch the while. Still each

te - - - - - ne - ri sos - pir. Con quei te - ne - ri sos -  
 sense - - - - - of pain be - guile, And all sense of pain be -

co - re con quei te - ne - ri sos - pir. Con quei te - ne - ri sos -  
 numbers. And all sense of pain be - guile, And all sense of pain be -

ri - na toc - ca il co - re con quei te - ne - ri sos - pir. Con quei te - ne - ri sos -  
 sigh her sad heart numbers. And all sense of pain be - guile, And all sense of pain be -

*pp*

pir. Con quei te - ne - ri sos - pir.  
 guile, and all sense of pain be - guile.

pir. Con quei te - ne - ri sos - pir.  
 guile, and all sense of pain be - guile.

pir. Con quei te - ne - ri sos - pir.  
 guile, and all sense of pain be - guile.

*pp*

[THE FREEBOOTERS.]

Romance,

IN ACT I.

Sung by *Edoardo* (*Edward*) disguised as a Shepherd.

ADAGIO, MA  
NON TROPPO.

First system of piano introduction. Treble and bass staves. Dynamics: *p*, *f*, *p*.

Second system of piano introduction. Treble and bass staves. Dynamics: *f*, *p*.

EDOARDO.

Vocal line and piano accompaniment for the first part of the song. Treble and bass staves. Dynamics: *p*.

U - na fi - - da pa - sto - rel - - la fù ra - pi-ta al suo pas - tor. Fù ra-  
Once a fond and faith-ful maid -- en from her shepherd youth was torn, From her

Vocal line and piano accompaniment for the second part of the song. Treble and bass staves. Dynamics: *dolce*.

pi-ta al suo pa - - stor. Non a - vea la mes - chi - nel - la piu con - for - - - to al suo do-  
shepherd youth was torn, Nought could soothe her bit - ter. anguish, Nought could cheer - her heart for-

lor.  
lorn.

La-ce - ran - - do - si le  
Wild she tore her gold - - en

chio - - - me  
tres - - - ses,

la chia - ma - va og - nor quà, e la  
And in - vok'd the lov'd one's name,

lo chia - ma - va og - nor quà e  
And in - vok'd the lov'd one's

la e quà, e la e quà e la - - - - Ri - pe - - te - ano il ca - - ro no - - me  
name, invok'd, invok'd the lov'd one's name, - - But, save voice of pity - ing e - - cho,

*fp fp rf dolce.*

gli antri in suo - - - no di - - - pie - tà. gli antri in  
To her plaint - - no an - - - swer came, to her

suo - no di pie - tà. di pie - tà, si, si, di pie - tà.  
 plaint no answer came, No an - - swer no, no, no an - swer came.

*p*

Il pas - tor, che a - ma - va tan - to la sua ca - ra Pasto -  
 Mean while her shepherd - lover Sought his fair both far and

rel - la, la sua ca - ra Pasto - rel - la si pro - pose in mezzo al pianto di tro - var - la o di pe -  
 wide, sought his fair both far and wide! Sworn to die or to re - co - ver Her his on - - ly joy and

rir. Dis - pe - ra - - to not - - te e  
 pride. Far he wan - - der'd, till the

*f*

gior - - no, correa intor - no per le sel - - ve correa intor - no per le sel - ve dispe-  
tri - - al of his con-stan-cy was past, of his con-stan-cy was past, For heav'n

ra - to per le sel - - ve e pla-car fa- cea le bel - ve ai do-  
aids the per - se-ver - - ing, heav'n aids the per - se - ver - ing, And he

*dolce.*

len-ti - - - - suoi so - - - - spir, ai do - len - ti suoi so - spir, ai suoi so-  
clasp'd the maid at last, and he clasp'd the maid at last, clasp'd the

*p*

spir si si ai suoi so - spir.  
maid, he clasp'd the maid at last.

[THE FREEBOOTERS.]

March and Chorus,

IN ACT I.

(ARRANGED FOR THE PIANO-FORTE.)

TEMPO  
DI  
MARCIA.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of B-flat major (two flats) and common time (C). The music begins with a forte (*f*) dynamic and a pedaling instruction (*ped.*). The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with chords and single notes. An asterisk (\*) is placed above the upper staff in the second measure.

The second system of musical notation continues the piece. It features two staves in the same key and time signature. The upper staff has a melodic line with triplets and sixteenth notes. The lower staff has a bass line with chords and eighth notes. A pedaling instruction (*ped.*) is present in the lower staff, and an asterisk (\*) is placed above the upper staff in the second measure.

The third system of musical notation continues the piece. It features two staves in the same key and time signature. The upper staff has a melodic line with sixteenth notes and a sixteenth rest. The lower staff has a bass line with chords and eighth notes. There are accents (>) above the upper staff in the first and second measures.

The fourth system of musical notation concludes the piece. It features two staves in the same key and time signature. The upper staff has a melodic line with sixteenth notes and a sixteenth rest. The lower staff has a bass line with chords and eighth notes. The system ends with a piano (*p*) dynamic in the upper staff and a forte (*f*) dynamic in the lower staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats. The first measure is marked with a piano (*p*) dynamic. The second measure is marked with a forte (*f*) dynamic. The notation includes various note values, rests, and slurs.

Second system of musical notation, starting with the label "(Chorus.)". The first measure is marked with a forte (*f*) dynamic. The second measure is marked with a ped. (pedal) instruction. The third measure is marked with an asterisk (\*). The notation includes various note values, rests, and slurs.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The notation includes various note values, rests, and slurs. A fermata is present over a note in the bass clef.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The notation includes various note values, rests, and slurs. A fermata is present over a note in the bass clef. The first measure is marked with a piano (*p*) dynamic. The second measure is marked with a ped. (pedal) instruction. The third measure is marked with a piano (*p*) dynamic.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The notation includes various note values, rests, and slurs. A fermata is present over a note in the bass clef. The first measure is marked with a forte (*f*) dynamic.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The notation includes various note values, rests, and slurs. A fermata is present over a note in the bass clef. The first measure is marked with a piano (*p*) dynamic. The second measure is marked with a forte (*f*) dynamic.

8vi

First system of a piano score. The right hand features a complex, flowing melodic line with many sixteenth and thirty-second notes. The left hand provides a steady accompaniment of chords and eighth notes. A dynamic marking of *8vi* is present in the lower right of the system.

Second system of the piano score, continuing the intricate melodic and harmonic development from the first system.

Third system of the piano score. It includes dynamic markings *p*, *f*, *p*, *f*, *p*, and *cres.*. There are also numerical markings *3* and *8* indicating triplet and eighth-note patterns.

Fourth system of the piano score, featuring first and second endings. Dynamic markings include *fz*, *ff*, *mez.*, and *ff*. The system concludes with a repeat sign.

Fifth system of the piano score, showing a continuation of the rhythmic and melodic patterns.

Sixth system of the piano score. It includes dynamic markings *cres.* and *ped.*. The system ends with a final chord and a fermata over an eighth note.

[THE FREEBOOTERS.]

**Duettino,—“NUME BENEFICO!”**

FOR A SOPRANO AND TENOR,  
SUNG BY ISABELLA AND EDOARDO, IN ACT II.

(The original Key is A three Sharps.)

ANDANTE  
SOSTENUTO.

ISABELLA.

Nu-me be-ne-fi-co! Che fos-ti, e se-i,  
Power be-n e-fi-cent! Rul-ing each crea-ture,

EDOARDO.

Nu-me be-ne-fi-co! Che fos-ti, e se-i, Pia-cer de-gli uo-mi-ni, e de-gli  
De-light of Gods a-bove, And of all

Pia-cer de-gli uo-mi-ni E de-gli de-i, E de-gli de-i;  
De-light of Gods a-bove, And of all na-ture, And of all na-ture;

de-i, Pia-cer de-gli uo-mi-ni, E de-gli de-i, E de-gli de-i;  
na-ture, De-light of Gods a-bove, And of all na-ture, And of all na-ture;

*Di due cor te - - ne - ri*      *A te de - - vo - - ti,*      *As - col - ta i*  
 Two hearts in ten - - der bonds      Now come be - - fore thee,      And thus a -

*vo - ti,*      *As - col - tai vo - - - - ti pie - to - so,*      *pie - to - so a*  
 dore thee,      And thus a - dore - - - - - thee, -      spi - rit,      spi - rit of

*As - col - ta i vo - ti,*      *as - col - ta i vo - - - - ti pie - to - so,*      *pie - to - so a*  
 And thus a - dore, thee,      and thus a - dore - - - - - thee, -      spi - rit,      spi - rit of

*mor!*      *Di due cor te - - ne - ri*  
 Love!      Two hearts in ten - - der bonds

*mor!*      *Di due cor te - - ne - ri*  
 Love!      Two hearts in ten - - der bonds

*a* *te* *de - vo - ti,* *As - col - ta i* *vo - ti,* *as - col - ta i*  
 now come be - fore thee, And thus a - dore thee, And thus a -

*a* *te* *de - vo - ti,* *As - col - ta i* *vo - ti,* *As - col - ta i*  
 now come be - fore thee, And thus a - dore thee, And thus a -

*p*

*vo - ti, pie - to - so a - mor!* *pie - - to - so a - mor!* *Pie - to - so a*  
 dore thee, Spi - - rit of Love! Spi - - rit of Love! Spi - rit of

*vo - ti, Pie - to - so a - mor!* *Pie - to - so a - mor!* *Pie - to - so a*  
 dore thee, Spi - - rit of Love! Spi - rit of Love! Spi - rit of

*fz* *fp*

*mor!* *Pie - to - so, pie - to - so a - mor!*  
 Love! A - dore thee, spi - rit of Love!

*mor!* *Pie - to - so, pie - to - so a - mor!*  
 Love! A - dore thee, spi - rit of Love!

*fp* *ped.*

[THE FREEBOOTERS.]

# Chorus,

BEING THE FINALE TO ACT II,

ARRANGED FOR THE PIANO-FORTE.

ALLEGRO  
VIVACE.

The musical score consists of five systems of piano and forte staves. The first system is marked 'ALLEGRO VIVACE' and includes the instruction 'ped. p' and an asterisk. The second system features a forte 'f' dynamic and a 'ped.' instruction. The third system is marked with a forte 'f' dynamic. The fourth and fifth systems continue the musical notation with various rhythmic patterns and dynamics. The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The system contains dynamic markings *ff*, *p*, *f*, and *p*.

Second system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The system contains a dynamic marking *ff*.

Third system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The system contains a dynamic marking *p*.

Fourth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The system contains dynamic markings *ff* and *dim.*

Fifth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The system contains dynamic markings *p* and *ped.*, and asterisks (\*) in the bass staff.

Sixth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The system contains a dynamic marking *fz*.

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music features a complex texture with many beamed notes and slurs. A dynamic marking of *f* is present in the lower staff.

Second system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. Dynamic markings of *p* and *ff* are present in the lower staff.

Third system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. Dynamic markings of *f*, *p*, *ff*, and *p* are present in the lower staff.

Fourth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music includes triplets in both staves. Dynamic markings of *ff* and *piu presto.* are present.

Fifth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music features a dense texture of beamed notes.

Sixth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music includes a *Sva loco.* marking and a *\** symbol. Pedal markings (*ped.*) are present in both staves.

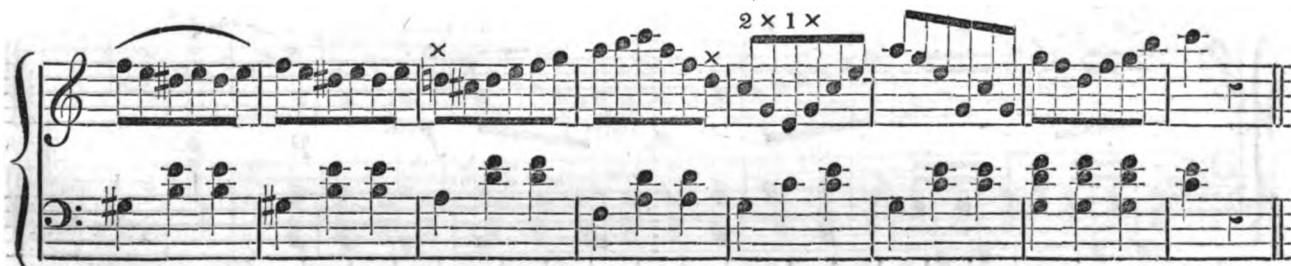
# Dance Mouvemēt,

FROM THE OPERA-BUFFA, *LA CENERENTOLA*,

COMPOSED

BY G. ROSSINI.

VIVACE.



3  
*pp*

Handwritten musical notation for the first system. The treble clef staff contains a triplet of eighth notes marked with a '3' above it and a dynamic marking of *pp*. The bass clef staff contains a steady eighth-note bass line.

*cres. poco a poco.*

Handwritten musical notation for the second system. The treble clef staff shows a gradual increase in volume, marked with *cres. poco a poco.*, and ends with a triplet of eighth notes marked with a '3' above it. The bass clef staff continues with the eighth-note bass line.

*f* *ff ped.*

Handwritten musical notation for the third system. The treble clef staff features a forte (*f*) dynamic and a fortissimo (*ff*) dynamic with a pedaling instruction (*ped.*). The bass clef staff continues with the eighth-note bass line.

\*

Handwritten musical notation for the fourth system. The treble clef staff includes an asterisk (\*) and a triplet of eighth notes marked with a '3' above it. The bass clef staff continues with the eighth-note bass line.

1 *p*

Handwritten musical notation for the fifth system. The treble clef staff shows a first ending bracket marked with a '1' above it. The bass clef staff features a piano (*p*) dynamic marking.

*f* *p*

Handwritten musical notation for the sixth system. The treble clef staff features a forte (*f*) dynamic and a piano (*p*) dynamic marking. The bass clef staff continues with the eighth-note bass line.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex melodic line in the treble with many slurs and a steady accompaniment in the bass.

Second system of musical notation, continuing the piece. It includes a treble clef staff with a measure marked with an 'x' and a '1' between two 'x's, and a bass clef staff with a consistent accompaniment.

Third system of musical notation, featuring a treble clef staff with a dynamic marking of *p* (piano) and a bass clef staff with a rhythmic accompaniment.

Fourth system of musical notation, featuring a treble clef staff with a dynamic marking of *f* (forte) and a bass clef staff with a rhythmic accompaniment.

Fifth system of musical notation, featuring a treble clef staff with a dynamic marking of *f* and a bass clef staff with a rhythmic accompaniment. The instruction *piu moto.* (more motion) is written above the treble staff.

Sixth system of musical notation, featuring a treble clef staff with a dynamic marking of *ped.* (pedal) and a bass clef staff with a rhythmic accompaniment. The system concludes with a double bar line.

# Polonaise,

COMPOSÉE

PAR J. P. PIXIS.

MODERATO.

The musical score is written for piano and bass. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'MODERATO.' and the initial dynamic is 'f' (forte). The score consists of five systems of two staves each. The first system shows a rhythmic pattern of eighth and sixteenth notes. The second system includes markings for 'sf' (sforzando), 'p' (piano), and 'ped.' (pedal). The third system features a repeat sign and a dynamic of 'f'. The fourth system ends with a 'dim.' (diminuendo) marking. The fifth system concludes with 'p ped.' and 'Fine.' markings. There are two asterisks (\*) in the bass staff of the third and fifth systems, likely indicating specific performance techniques or ornaments.

Trio.

First system of musical notation for the Trio section. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The bass staff begins with a bass clef, the same key signature, and time signature. The music is marked *p* (piano). Pedal points are indicated by 'ped.' and asterisks (\*) in the bass staff.

Second system of musical notation for the Trio section. It consists of two staves: a treble staff and a bass staff. The treble staff continues with a treble clef, one sharp, and 3/4 time. The bass staff continues with a bass clef, one sharp, and 3/4 time. The music is marked *rf* (ritardando forte).

Third system of musical notation for the Trio section. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, one sharp, and 3/4 time. The bass staff begins with a bass clef, one sharp, and 3/4 time. The music is marked *p* (piano) and *mf* (mezzo-forte). The instruction *gva. loco.* (ritardando ad libitum) is written above the treble staff.

Fourth system of musical notation for the Trio section. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, one sharp, and 3/4 time. The bass staff begins with a bass clef, one sharp, and 3/4 time. The music is marked *f* (forte), *dim.* (diminuendo), and *p* (piano).

Fifth system of musical notation for the Trio section. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, one sharp, and 3/4 time. The bass staff begins with a bass clef, one sharp, and 3/4 time. The music is marked *sf* (sforzando), *dim.* (diminuendo), and *p* (piano). The instruction *Polonaise D.C.* (Da Capo) is written above the treble staff.

# Waltz.

COMPOSED, AND PRESENTED TO THE "HARMONICON,"

By THOMAS GRAHAM, OF DARLINGTON.

ALLEGRETTO.

The musical score consists of five systems of piano notation. Each system contains a treble staff and a bass staff. The first system is marked 'ALLEGRETTO.' and begins with a treble staff containing a melodic line and a bass staff with a rhythmic accompaniment. The second and third systems continue the main theme. The fourth system is marked 'TRIO.' and begins with a dynamic marking of *f* (forte). It features a more complex texture with sixteenth-note patterns in the treble and a steady bass line. A *cres.* (crescendo) marking is present in the middle of the system. The fifth system concludes the piece with a *dim.* (diminuendo) marking in the middle and a final *f* (forte) dynamic marking at the end.

First system of musical notation. The treble clef staff contains a melodic line with a crescendo (*cres.*) and a decrescendo (*dim.*) marking. The bass clef staff contains a supporting accompaniment. The key signature has one flat and the time signature is 4/4.

Second system of musical notation. The treble clef staff begins with the instruction *legatissimo. pp*. The bass clef staff includes a *ped.* (pedal) marking and a *ritard.* (ritardando) marking. The system concludes with a double bar line and repeat dots.

Third system of musical notation, continuing the piece with melodic and accompaniment lines.

Fourth system of musical notation. The bass clef staff features a complex rhythmic pattern indicated by the numbers *4 · 2 1 x 1 x 3 x 1 4* below the notes.

Fifth system of musical notation, showing further development of the melodic and accompaniment parts.

Sixth system of musical notation, featuring first (*1st.*), second (*2nd.*), and eighth (*8va.*) endings. The bass clef staff includes dynamic markings *f* and *ff*. The system ends with a double bar line and a small 's' below the bass staff.

**Divertimento,**  
**FROM ROSSINI'S "TURCO IN ITALIA;"**  
**ARRANGED FOR THE PIANO-FORTE**  
**By DIABELLI.**

ANDANTE  
QUASI  
LARGHETTO.

The first system of musical notation consists of two staves joined by a brace on the left. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic, and then a sforzando (*sf*) dynamic. The notation includes various note values, rests, and articulation marks.

The second system continues the piece with similar dynamics, including *sf* and *p*. It features more complex rhythmic patterns and some accidentals.

The third system includes a *ped.* (pedal) marking in the bass staff. There are also some asterisks (\*) and a sharp sign (#) indicating specific notes or techniques.

The fourth system features a *cres.* (crescendo) marking in the bass staff, followed by *p* and *f* dynamics. It includes a *2<sup>da</sup>* marking, likely indicating a second ending.

The fifth system begins with a *dolce.* (dolce) marking in the treble staff. It concludes with a *ped.* marking and an asterisk (\*) in the bass staff.

*Allegro.*

*f* *p* *sf*

*f* *cres.*

*ff* *ped.* *p* \*

*8va alta*

*f* *p* *mf*

*loco.*

*sf* *sf* *p* *f*

*Allegro molto.*

The musical score consists of six systems of grand staff notation. Each system includes a treble clef staff and a bass clef staff. The key signature is two flats (B-flat and E-flat), and the time signature is 3/8. The tempo is marked *Allegro molto.* The notation includes various dynamic markings: *p* (piano), *f* (forte), and *p ped.* (piano with pedal). There are also performance instructions such as *ped.* (pedal) and asterisks (\*). The music features a mix of eighth and sixteenth notes, often beamed together, and includes slurs and accents. The bass line is particularly active, with many chords and moving lines. The right hand often plays melodic lines with slurs and accents. The overall texture is dense and rhythmic.

First system of a piano score. The right hand features a melodic line with slurs and accents, starting with a *p* dynamic. The left hand provides a rhythmic accompaniment with chords and eighth notes.

Second system of the piano score. The right hand continues with a melodic line, marked with *f* and *ff* dynamics. The left hand accompaniment remains consistent.

Third system of the piano score. The right hand has a melodic line with *sva* and *loco.* markings. The left hand features a *p* dynamic and a *ped.* marking. An asterisk (\*) is placed below the right hand.

Fourth system of the piano score. The right hand has a melodic line with *loco.*, *sva*, and *loco.* markings. The left hand accompaniment includes a *cres.* marking.

Fifth system of the piano score. The right hand has a melodic line with *sva* and *loco.* markings. The left hand accompaniment is marked with *ff* and *ped. ff*.

Sixth system of the piano score. The right hand has a melodic line with *sva* and *ped.* markings. The left hand accompaniment includes an asterisk (\*) and *ped.* markings.

# Arietta,

“DOVE RIVOLGO, O DIO!”

COMPOSED BY

GIROLAMO CRESCENTINI,

(Chevalier of the Order of the Iron Crown.)

WITH ENGLISH WORDS ADAPTED TO THE AIR FOR THIS WORK.

**LARGO.**

Do - ve ri - vol - go o Dio, Do - ve ri - vol - go i passi! Se  
Canst thou un - feel - ing leave me, One e - ver fond - ly thine! Of

per - - do l'I - dol mio, Se par - te il ca - ro ben, Se  
ev' - - ry hope be - reave me, And leave me here to pine? Of

per - do l'I - dol mio, Se par - te il ca - ro ben. O che cru - del tor -  
ev' - ry hope be - reave me, And leave me here to pine? Keen is the bo - som's

men - - to, *Che* bar - ba - ro do - lor, *Il* co - - re Dio mi  
 an - - guish, To see thee cold - ly part. Canst thou be - hold me

sen - - to, *Gia* la - ce - rar in sen.  
 lan - - guish, Or mock - - - a break - ing heart?

*f* O *che* cru - del tor - men - to, *p* Se *par - te* il ca - ro ben,  
 Canst thou be - hold me lan - guish, Or mock a break - ing heart?

*f* O *che* cru - del tor - men - to, *p* Se *par - te* il ca - ro ben.  
 Canst thou be - hold me lan - guish, Or mock a break - ing heart?

# Romance,—“LA PETITE MENDIANTE,”

PAROLES DE M. BOUCHER DEPERTHES,

MISES EN MUSIQUE, AVEC ACCOMPAGNEMENT DE PIANO-FORTE OU HARPE,

PAR A. ROMAGNESI.

*Semplice.*

PIANO-  
FORTE  
OU  
HARPE.

C'est la pe - ti - te men - di - an - - te Qui vous de man - - de un peu de

pain; Don - nez à la pau - vre inno - cen - - te don - nez, don - nez, Car elle a faim! Ne

re - jét - tez pas ma pri - è - re vo - tre cœur vous di - ra pour - quoi, vo - tre cœur vous di - ra pour -

quoi; J'ai six ans, je n'ai plus de mè - - - re, J'ai faim, a - yez pi - tié de moi!

A-yez pi-tié de moi! - - - A-yez pi-tié de moi!

*pp*

**2<sup>e</sup>. COUPLET.**

N'allez pas croi-re que j'i-gno - - re que dans ce mon-de il faut souf-frir; Mais je  
suis si pe-ti-te en-co-re ah! ne me lais-sez pas mou-rir! Don-nez à la pauvre pe-ti-te et pour  
vous comme elle pri-e-ra! Et pour vous comme elle pri-e-ra! Elle a faim donnez donnez vi - - te don-  
nez quelqu'un vous le ren-dra. Quelqu'un vous le ren-dra. Quelqu'un vous le ren-dra.

**3<sup>e</sup>. COUPLET.**

Si ma plain-te vous im-por-tu - - ne eh! Bien je vais ri-re et chan-ter; De l'as-pect de mon in-for-  
tu - ne je ne dois pas vous at-tris-ter; Quand je pleure l'on me re-jet-te, cha-cun me dit é-loig-ne-  
toi! Cha-cun me dit é-loigne-toi! E-cou-tez donc ma chanson - net te je chante, ayez pitié de  
moi! Ayez pi-tié de moi! Ayez pitié de moi! Tra la, la, la, la, tra, la, la, la, la, é -  
cou-tez donc ma chanson - net-te; Tra, la, la, la, la, tra, la, la, la, la, je chan-te, A-yez pi-tié de moi!

# Swiss Air,

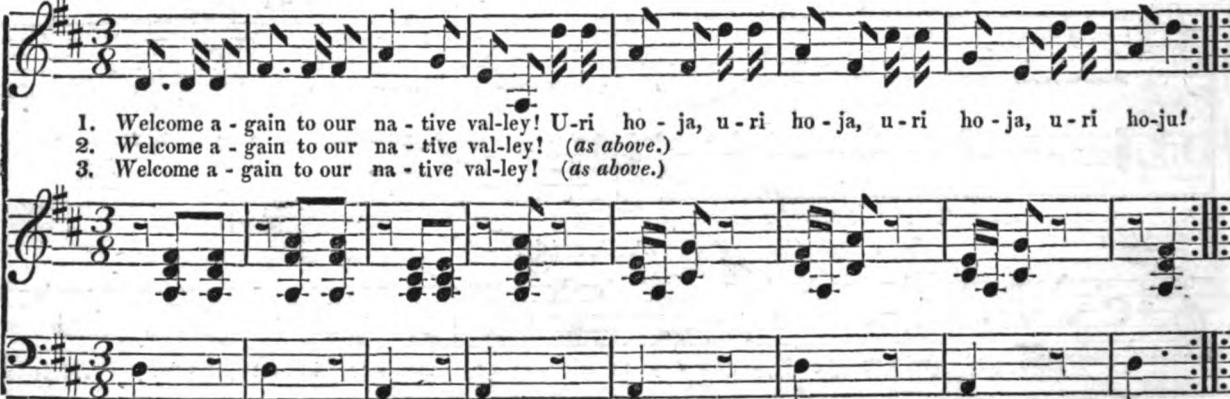
## "THE WELCOME,"

FROM THE COLLECTION OF PROFESSOR WYSS, OF BERNE,

SUNG BY MADAME VESTRIS,

*With English Words, imitated from the German, and adapted for this Work.*

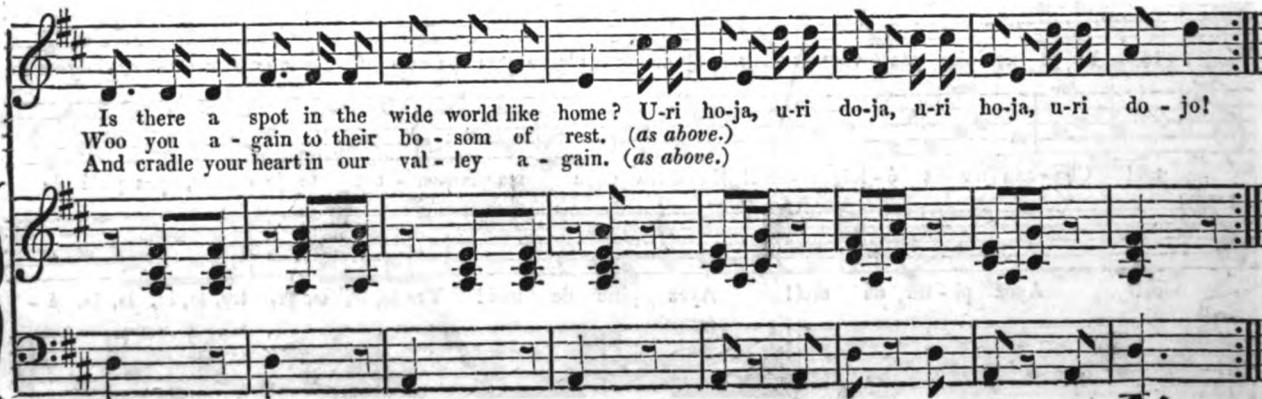
**MODERATO.**



1. Welcome a - gain to our na - tive val - ley! U - ri ho - ja, u - ri ho - ja, u - ri ho - ja, u - ri ho - ju!  
2. Welcome a - gain to our na - tive val - ley! (*as above.*)  
3. Welcome a - gain to our na - tive val - ley! (*as above.*)



Tell us the truth, tho' you dis - tant may roam, Hu - ri do - ja, hu - ri lo - ja, hu - ri do - ja, hu - ri do la ho!  
See how the mea - dows in love - li - ness drest, (*as above.*)  
Shake off the dust of the world, and its pain, (*as above.*)



Is there a spot in the wide world like home? U - ri ho - ja, u - ri do - ja, u - ri ho - ja, u - ri do - jo!  
Woo you a - gain to their bo - som of rest. (*as above.*)  
And cradle your heart in our val - ley a - gain. (*as above.*)

*Rondo*

*FOR THE PIANO-FORTE,*

COMPOSED BY THE CELEBRATED

**G. F. P I N T O.**

FROM AN UNPUBLISHED MS. IN THE AUTHOR'S HAND-WRITING.

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[For this beautiful and masterly Composition the Proprietors of the HARMONICON are indebted to Mr. WATTS; who also presented to them the Minuet by the same great but unfortunate genius, published in the Second Volume of this work.]

ALLEGRO  
MODERATO.

mez.

tr

1st. 2nd.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats (B-flat and E-flat). The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation. The right hand continues the melodic line. The left hand features dynamic markings: *p* (piano), *pp* (pianissimo), and *cres.* (crescendo). A fermata is placed over the final chord of the system.

Third system of musical notation. The right hand has a more active melodic line. The left hand features a *sf* (sforzando) marking at the beginning of the system.

Fourth system of musical notation. The right hand has a more active melodic line. The left hand features a *cres.* (crescendo) marking and a *f* (forte) marking.

Fifth system of musical notation. The right hand has a more active melodic line. The left hand features a *gva.* (glissando) marking and a *loco.* (loco) marking.

Sixth system of musical notation. The right hand has a more active melodic line. The left hand features a *sf* (sforzando) marking at the beginning of the system.

*gva*

*dim.*

*loco.*

*gva* *loco.*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats (B-flat and E-flat). The upper staff contains a melodic line with a fermata over the first measure. The lower staff contains a rhythmic accompaniment of eighth notes.

Second system of musical notation. The upper staff has a melodic line with a fermata over the final measure. The lower staff has a rhythmic accompaniment. Dynamics markings include *cres.* (crescendo) and *dim.* (diminuendo).

Third system of musical notation. The upper staff has a melodic line with a fermata over the final measure. The lower staff has a rhythmic accompaniment. A dynamic marking of *rall.* (rallentando) is present.

Fourth system of musical notation. The upper staff has a melodic line with a fermata over the final measure. The lower staff has a rhythmic accompaniment.

Fifth system of musical notation. The upper staff has a melodic line with a fermata over the final measure. The lower staff has a rhythmic accompaniment. Dynamic markings include *p* (piano) and *cres.* (crescendo).

Sixth system of musical notation. The upper staff has a melodic line with a fermata over the final measure. The lower staff has a rhythmic accompaniment. Dynamic markings include *p* (piano) and *cres.* (crescendo).

First system of musical notation, featuring a treble and bass clef. The key signature is three sharps (F#, C#, G#). The music begins with a piano (*p*) dynamic marking. The right hand plays a melodic line with eighth notes, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation, continuing the piece. The right hand features a more complex melodic line with sixteenth notes and slurs. The left hand continues with a rhythmic accompaniment.

Third system of musical notation. The right hand has a melodic line with some rests and slurs. The left hand maintains a consistent eighth-note accompaniment.

Fourth system of musical notation. It includes dynamic markings: *cres.*, *ff*, *dim.*, and *p ped.*. The key signature changes to two sharps (F#, C#) at the beginning of the system and then to one flat (F) later. The right hand has a melodic line with a crescendo and decrescendo, while the left hand has a steady accompaniment.

Fifth system of musical notation. The key signature is one flat (F). The right hand has a melodic line with a star symbol (\*) above it. The left hand continues with a rhythmic accompaniment.

Sixth system of musical notation. The right hand has a melodic line with slurs. The left hand continues with a rhythmic accompaniment. The system ends with a double bar line and a final note in the right hand.

First system of musical notation. Treble clef, key signature of two flats (B-flat, E-flat). The music features a melodic line in the right hand and a bass line in the left hand. Dynamics include *cres.* and *f*.

Second system of musical notation. Treble clef, key signature of two flats. Dynamics include *ff* and *f*.

Third system of musical notation. Treble clef, key signature of two flats. Dynamics include *dim.* and *rall.*

Fourth system of musical notation. Treble clef, key signature of two flats. Dynamics include *p* and *cres.*

Fifth system of musical notation. Treble clef, key signature of two flats. Dynamics include *cres-*, *cen*, *do*, *f*, and *dim.*

Sixth system of musical notation. Treble clef, key signature of two flats. Dynamics include *p*, *cal<sup>o</sup>*, and *ped.*

[THE SERAGLIO.]

# V I V A B A C C O !

Duet in the Second Act

OF THE

Comic Opera of *L'Enlevement du Sérail*, composed by MOZART.

ARRANGED AS A RONDO FOR THE PIANO-FORTE.

ALLEGRETTO.

*ad libit.* *fz* *p* *fp* *f* *cres.* *f* *fp* *fp* *Adagio.* *p* *ped.* *f* *\* ped.*

216

The musical score is arranged in five systems, each with a grand staff (treble and bass clefs). The first system is marked 'ALLEGRETTO.' and features a 2/4 time signature. The second system continues the piece. The third system includes dynamic markings: *ad libit.*, *fz*, *p*, *fp*, and *f*. The fourth system includes *cres.*, *f*, *fp*, *fp*, and *Adagio.*. The fifth system includes *p*, *ped.*, *f*, and *\* ped.*. The page number '216' is located at the bottom left of the score.

The image shows a page of musical notation for a piano piece, consisting of seven systems of two staves each. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as 'f' and 'ped.'. There are also asterisks and a circled '8' marking specific measures.

[THE SERAGLIO.]

# Aria,

IN THE FIRST SCENE OF THE SAME OPERA.

ANDANTE.

The first system of the score is a piano introduction. It consists of three staves: a treble clef staff at the top, and a grand staff (treble and bass clefs) below. The time signature is 3/8. The music begins with a piano (*p*) dynamic, followed by a fortissimo (*f*) section, and then returns to piano (*p*). The introduction concludes with a series of chords in the right hand.

The second system features the vocal entry on a single treble clef staff and piano accompaniment on a grand staff. The vocal line begins with the lyrics: "Qui ri - ve - derti io deb - bo, Cos - tan - za!" followed by "Shall I a - gain be - hold thee, Co - stan - za!". The piano accompaniment starts with a fortissimo (*f*) dynamic, then moves to piano (*p*), fortissimo (*f*), piano (*p*), and finally mezzo-forte (*mf*). The time signature remains 3/8.

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics: "mio te - sor Sa - ra che il ciel qui do - ni al sen pa - ce ed a" followed by "O! my love? And in these arms en - fold thee, Blest as the Gods a -". The piano accompaniment continues with various dynamics and textures, maintaining the 3/8 time signature.

*mor al sen*      *pa - - - ce ed a - mor.*      *Fù - barba - ra*      *già trop - po*      *la*  
*bove - - - -*      *as the Gods a - bove,*      *Too long - - -*      *a prey*      *to*

*leg - ge*      *fà barba - ra*      *già trop - po*      *la leg - ge*      *la leg - ge del des -*  
*sad - ness,*      *To ab - sence*      *a prey,*      *To ab - sence,*      *and all - - - - it's*

*tin del des - - - tin.*      *Comin - cj omai la cal - ma*      *la cal - ma*      *ah! cessi il pian - to al*  
*pain, all it's pain,*      *Now let me taste of glad - ness,*      *of glad - ness,*      *Press'd to thy heart a -*

*fin al ces - - - si*      *il pian - to al fin.*      *Co - min - cj o - mai la cal - ma*      *la cal - ma*  
*gain, - - - - To*      *thy heart a - gain.*      *Now let me taste of glad - ness,*      *of glad - ness,*

ah! cessi il pian - to al fin, ah ces  
Press'd to thy heart a - gain,

si il pian - to al fin, ah ces  
to thy heart a - gain, a - gain, a - gain, - - - a - gain, - - - press'd to thy heart a -

fin ah ces - - - si, ah ces - - - si, ah ces  
gain, a gain, - - - a - gain, a - gain, - - - a - gain, - - - press'd

si il pian - to al fin.  
to thy heart a - gain.

[THE SERAGLIO.]

A r i a,

IN THE SECOND ACT OF THE SAME.

ALLEGRETTO.

8

*sfp*

*Se mai più noi - - non ci tro - via - mo,*  
Ah! yes, the fond - - ness of the greet - ing, That

*noi co - si non - - ci se - - pa - - rea - mo,*  
hal - - lows this - - our bliss - - ful meet - ing, e - - la  
Shews - - what

pe - - na vien - - mi - - nor.  
 an - - guish 'tis - - to - part.

Se mai più noi non ci - - tro - - via - mo, noi co - si  
 Ah! then, may those whom fate has ne - ver Doom'd from the

non friends ci they se - - pa - ria - mo e la pe - na  
 love - - to se - ver, Feel the bless - ing

e - la pe - na vien - - vie - ne vien - mi - nor.  
 deep in heart - Feel the bless - ing deep in heart.

e - - la pe - - na, e - - la pe - - na, e - - la pe - - na,  
 Feel the bless - - ings deep in heart. - - Feel the bless - - ings

vien deep mi - nor. in heart.

**Quartettino,**

**IN THE FINALE TO THE SECOND ACT OF THE SAME.**

**SOPRANI**  
 1<sup>ma</sup> and 2<sup>ma</sup>

**TENORE E**  
**BASSO.**

**ANDANTE.**  
 (Quasi  
 Larghetto.)

Ah  
 Love

Per  
 'Tis

*nò, non vé in a - mo - re Do - lor mar - tir mag - gio - re, Che*  
 knows no great - er an - - - guish Than still 'mid doubts to lan - guish, To

*far che resti un co - - - re, Fe - del al primo ar - do - re, E*  
 ours in bit - ter an - - - guish, 'Mid doubts and fears to lan - guish, Still

*sem - pre sos - pet - tar; Te - mer e du - - bi - tar. Che*  
 still sus - pect and fear. To still sus - pect and fear. To

*for - za o - gnor ve - gliar, Con vien ve - der, spi - rar. E*  
 dread - ing ri - vals near. Still dread - ing ri - - vals near. Still

*sem - pre sos - pet - tar; Te - mer e du - - bi - tar.*  
 still sus - pect and fear. To still sus - pect and fear.

*for - za o - gnor ve - gliar, Con vien ve - der spi - rar.*  
 dread - ing ri - vals near. Still dread - - ing ri - - vals near.



11. 21.











31.

1



